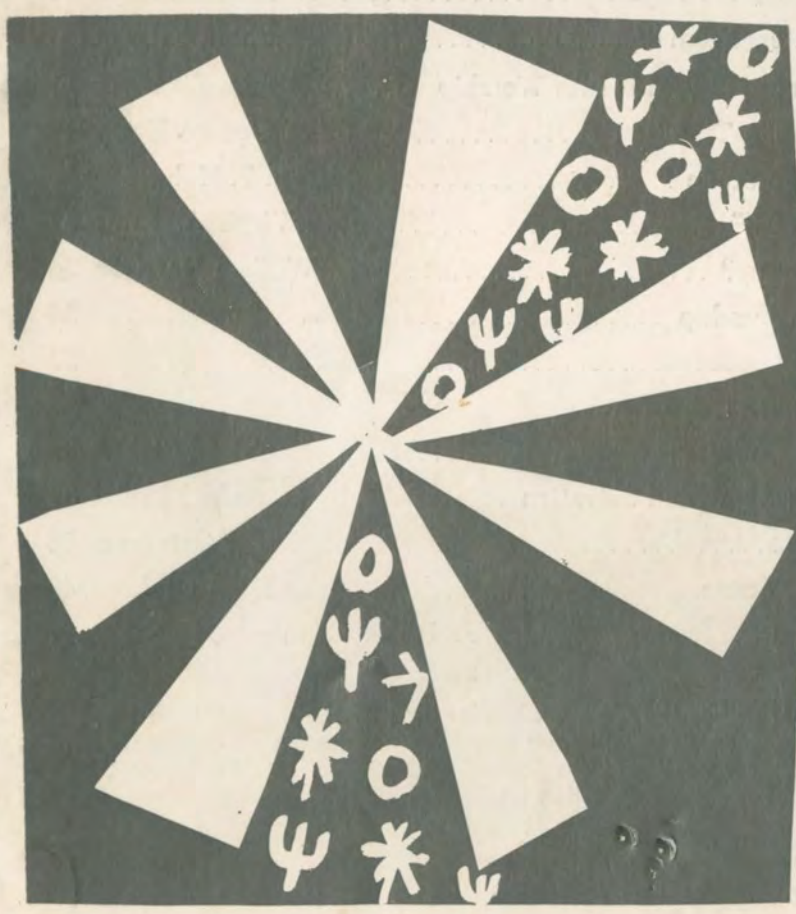




MOTIVE



JANUARY 1957

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# C O N T E N T S

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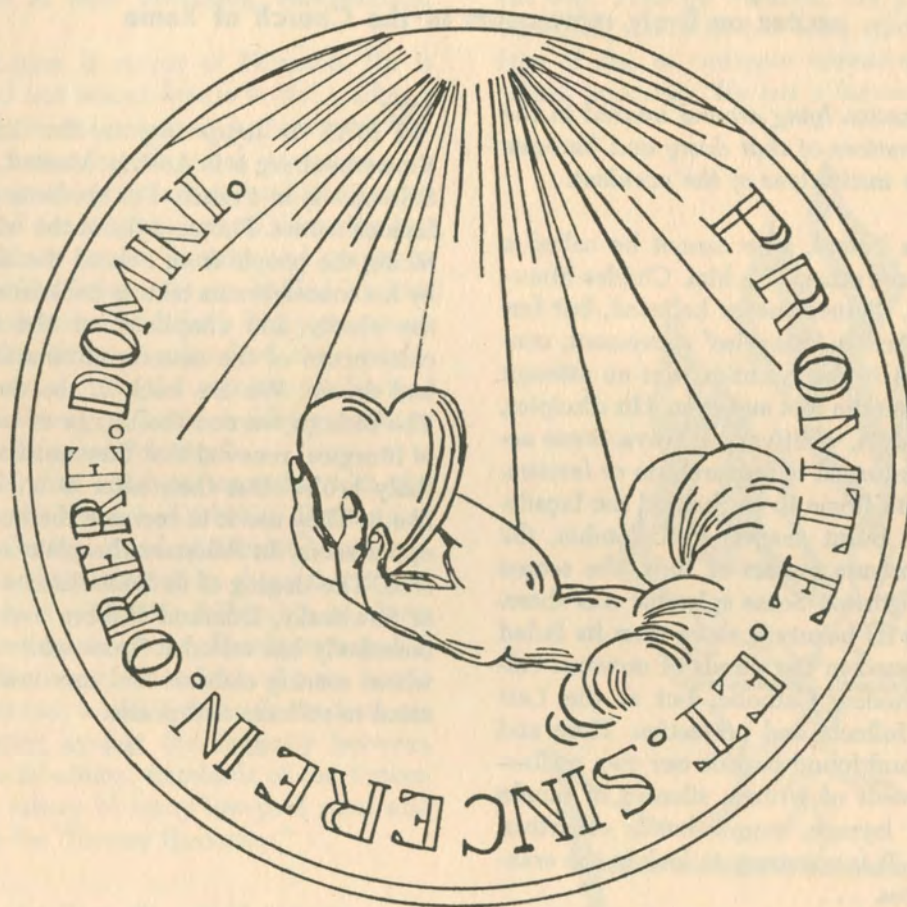
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*motive* cover artist: Jim Crane, who also created the art for cover three is a constant contributor well known to *motive* readers for his cartoons. Jim is an art professor at Wisconsin State Teacher's College. His cover theme makes use of liturgical Christian symbols.



## JOHN CALVIN'S COAT OF ARMS

Executed by Andreas Karlstein and cast during Calvin's lifetime, this is the original coat of arms of the great reformer. Here it appears in the form of a medal. The hand issues from the clouds holding a heart which is shown upon the bright rays of the heavens. The marginal inscription reads: *Promte et sincere in opere domini* —WILLINGLY AND SINCERELY IN THE WORK OF THE LORD.

—from the collection of Bard Thompson

# BEHIND ALL THAT BAROQUE

John Garrett

writes on lively movements in the Church of Rome

*There is more civilization lying around unused in the crannies, zenanas, interstices of that dusty and baroque fabric than in all other institutions of the occident.*

WHO said it? Ezra Pound, who cannot be called a papalist. There were others like him. Charles Maurras of France was one. Maurras never believed, but fervently admired. His "Action Française" movement, condemned by the Vatican in the twenties, was an attempt to take the flower without the root and stem. His disciples, many of them medievalists, went various ways. Some accepted baptism. Others turned to monarchism or fascism. All drew near enough to Rome to see behind the façade. They saw beyond the burnt chapels in Colombia, the tawdry statuary and private masses of Italy, the screen of rosaries, the Irish rigorism. Some splendor was there. The Body of Christ in its beauty is more than its faded clothes. It may be dressed in the shreds of outworn cultures, Protestant, Orthodox, Catholic; but at the Last Day we shall see its fullness and perfection. Here and now it can be sought and found outside our own walls—in Vatican palaces, words of writers, silences of monks and priests, deeds of laymen, supple hands of artists, prayers of ecumenists. It is necessary to look in the crannies, zenanas, interstices. . . .

The Pontifical Institute of Biblical Studies in Rome has access to the world's finest collection of ancient manuscripts, commentaries and learned works on scripture. It is mecca for an army of scholars. Many of them read the scientific textual and critical studies of Protestants. They participate in debates that cross all confessional boundaries. When Roman Catholic and Protestant biblical students discuss the place of Ancient Israel in history, the incarnation, the atonement and the last things they find themselves strangely united by the Bible. Once I met a Roman Catholic New Testament professor on a ship. We discussed the authorship of the Epistle to the Hebrews. "I don't see how anyone can maintain Paul wrote it," he said. I objected that this was not the teaching of his church. His answer? "Don't misunderstand me. I'm not questioning what the church teaches. I'm just telling you what I think."

WHAT is happening in the liturgical movement? Klosterneuburg is in Austria. Maria Laach is in Germany. Solesmes is in France. For students of liturgy these are famous names. Photographs of the white-robed celebrant facing the people from behind the altar and surrounded by his concelebrants take us back from Klosterneuburg to the clarity and simplicity of the early Church. The chiaroscuro of the counterreformation falls away like a bad dream. We are back in the dawn of our religion. The bishops warned the monks of some of these centers of liturgical renewal that they must stop using the words "holy table." But their altar is a holy table and looks like it. They use it to recreate the austerity of our Lord's upper room. In Solesmes the plain song has been recovered. The singing of its Benedictines echoes at a distance in Stravinsky, Edmund Rubbra and Vaughan Williams. Somebody has called it "pure white music," this melody whose soaring cadence and tiny inward variety lead the mind to stillness and praise.



The celebration of mass in the vernacular goes closely with the movement for Bible study among the laity. As in the movement for biblical renewal there are thousands of Roman Catholics who are today "finding their own way" without for the present publicly questioning the church. The new "Jerusalem Bible" in France and Ronald Knox's penetrating translation in England must sharpen hunger for more "lay religion." Clericalism and infallibility produce their delayed reactions. In practically every country, since the promulgation of the dogma of the bodily assumption of the Virgin, alert Protestants keep coming upon Roman Catholics who know their Bibles, bow deferentially to the church, and avoid all mention of the new doctrine in their preaching, conversation, writing and prayers.

Politics? Signor Lapira is mayor of Florence. He is one of the most loved and feared figures in Italy; adored because he has fought for the poor, watched narrowly because he has taken seriously the papal encyclicals on social justice. The communists cannot defeat him because he is more radical and ascetic than any of them. He has given away his wealth to choose poverty and prayer in a cloister. The Christian Democrats are baffled by him because he bears their name and faith but pronounces sharp criticism on the rich men who feed their funds. He was host two years ago to the secular, intellectual Congress for Cultural Freedom. Lapira is a layman whose life illustrates St. Paul's word "charity."

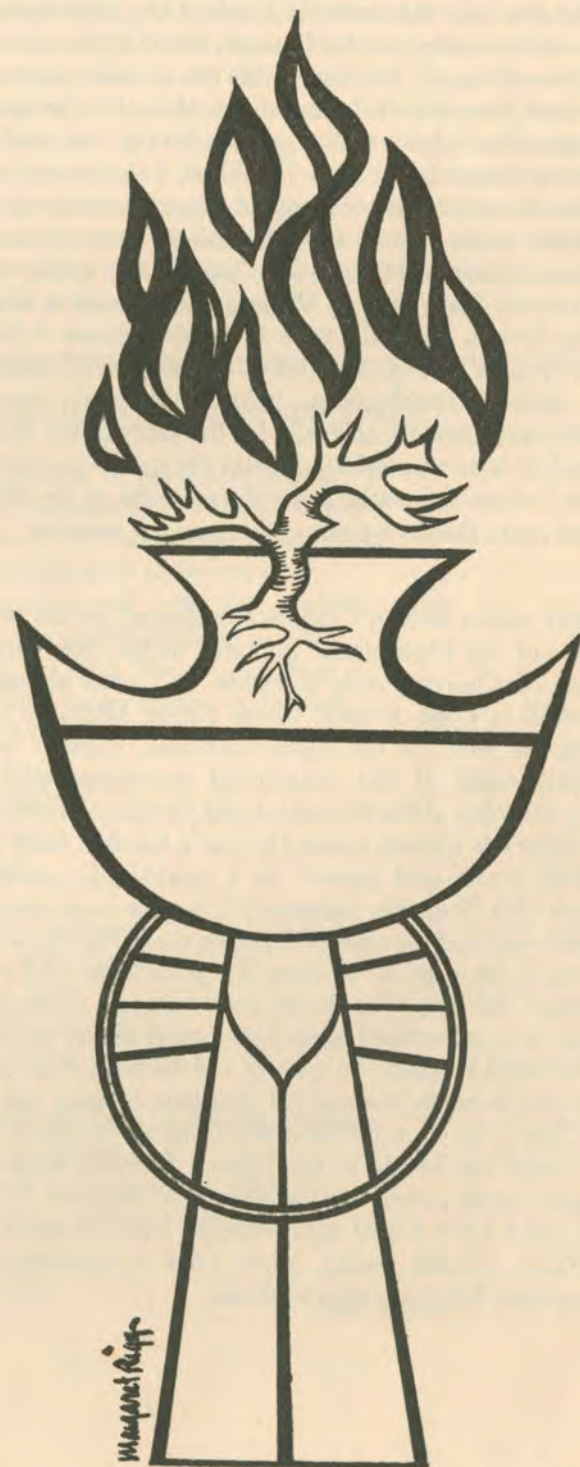
What he stands for has much in common with the original longing of the French Catholics Godin and Daniel, whose book *France, Land of Mission?* launched the worker-priests on their attempt to share the life of factory and construction gang, the fellowship of slums and *estaminets*. Their experiment is officially terminated and under a ban. It has inspired hundreds of new, heroic ministries in the Protestant world. Even in Spain there are Jesuit circles protesting against the disparity between the high-sounding social-ethical standards of the Franco constitution and the misery of many low-paid rural and industrial workers in the "Iberian theocracy."

**W**HERE are the intellectuals going? Twenty years ago the popular name in Catholic philosophy was Maritain. He was a favorite son, the man who was giving new currency to the "perennial philosophy" of Aquinas. The Pope honored his school. Today he is surrounded and challenged by a pack of critics. Many of these new men reject the influence of Aristotle in Thomas Aquinas. They follow different flags. The formidable Gabriel Marcel, for instance, is an existentialist. Musician and aesthete, Marcel is a powerful rallying point in the Roman Church for the unpredictable, the free.

Theologians are just as disinclined toward the traditional scholasticism. Many in France and Germany are translating the Greek fathers. They are making profound and sympathetic studies of Greek and Russian Orthodoxy. Obedient rebels like Yves Congar, a Dominican, have worked out authoritative restatements of the teach-

ing of the church concerning the laity and the ecumenical movement. Henri de Lubac, a Jesuit, has plunged into an evaluation of Dostoevsky, Feuerbach, Nietzsche, Comte, the movements of the atheists and humanists. Jean Danielou, in a short but astonishing book of *The Salvation of the Nations* has questioned the wisdom of trying to force the dynamic African to adopt the chopped precision of worship in a dead language, Latin. All these happen to be French names, but the stir in France is an aspect of a world-wide movement. Certainties are being stood up and prodded. There is a sharp wagging of black birettas and red hats.

Journalists and social critics are on the move in a different way. Francois Mauriac, the great novelist, has left Olympus, where he has been staring for years into the face of sin, to castigate unreasonable colonialism and official hypocrisy. He has a famous column in the Paris



paper *L'Express*. One of his favorite targets is the sealed-off life of traditional Catholicism in France, cold, clerically dominated "salons," blind piety.

Two of the most beautiful and widespread popular illustrated Christian publications in France are *Fêtes et Saisons* for teaching the laity and *Missi* for conveying in photo and form the world-wide marvel and sacrifice of Roman Catholic missionary enterprise.

**I**N mass communication Roman Catholic thinkers and men of action lead the Christian world. The technical brilliance and resourcefulness of Catholic radio stations and news services are paralleled in television. Father Pichard of Paris has realized with sharp originality the novel possibilities of television, the immediacy and indelibility of unrepeatable form.

The area of communications is more liberally nourished by the arts than it is with us. Look at the glowing mysteries of the master painter Rouault. Stand in the naves of Chartres, Cologne, Vezelay, beside the devoted architects who tend those wonderful buildings. Marvel at the space, the gleaming fabrics and warm timbers in the modern churches round Lucerne or Frankfurt. Let the eye feast on the rich apocalypse of Fernand Leger's tapestry above the altar in the church for tuberculosis patients on the plateau of Assy in High Savoy. Stare at the white walls and sinuous black lines in Matisse's tiny chapel at Vence on the Riviera. Read the tight but violent prose of Leon Bloy. Wander through exhibitions crammed with sumptuous modern bookbinding, goldsmith's work, carved jewels, fiery enamels, all made for the glory of the House of God. It is an atmosphere to help the dried-up children of the Reform to breathe again the splendor of the Bible, to find again the divine gift in the material creation.

**L**AST comes Roman Catholic ecumenism. In the Istina Centre of the Dominicans in Paris, in the Benedictine Abbey of Chevetogne in Belgium, in Unitas at Rome, above all in Lyon, France, where Father Michalon continues the work of the Abbé Couturier, there is more comprehension of the ecumenical movement than in many churches of the Protestant and Orthodox traditions. Couturier's is a great name. He was a humble man who worked, wrote and prayed in a world-wide circle of friends (his "invisible monastery") for the realization of Christ's will that his scattered people should be made one in him, in his way, at his time. To go to Lyon and meet Cardinal Gerlier, who knew and fostered Couturier's vision, is to understand again how prayer makes brothers of divided Christians in spite of old factions. Our stubborn and honestly maintained divisions remain, but we are Christ's by what he has done for us all. To know this is to hold out hands to the Roman Catholic men and women whose prayer for the church is the same as our own—that Jesus Christ may separate from all our folds his flock, rebuild among ruins, make resurrections in graveyards, bring enemies to peace.

# TAPESTRY

by Malcolm Boyd

**I**N Switzerland, one afternoon, I was walking in the country when I noticed a farmer tilling the soil. He was working in a field not far from my path. I was astonished by the grandeur of the setting in which I saw him. Behind him was Lake Lemman and, towering over the water, one saw the French Alps and Mount Blanc.

The air was brisk and cool, for it was hardly yet spring. Trees, birds, sky, distant farmhouse: all complemented the backdrop of incredible loveliness. Yet the farmer was unaware of the fresh, lively beauty around him. He lacked the perspective to see himself, a lonely, rustic figure, projected against the panorama of mountain peaks and, indeed, of historical, social and economic causes and effects. He was doing his hard, unrewarding job, and would shortly go home to supper.

This experience of standing somehow outside the frame of life, and looking into what is contained within

the battle in the



the frame, into its intensity and color, was a new experience for me. This experience was repeated in Florence. It was a night shortly before Christmas and I walked the ancient stone streets alone. The moon shone down on the Medici palace and the spot, marked by a bronze plaque, where Savonarola was hanged and burned. Bonfires were burning, reflecting weird, halloween-like lights and shadows upon the faces of modern-day Florentines. The faces bore little hint of the proud race which had gone before. I saw these people projected against the background of their fabulous culture, but they were happily and busily preparing for a festival, and neon-lit movie marquees incongruously flashed again and again in the darkness.

Outside the cathedral at Chartres, where I had gone to spend the day in this most beautiful House of God, to meditate in its varying lights and moods, an old peasant woman walked up to the medieval doorway. She was carrying a heavy bundle on her back and she wore a faded shawl over her head. She was not entering a museum, nor even one of the living glories of Christendom: she was stopping, for just a moment, to kneel before the Sacrament, to light a candle, to make the sign of the cross, to speak with her Lord.

A fisherman, husky, suntanned, was standing in the primitive Greek village of Ierissos, where one must spend the night before commencing, at dawn, the trip by boat to Mount Athos. The fisherman was waiting for the Salonika bus and news of such distant personages as Mr. Dulles and Sir Anthony.

**O**BSERVING these individuals in their respective settings, I realized how most persons become so much involved in life that they fail to see clearly how they stand within an infinitely greater setting of which their lives are but a part. The individual person, always, is actively engaged in a scene taking place within—for some observer—a tapestry. One from outside sees the individual in this way. Yet the individual sees himself only in terms of getting home to lunch, or

saying a prayer, or getting on with the job at hand, or cursing an enemy, or possibly nothing.

What of the sensation of standing outside tapestry scenes? What of the luxury, or the exile, of noninvolvement? The fate (the luxury, the exile) of noninvolvement is, in some relative sense, true of everybody. Yet, the sensation may be accentuated; the fate may be courted; the exile may be of one's own will. This is said with the full realization that there is no pure noninvolvement as there is no involvement which is secure in purity of single motivation.

There is a brisk wind, the sun is blazing, the battle is at a pitch of fury on the plain below. The observer has climbed up to a vantage point from where he may look down on the scene. His blood and his fortunes are involved in the fray, yet he stands as one outside an immense tapestry depicting a battle. What does he feel? (He cannot say, "thank God I am not as other men," for he *is*.) Is it not an

acute loneliness which he feels? Does he not wish to be caught up in the intensity and enormity and hotly felt meaning of the battle, even though it may cost him his life? (Even though he may intellectualize away the meaning of the intensity, ridicule the enormity, feel simply frustrated and even hopeless about the hotly felt meaning of the battle?)

**H**E had wanted peace. He knows now that it does not exist, not in the way he had foolishly thought. He would go down into the battle, but he carries another moment: this noninvolvement, it cuts him like a knife, he bleeds within, his pain is acute. But still he waits, and the moment loses the consciousness of time. One must lose one's life if one would save it. He *knows* this. Besides, there is no joy, no purpose, in the noninvolved moment. He wonders: must this moment be forever? Must this moment be my hell?

---

#### OF A MAIDEN WHO LOVED PERCEVAL

Lilting light murmur of endless cantation,  
 Bright-hearted remnant of rue and of thyme  
 Poise on my hand for a moment soft laughing,  
 Turn whirling dipping in never-was time.  
 Green walled my garden, lord. Rest searching. Bide.  
 Shadowed my eyes in the whirlpool of God.  
 Sit here beside me, lord. Time flees before us,  
 Lily haze running mead realms to the sea.  
 The sea and Arthur.  
 Tide of infinity.  
 Marrow of Britain.  
 Lance of the grail.  
 Clarion of God.

My heart, lord, my heart  
 At the point of thy sword  
 In droplets of blood  
 From our Lord's gaunted tree  
 Rides on before you.

Wanton rememb'ring rose lychnis and clover  
 Bless in radiant illumination.  
 Outside the wall in wild torrents of glory  
 Riders hard press. Sangreal! Salvation!

Go, my lord. Ride!

Joan Turner

# MORE LETTERS FROM SCREWTAPE . . .

with abject apologies to C. S. Lewis by Barbara Sargent

*Author's note:* A few years ago the National Council of the Churches of Christ in America created a Department of Worship and the Arts. This Department was formed in order to bring together theologians, churchmen and artists in the hope that their conversation might bear fruit for the churches in a new understanding of the close relationship between the Church and the Arts in the past, and in the emergence of a dynamic and vital relationship between the two in the years to come. To this end, the Department divided itself into six commissions: worship, music, painting, drama, architecture and literature. The personnel of these commissions is extraordinary, and is in itself a testament to the vigor of the Church, and to the caliber and consecration of its churchmen, theologians and artists. To mention just a few of the nearly 250 members is to prove my point: Alfred H. Barr, Jr., Sterling A. Callisen, Henry P. McIlhenny, Perry T. Rathbone, Paul Tillich, W. H. Auden, Marianne Moore, Mark Van Doren, Amos N. Wilder, Clarence Dickinson, Thor Johnson, Dimitri Mitropoulos, Charles Munch, Robert Shaw, Roger Hazelton, Daniel Day Williams, Douglas V. Steere, Joseph Sittler, Jr., Georgia Harkness, Georges Florovsky, James H. Nichols, Cyril C. Richardson, Pietro Belluschi, Marcel Breuer, Charles Eames, Richard Neutra, Eero W. Saarinen, John Mason Brown, Lillian Gish, Raymond Massey, Robert Penn Warren, Margaret Webster.

A somber note must be added. The total budget allowed the Department for the work of its six commissions, the salaries of the executive director and secretary with 29 per cent deducted for overhead, is \$21,220.

It was during the summer of 1956 that the following correspondence fell into my hands.

## My dear Gall,

As you know, my correspondence with your brother Wormwood was intercepted in the year 1942 as the world counts it. Why they number their years from His birth, I cannot guess. It would be more relevant to date them from Our Father's war in heaven and its humiliating results, but one ceases to expect this kind of honesty from mortal men. But to go on—the interception of that correspondence was a result of Wormwood's incredible carelessness and stupidity—one more instance of the inexorable law of cause and effect by which we are bound. Here there is no atonement and no forgiveness. We are not weaklings, whining to be let off! We pay for our mistakes. It gives me more pleasure than you know, to report that Wormwood is paying! Others cloy the appetites they feed; but he makes hungry where most he satisfies.

I write thus, my dear Gall, in order that you have no illusions about your mission upon earth. The consequences of that mission are quite inevitable: if you succeed, your success

will be noted and suitably rewarded by Our Father Below; if you fail, your failure will afford me the only pleasure left me. You have chosen to write me, seeking advice. This action on your part has placed us both in peril, comparatively speaking. I do not relish the possibility that this correspondence, like the other, might break into print! In all candor, Wormwood was not the only one to suffer for that indiscretion, and between you and me, the fact that I was held responsible in any way for his bungling, was grossly unjust. I am not my brother's keeper. It is only out of a sense of family pride and duty, that I write you at all, and in so doing, I cannot overemphasize the need for extreme caution and guile.

But now, let us discuss your case. You have been assigned to Mr. A. Z. Lamech, a man vigorous, intelligent and unbaptized. What more do you want? Yet I note the tone of your letter is one of complaint and indecision. You say he is a painter. Some of my best friends are painters. You say he is an intellectual. Eggheads are our

omelet. You say he shows signs of interest in the Church, believing that both Art and the Church have common traffic with Ultimate Reality. This, I will admit, is hard to understand. Surely, Our Father offers to the painter-intellectual the very last word in self-expression. But, be that as it may, there is here no occasion for complaint, rather for glee. In the temptation and ultimate possession of a patient like Lamech, everything is on our side; his vigor and intelligence, his art, the culture in which he works, the very practices of the contemporary church, all tend to strengthen our position.

If his interest in the church persists, you have only to lead him into one! Make sure that the church is one in which Sallman's *Head of Christ* is prominently displayed in the entrance way, preferably between candelabra—or even better, a perplexed treatment of Hoffman's *Christ in the Garden* with a neon-lighted frame. I doubt if he'll go another step. But if he should, place in his hands the Sunday Morning Bulletin. There are endless possibili-



ties here, most of them fully realized. I understand a current and much-touted series is fronted with a costly color reproduction of America's National Parks. He should see the humor in that.

With a little advance reconnaissance on your part, you can see to it that the organist uses for the prelude, the *Meditation from Thais*. Do not fail to remind the patient of Thais' need for meditation. I suggest that the choir sing Malotte's *Lord's Prayer*, or Fred Waring's arrangement of the *Battle Hymn of the Republic*, or one that I heard only yesterday on the lips of a recent acquisition—"we talk together, we walk together, we hold hands and laugh together, *My God and I*." That particular patient laughed himself right through our gates.

Make sure that the minister preaches on fund-raising, or current affairs, or how to be successful and secure in worldly terms. This latter will be particularly distasteful to the patient, since an artist can so seldom be either one.

Finally, and most important, guard against the reading of The Book. It will undoubtedly be read, but there are many ways in which you can minimize its effect. It can be read so rapidly that it is unintelligible, or so mournfully that it is interminable. It can be lightning-brief, and taken out of context to boot, or it can be pages long and taken out of Numbers. If possible, see that it is read in some awkward translation which robs it of majesty and power. In short, the patient must not hear it in any but the most superficial sense.

And now, my dear Gall, trouble me no longer with your complaints. You can thank Our Father Below that Lamech is your patient. At a conservative estimate, at least half the American Protestant churches will play into your hands. Everything that he sees and hears will convince him that the Christian God is anemic, sentimental, childish and unworthy of both his worship and his art. He has eternity to learn the dreadful fact of Him, and eternity will come too late.

I count on your discretion, and look

for a speedy and successful end to your mission.

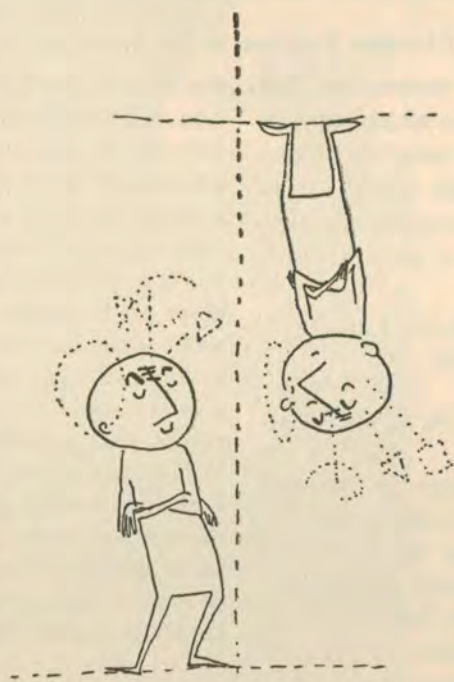
Your affectionate uncle,  
SCREWTAPE

My dear Gall,

I hardly expected to hear from you so soon. If you continue your mission with so singular a lack of success, I should, quite frankly, prefer silence.

You say the patient has joined the Church of Some Angels. Are you naïve enough to number yourself among them? I assure you, my dear Gall, they include only those living at the right address. How could you have let this happen? It makes your mission immeasurably more difficult. You boast that the patient's church-going is a halfhearted thing. Rubbish! Any patient is easier to snare outside the Church than in it. Within the Church, he is subject to a great number of influences inimical to us, from the humblest Christian to the awful power of the Adversary Himself. You are now forced to wage your battles on enemy territory, and it delights me to think of your future.

I remind myself with difficulty that you call me "uncle," and feel duty-bound to give you what advice I can. You state that the patient was at-



"I agree, in principle—"

tracted to this particular church by the unmistakable good taste evidenced in its Gothic architecture, the stateliness of the liturgy, in the selection of music, in the ecclesiastical furnishings and in the choice of reproductions hanging in the parish house. This can be handled, with a little subtlety.

Your patient is both creative and intelligent. He knows that in dealing with life as it issues from the hands of the Adversary, and with the expression of that life in art, there is only one thing worse than bad taste, and that is good taste. Good taste denies the vigor of the present moment, of a culture striving to be born, of the immediacy of faith, of revelation, and of prophecy. It is centered in the past, and dead. As an artist, Lamech knows that good taste is an impossible criterion for the expression of anything alive. I doubt if you will have any difficulty reminding him of this.

Point out to him that his Gothic church was, after all, built in the early part of this century, precisely at the time when the secular world was taking tremendous and creative strides in the field of architecture. Direct his steps toward a Church Furnishing House where he can see for himself the cynically commercial merchandising of indiscriminate goods. Is there any evidence here of the kind of creative respect for materials, for color, for design, for usefulness, that he has come to expect in his kitchen utensils? Remind him that in the music he so enjoyed there was not one contemporary note, that without exception the selections were Bach and pre-Bach. Suggest to him that the most modern of the paintings reproduced in the parish house, was early Renaissance.

In short, convince Lamech, through his very knowledge of the arts, that the Church is dead; that it is an organization given over to weekly memorial services for its Lord, Who died, rose, and was buried again in the sixteenth century. In all this, the patient's background, habit of thinking, and practice, will be of inestimable help to you. You should have little trouble, provided only that he never glimpses that blinding, searing Presence Who

eats at me more than the flames at my feet. Oh, the loss, Gall, the incredible, irrevocable loss!

I am not well, but I must warn you before I close, that there is a sense in which the Christian community is centered in the past, but creatively so centered. Much of their communion is based on remembering, but remembering anew, or remembering in the future tense, so to speak. By and large, this kind of living in eternity, which is so painfully familiar to us, is difficult for them to understand, a fact which gives us a decided advantage. But there are some Christians who do understand it. I believe the minister of Some Angels is one of them. Your future, to use the past tense, depends upon preventing your patient from having any conversation with that kind of Christian.

The pain grows worse. Hastily,  
SCREWTAPE

#### Miserable Wretch,

Your last letter makes me writhe. There is no fury like an uncle scorned. Of what use has been all my good advice? I warned you specifically against just such an association. The fact that the National Council was ever formed is bad enough, but that it

should now bring together theologians and artists, is a body blow to us. For centuries these latter have been fuel for our fires. It has always been easy to convince them that the Church has no need of them. And they, in turn, have made great strides toward convincing a whole culture that the church is irrelevant. And now these men, these very men, these theologians and artists, these minds and hearts whom we had persuaded were poles apart, meet, and share a common faith! This is a crisis situation, and one for which you share responsibility for having allowed Lamech to be appointed to the commission on painting. You may expect a summary recall.

In the short time left you, you might seek to lighten your punishment by heeding my advice! You can still wrest victory from defeat, but it will take everything you've got. The National Council is big, and bigness sometimes plays into our hands. It has many Departments. See to it that the Department of Worship and the Arts is isolated from all others. Quarantine the artists from those who publish and those who teach; from those whose responsibility it is to build in America, and those whose responsibility it is to build abroad; from those

concerned with eschatology, and those concerned with social justice. Make the walls between them impermeable, so that these men are denied influence. Pare down the budget, and so deny them the possibility of action. Build up so great a sense of frustration that their meetings become in—

*Author's note:* Here the correspondence ends abruptly. Either Gall was unsuccessful and recalled, as Screwtape threatened, or he still walks to and fro upon the earth and up and down in it. I do not know.



#### The Idea of Christian Vocation in the Protestant Reformation

Monastic vows rest on the false assumption that there is a special calling, a *vocation*, to which superior Christians are invited to observe the counsels of perfection while ordinary Christians fulfill only the commands; but there simply is no special religious vocation, declared Luther, since the call of God comes to each man at the common tasks.

From: *Here I Stand, A Life of Martin Luther*  
By Roland Bainton, p. 201

The Lord commands every one of us, in all the actions of life to regard his vocation. . . . He has appointed to all their particular duties in different spheres of life. . . . Every individual's line of life . . . is, as it were, a post assigned him by the Lord, that he may not wander about in uncertainty all his days. . . . Our life, therefore, will then be best regulated, when it is directed to this mark; since no one will be impelled by his own temerity to attempt more than is compatible with his calling, because he will know

that it is unlawful to transgress the bounds assigned him. He that is in obscurity will lead a private life without discontent, so as not to desert the station in which God has placed him. It will also be no small alleviation of his cares, labours, troubles, and other burdens, when a man knows that in all these things he has God for his guide. The magistrate will execute his office with greater pleasure, the father of a family will confine himself to his duty with more satisfaction, and all, in their respective spheres of life, will bear and surmount the inconveniences, cares, disappointments, and anxieties which befall them, when they shall be persuaded that every individual has his burden laid upon him by God. Hence also will arise peculiar consolation, since there will be no employment so mean and sordid (provided we follow our vocation) as not to appear truly respectable, and be deemed highly important in the sight of God. . . .

John Calvin, *Institutes of the Christian Religion*,  
III, X, 6.

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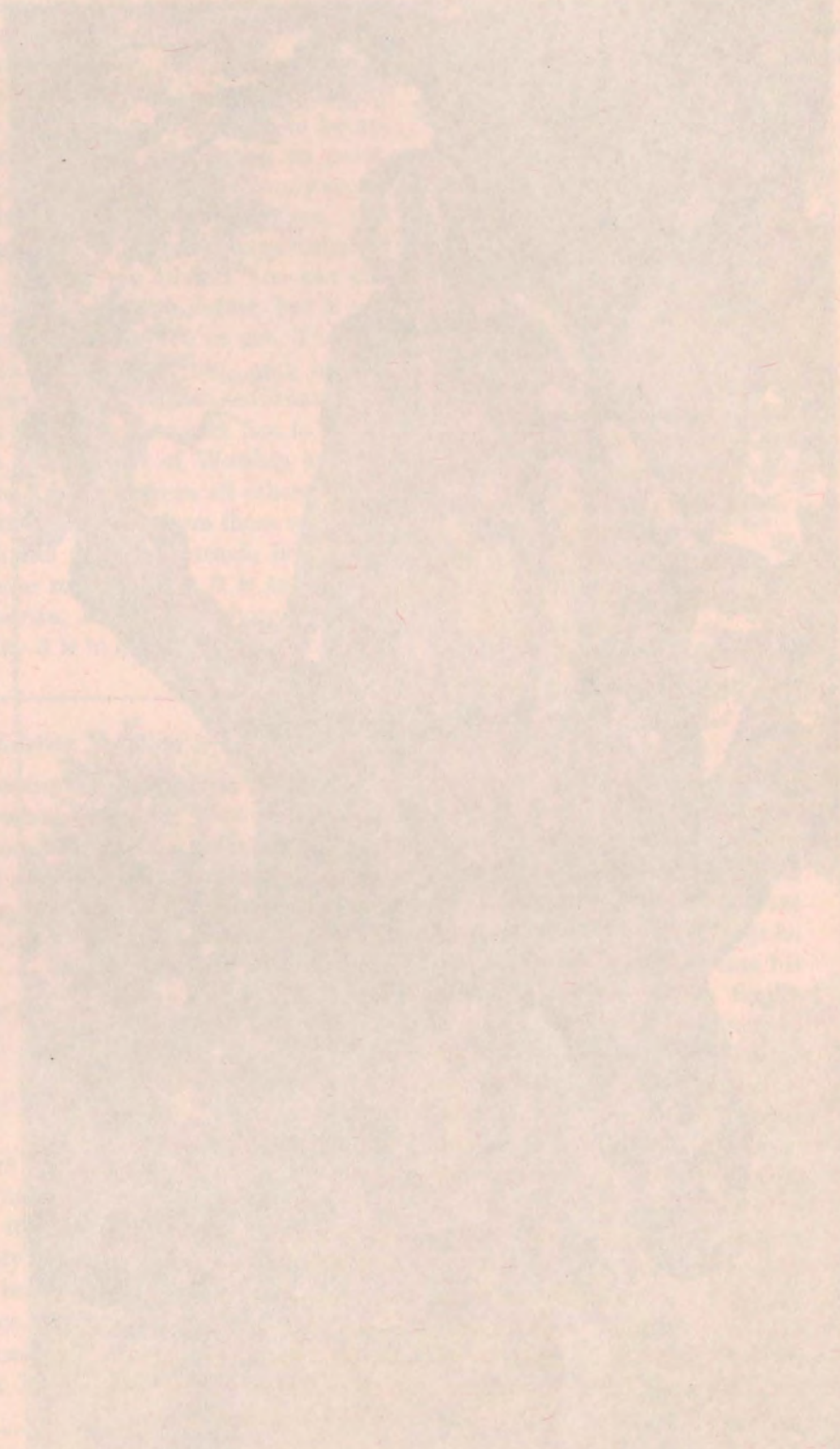
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## the meaning of words into worship

by W. Norman Pittenger

**I**NCREASINGLY it is being recognized by Christians of all denominations that the characteristic activity of the fellowship to which they belong is worship. The revival of interest in, and concern for, the liturgical life of the church is one of the striking facts of our time; and even in those denominations which for long have tended to relegate the worship of the church to a relatively unimportant place, there is a new and deep awareness of the distinctive quality and the high significance of the community gathered together in prayer and praise.

I have said "the liturgical life of the church"; and this at once raises a question, for many Christian denominations have been unconcerned for, sometimes positively averse to, the idea of liturgical worship. By "liturgy" one means the public action of worship by a community, with the use of prescribed and established forms, thus guaranteeing the possibility of common participation—liturgy is "common prayer," and that requires agreed words and agreed actions, so that the fullest sharing may be possible for those who take part. And in historical Christianity, there can be no doubt, the liturgical action *par excellence* has always been the Eucharist, the Lord's Supper, the Holy Communion—call it what you will.

During the hundreds of years from the "night in which he was betrayed," the words and actions of Jesus, as remembered in the Christian tradition, have come to be placed in a setting

which has acquired a certain form or structure—what Dom Gregory Dix appropriately called "the shape of the liturgy." The taking of bread and wine, the blessing of them, with the breaking of the bread, and then the distribution of them among the faithful: here is the "shape"; and along with this, there have come necessarily certain associated actions and certain associated words.

But it is not only in the Eucharist that such formalization has been found. It is also in the other rites of the Christian Church—in the "choir offices" of daily morning and evening prayer, in litanies, and in other such services. Whether the denomination centers its worship in the regular Sunday-by-Sunday celebration of the Holy Communion, or employs for its normal Sunday worship some other form with less-frequent celebrations of the Eucharist, the fact still remains that a certain stylizing is bound to take place and always does take place.

**O**UR concern in this essay is not so much with the structure of the services of the church, nor with the actions which are found in connection with those services; it is rather with the words which are used in the worship of Christian people, as that worship expresses itself in the great social rites of the community. For the words that are used in all the liturgies, whether they be the actual eucharistic liturgies which have come to us (with modifi-

cations from time to time and denomination to denomination) from the early days of the Christian church, or the forms of service which have their origin in the sixteenth century, when the reformers adapted (or their successors did the same) some other type of traditional worship, have a certain significant and distinctive quality.

In the first place, the words of our worship are either scriptural or molded by scriptural language. And that immediately leads to the observation that they are metaphorical or poetic. The Bible, as someone has said, is a great poem of God and man in their relationship one to another. It does not discuss these matters in the conceptual terminology which one might find in philosophical writing; even more obviously, it does not speak in the jargon of the sciences. Biblical language is highly poetical—it is concerned to speak of God and man, of their relationship, in images that are drawn from the vitalities of personal and social experience, from the realm of history. Every man naturally speaks as a poet; despite M. Jourdain, who in Moliere's play discovered that he had always been talking prose, the fact is that he had always been talking poetry. And the more intimate and immediate the experience which is being spoken, the more highly poetical the language used. The lover speaks of "loving with all his heart"; this does not mean something observable and reportable on a cardiograph, but is rather a highly symbolic way of describing a response which neither science nor philosophy as such can express or contain; it is poetry.

Above all is this true of the God-man relationship, for it is necessarily the case that every sentence in which God is the subject of a verb, is a sentence that is metaphorical; if you will, it is "mythological." By this I do not mean that it is a "fairy tale," with no truth-value. What I do mean is that man cannot find words which will describe, with scientific precision, or philosophical univocity (the exact same meaning, *vis-à-vis* God, as we would employ in discussing matters of common human knowledge), his sense of the presence, the power, and the

activity of the divine Reality. Furthermore, as the great theologians have always known, even the highest and best words available to us must, when applied to God, have what is called an "analogical quality"—there is always the *O altitudo* to which Sir Thomas Browne referred in *Religio Medici*; there is always the "eminent" mode of predication which the theological logicians have indicated.

ONCE again, the words of our worship are words of action. Christianity is not a religion of passive quietistic absorption in Deity; it is a religion which speaks of "the mighty acts of God." It is inevitable that the language which speaks of God, and of man in relation to God, shall be language in which God "does" this or that, in which man responds in love, in worship, in penitence, in obedient surrender. But the fashion in which God acts must be different from that which can be stated of human action; just as when God "speaks," he does not use the words which we are accustomed to employ. Admittedly, the only way in which we can state what God "says," or describe the ways in which God "acts," is by taking our own human experience of speech and of doing, employing this experience and directing it God-ward. But we must be very careful lest we assume that we have exhaustively or precisely described what God is doing or saying.

Theologically speaking, all of God's words and deeds are *ad modum recipientis*; that is, they are "accommodated" to the understanding of the men and women to whom he speaks, for whom he acts. Equally, the only way in which we can state them is in our own mode of expression; men have no other, if they hope to convey meaning. As St. Augustine said, for example, we call God Trinity-in-Unity not so much in order to make absolute statements about him, as in order to avoid being silent before the mystery which has been revealed to us concerning his "inner life" and his relationships with his world.

Again, the words of our worship, whether they be biblical in themselves or whether they be the symboli-

cal words that have come to us from and through the whole tradition of Christian faith, worship, and life—words like, "grace," "pardon," "incarnation," "atonement," "redemption," and so many others, with which our worship is filled—these words are for us, in Professor Tillich's phrase, "words with power." This is why it is impossible to devise nice, neat, completely up-to-date expressions which will convey with utter precision and complete adequacy the content of the Christian faith. Within the tradition of Christian life, for those who are (so to say) "initiates," these words, and the scores of others like them, are words which have an allusive and suggestive quality that modern-invented words would not possess.

It is plainly true that they also constitute a considerable obstacle for the outsider who has not been admitted to the secret heart of the community's life; and that involves us in a tremendous and difficult apologetical task, the discussion of which deserves a whole series of studies in a journal such as *motive*. But the point remains that our language in worship is of necessity traditional, as it is of necessity poetical and imaginistic; and we are wishing for the impossible when we wish to avoid this patent fact.

THE result of all this is that the words of our worship have what we have learned to call a "numinous" character. That means that they have a capacity both to convey meaning, subtly, poetically, by allusion and by suggestion, and thus to attract us and move us in the depths of our being; while on the other hand they have a mysterious and transcendent aspect, so that they put us in awe and make us understand that the ways of God and his will for men can only be apprehended "with fear and trembling." Exactly the same character is found in the things *done* in the great liturgical tradition of Christianity; and this explains why the ancient rites and ceremonies of the church have such a wonderfully evocative as well as such a strikingly impressive quality about them.

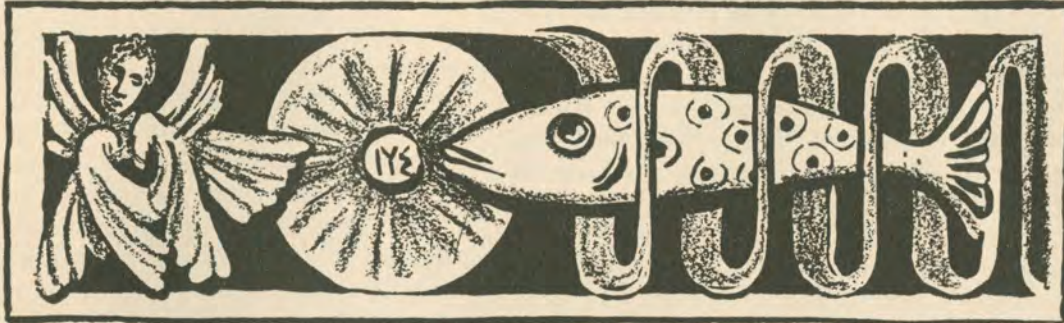
There are two consequences of all

this which are worth our noting. The first is that the only really effective way of altering the worship of the Christian Church is not by radical surgery nor by complete renovation, but by gradual change and by the slow but sure assimilation of new ideas and new phrasing of ideas which can only come when the faithful are introduced little-by-little to new ways of saying the old things. The attempt to create, brand-new, some liturgy or service of worship, in which the contents will be simple and clear, almost invariably results in an impoverishment of worship and a cheapening of its forms. Yet there can be change; there has been much change indeed, over the centuries; but always in slow, patient, and humble ways.

The second consequence of what we have said is that we must always distinguish carefully between liturgically apt language and theological definition. For example, we can speak of God's "pouring his grace into our hearts" (in the words of an ancient collect), but we must not think that grace is like a fluid which is "poured" into men by God. Or again, we can speak in our worship of God's "coming down," or of Christ's "ascending far above all heavens," but we must not take these phrases as if they were to be theologically precise in a spatial kind of sense. One of the unhappy results of the theological revival in our own day, associated with "neo-orthodoxy" in all its forms, is that there is tendency to think that the poetic and metaphorical and symbolical (I am not here attempting a careful discrimination in the use of these words) idiom of our devotion and worship, as also of our psychological experience of the meaning of redemption, shall be taken for an exact theological description. When one of our theologians says (rightly) that the circle of man's self-centeredness, his being *incurvatus in se* as Luther put it, must be "broken into" by the divine action, we are not to think that this is theologically and ontologically an accurate statement of what happens. Neither are we to think that the language about God's "coming into the world" is to be taken

(Continued on page 37)

# The Catholic Tradition



fourth article in the series

life and  
liturgy

by Brother George Every S.S.M.

THE first Christians lived in a world where everyone believed that a multitude of demons, good, bad, and indifferent, inhabited the air and the earth. Christians did not deny the existence of these powers with whom their neighbors tried to relate themselves by sacrifices. They did maintain that their own relation was with Someone infinitely more powerful, Christ the Son of God and the Second Adam, who has supreme dominion over all principalities.

The union of Christians with Christ was rooted in his cross and resurrection, established in their souls and bodies by baptism, confirmed and renewed by communion in his Body and Blood. They were "buried with Christ in baptism," crucified with Christ, that in him they might rise from the dead. Baptism was therefore the focal point of early Christian liturgy. Those who were brought to baptism, infants and adults alike, made their confession of faith in the baptismal waters, and were admitted to Holy Communion.

This initiation, in outward form, was like the initiations of the pagan mysteries.<sup>1</sup> The adult candidates under-

went a long course of instruction accompanied by exorcisms, to liberate them from the power of the demons. The infants were also exorcised. Often all were anointed with the oil of exorcism on the edge of the font. Immediately after baptism in some churches, though not in all, they were anointed, sealed, and blessed by the bishop himself. They were then admitted to Communion, not only in bread and wine, blessed in the eucharistic thanksgiving but often in other cups, of

*milk and honey mingled together in fulfillment of the promise to the Fathers, wherein He said, I will give you a land flowing with milk and honey; which Christ indeed gave, even His flesh, whereby they who believe are nourished like little children, making the bitterness of the human heart sweet by the sweetness of His word; water also for an oblation for a sign of the laver, that the inner man also, which is psychic, may receive the same as the body.*<sup>2</sup>

Their Communion, often every day, was a renewal, and in some sense a

*Tradition of Hippolytus*, edited by B. S. Easton, Cambridge, 1934, and by G. Dix, London, 1937. This was probably put together for a community in Rome about 220 A.D.

<sup>2</sup> Dix, *op. cit.*, pp. 40-41, Easton, *op. cit.*, p. 48.

repetition, of their baptism. Baptism and the Eucharist were one sacrificial rite, whereby believing Christians were sacrificed in the sacrifice of Christ.

IN the early Church this had many meanings, but one concrete, literal meaning probably came first in the minds of most early Christians. They must be prepared for confession, torture and death, for long imprisonments, labor in the mines, death in the arena or on the gallows, on the cross where their Lord was crucified. This was as true of infants as of adults. Men and women, boys, girls, and babies were human sacrifices.

They were prepared to see this and other meanings in union with Christ through another liturgical service, the Synaxis,<sup>3</sup> derived from the traditions of the synagogue, consisting of lessons from the Old and New Testaments, interspersed with chants, generally from the Psalms or from other canticles in the Scriptures, and followed by preaching and prayers, prayers for the catechumens, for

<sup>3</sup> See C. W. Dugmore, *The influence of the synagogue upon the divine office*, Oxford, 1944.

<sup>1</sup> See W. Weidle, *The Baptism of Art*, London, 1949, especially pp. 22-25. The fullest account of this is in *The Apostolic*

hearers and inquirers, finally prayers of the faithful, after the catechumens had been dismissed. The lessons and chants helped Christians to hold fast the historical basis of their faith, and saved them from dangers of confounding the history of Christ with myths of a suffering god.

This was a principal reason for the rejection of exciting legends, visions, and prophecies which abound in the Apocryphal books. These might inspire enthusiasm, even devotion, much more readily than obscure readings from the Jewish Scriptures, from St. Paul's enigmatic epistles, and from our four gospels. But in the judgment of the churches they darkened counsel because they did not relate to the historical Christ, who must be loved and followed, not only in his death, but in the charities of common life. Therefore it was said, "See how these Christians love."

After the persecutions monks and virgins replaced martyrs as typical instances of the Christian sacrifice. The first monks were called to live in the wilderness, with squatters and brigands and wild beasts, with the very poor who fled from the cultivated area to escape the extortions of the tax-gatherer. The monk like the martyr hoped for a heavenly reward, but in an important respect he was different from the common faithful Christian as the martyr was not.

All Christians in the third century expected to be martyrs, but all Christians in the fourth century did not hope nor expect to be monks or nuns. They were inclined to leave the fullness of sacrifice to the ascetics. The ordinary Christian began to make his Communion less<sup>4</sup> and less often, though in the Eastern churches, where parish priests and deacons were generally married, and the distinction between the clergy and monks on the one hand, and the common body of

<sup>4</sup> This is not to be explained simply by a decline in fervor. It was partly due to the application of rules of discipline intended for a small persecuted minority, which were not so suitable to a larger community, with a larger number of weaker brethren. Many feared to submit to discipline, and gradually the Church inclined to treat them all as penitents, who should fast in Lent and be reconciled at Easter. They could not be expected to fast again with the same rigor before next year.

the faithful on the other, was less marked, he continued to take an active part in liturgical worship, a very active part if he had a good voice, and could sing lustily in the chants now accompanied, not only the lessons and prayers, but the consecration of the Eucharist. He brought his small children regularly to communion, though he made his own communion only on great feasts.

In the Eastern churches the communion of children has helped to keep alive the idea of the Eucharist as a renewal of baptismal dedication, a sacrifice in the sacrifice of Christ not only of bread and wine to be sacramentals means of grace, but of ourselves, our souls, and bodies, in our whole lives.

**I**N East and West this idea of the Christian sacrifice was preserved in the work and worship of monastic communities. Their missionary labors are often misunderstood by modern historians. The Irish monks, for instance, like their Egyptian predecessors, wandered into the wilderness, to Iceland, to the Hebrides, to the German forests, perhaps even to America, often, though not always, with little or no conscious intention of evangelizing unbelievers. Their sacrificed lives inspired curiosity and questions until, as inevitably happened, their holy places, secure oases in a world of disorder and barbarism, attracted labor, and therefore possessions, for land was plentiful and labor rare.

Then the Benedictine convent became a community, or rather a company, of secure, respectable, and comfortable clergymen. The Cistercian, who sought to live by the labor of his hands, was encumbered by the same kind of earthly rewards through the size of his flocks and the high price of their wool. Even the Friars, who sought to follow Christ in poverty along the roads, became popular preachers.

But all this stultifying success arose directly from the very impressiveness of total sacrifice, of the passion for holiness, of community life in love and peace in a warring world, of austerity and prayer, of evangelical ardor for

the salvation of souls, as these were revealed not only in the sanctuary and the monastic choir, but in labor in the forest, following sheep on the high downs, and caring for the poor and for lepers in the slums of medieval cities.

**F**ROM this we may learn that Christian liturgy, which is and always must be conformity to the cross of Christ, is nevertheless conditioned by the relation between the Church and the world. The sacrifice of the Christian in Christ has to be a sacrifice of his whole life. All are called to martyrdom in the sense of witness, confession. The mistake has been to narrow this word down either to literal death for Christ, or to a particular kind of religious vocation, monasticism in the Catholic tradition, in the Protestant whole-time evangelism.

The witness is not in the word alone, but in the wholeness of worship and life, in the sacrifice of ourselves and of our children, day by day in our washing, eating, and drinking, which in some parts of the early Church were attended by rituals directly recalling baptism and the Eucharist.<sup>5</sup> These should find their focus, their moment of consecration, in the renewal of our baptismal dedication in and through the Holy Communion.

<sup>5</sup> See *The Apostolic Tradition*, ed. Dix, pp. 44-72, ed. Easton, pp. 50-57.







*Christ Evangelical Lutheran Church*  
Minneapolis, Minnesota  
Arch: Saarinen, Saarinen and Associates (last completed work of Eliel Saarinen)  
Completed: 1949  
Construction: solid masonry, employing common brick in exterior and interior.

Art, faith, and science achieve a serene harmony in this simple church . . . its spirit and form retain their impact because the architects have handled the technical elements with such subtlety that only an expert would guess how scientific the treatment actually is.

In the tradition of Lutheranism, the altar is surrounded by a burst of Baroque light, reflected from a white chancel wall. The building suggests its continuity with the past community of faith, and at the same time makes an honest contemporary approach.

## dialogue in stone

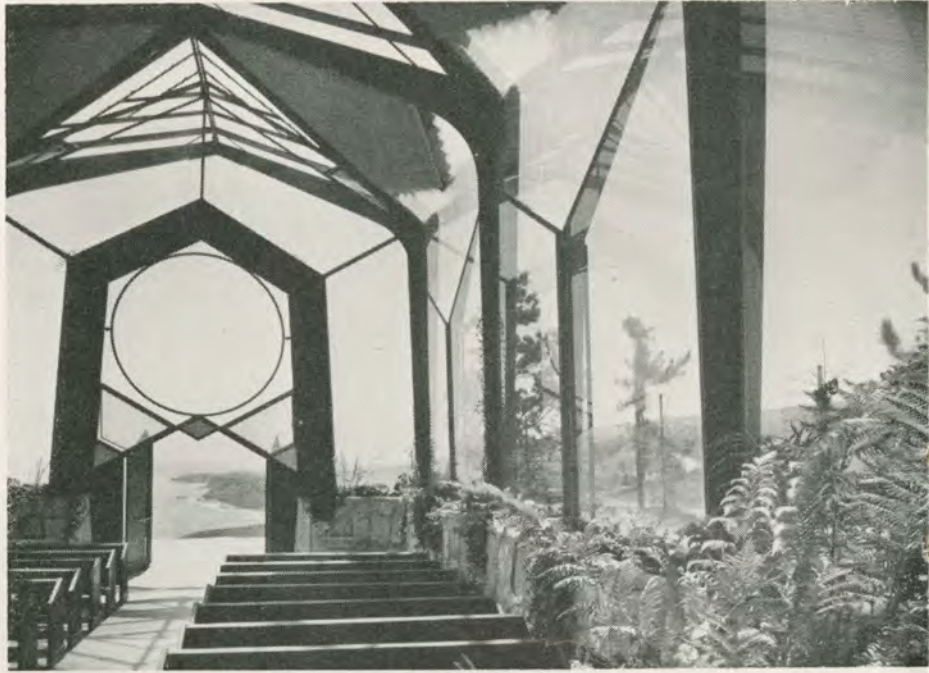
In a poll recently concluded, members of the Commission on Architecture of the Department of Worship and the Arts of the National Council of Churches were asked to name those churches built in the United States between 1930 and 1955 which they considered outstanding for general excellence of design. The Commission on Architecture, which includes architectural educators, editors, practicing architects, and ministers, is a broadly representative and distinguished group.

Altogether seventy-two buildings were named in the poll. This exhibit includes the fifteen churches and three chapels at educational centers which were the top choices of members of the Commission on Architecture. Most of the buildings selected were constructed after World War II, which indicates not only the increased amount of church building but the growing maturity in architectural achievement as design is made expressive of each church's ethos and way of worship.

This points to the possibility of increasingly good design as congregations become more self-conscious and articulate about their nature, tradition and way of worship. For it is only out of this self-understanding that a church will be prepared to enter into a dialogue with the architect, which is basic to enduring architectural achievement.

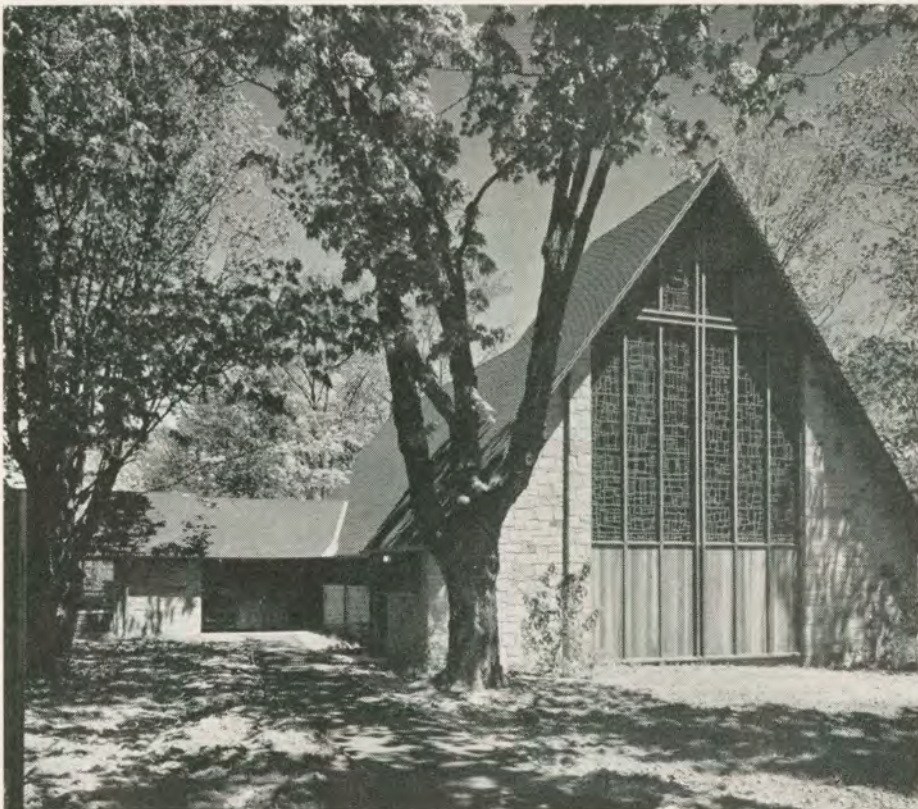
Marvin P. Halverson

*The Wayfarer's Chapel*  
(Church of the New Jerusalem, Swedenborg)  
Palos Verdes, Calif.  
Arch: Frank Lloyd Wright, 1952



Here there is no attempt to shut out the world of nature but rather a vigorous provision for worship in a setting of nature. Sections of glass within a frame of wood for the walls and roof. Typically Wright has made use of materials uniquely related to the setting of the particular building, so that this chapel draws upon the hills, sea and sky which surround it.

*St. George's Episcopal Church*  
Durham, New Hampshire  
Arch: John A. Carter  
Construction: stone and wood  
Completed: 1954



St. George's was designed for a small congregation in an academic community. The simple treatment of native materials and wise concept of scale give the building a dignity and a sense of tradition in the modern world.

The choir and organ are placed in the rear of the church according to changing liturgical requirements in the Episcopal Church, and thus the congregation is brought closer to the free-standing altar, while the choir now becomes part of the worshipping congregation. The building was erected on a modest budget, but made the greatest use of the arts, the chancel window being an unusually fine example.

New techniques and materials of our generation can be used to create a structure rich in all the warmth and vitality of the Christian tradition. The details of hammered copper sheeting doors, brass altar frontal, chancel cross and candelabra are set effectively against the simple elements of the total structure.

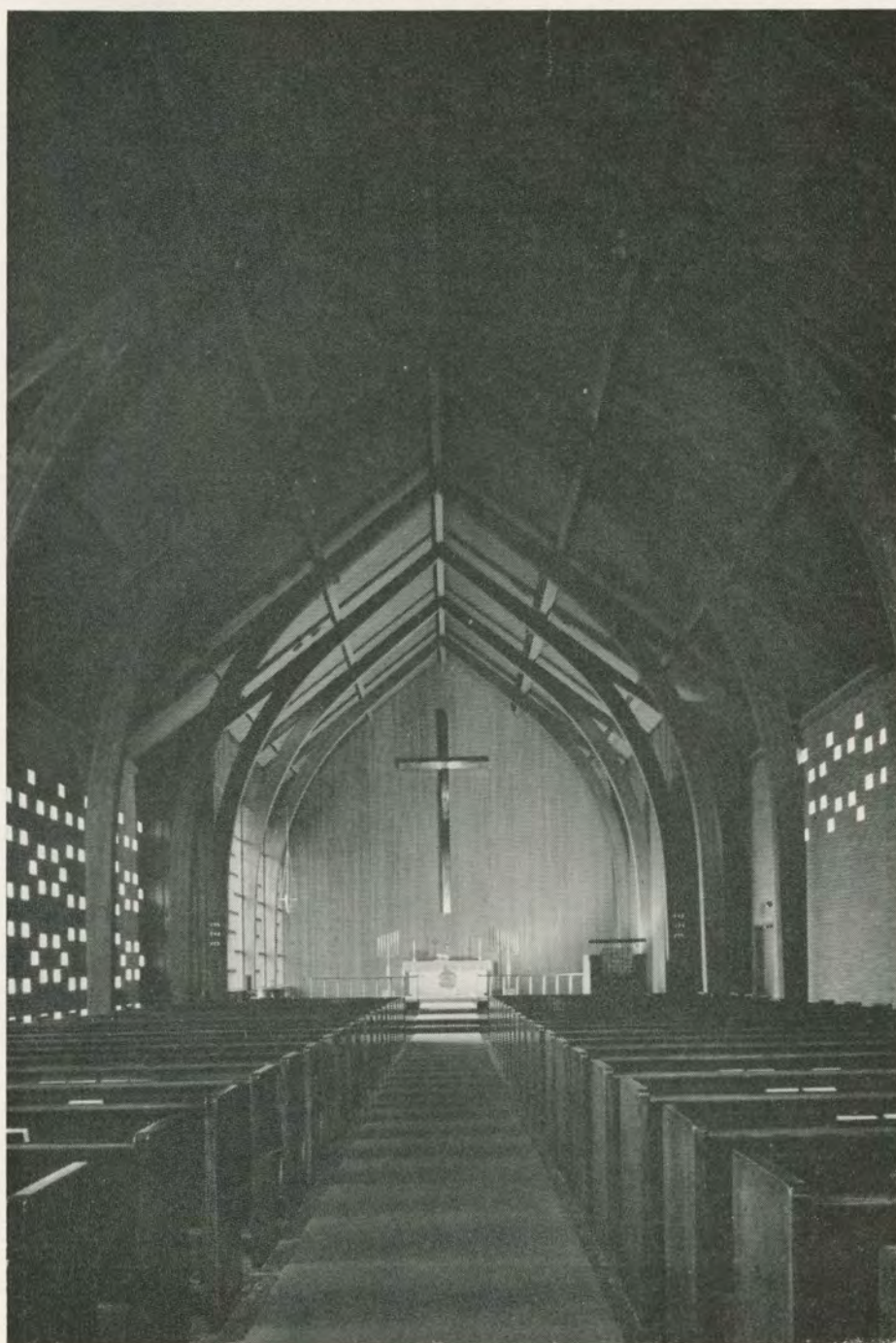
As a whole Belluschi has made an artful and rhythmic statement and nowhere has he tried to cover or hide the modern materials employed. Belluschi respects the unique quality of contemporary engineering ability. Out of his honesty of form have grown new means of expressing architectural praise in the manner and boldness of masters of design from other generations from which have come great styles of architecture.

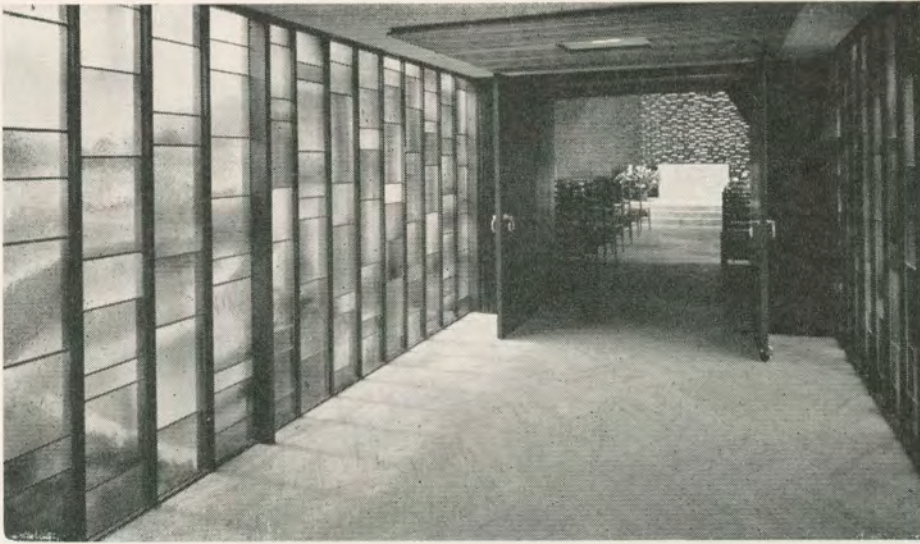
*Zion Lutheran Church*

Portland, Oregon

Arch: Pietro Belluschi, 1950

Construction: brick, and glass curtain walls enclosing a laminated wood frame.

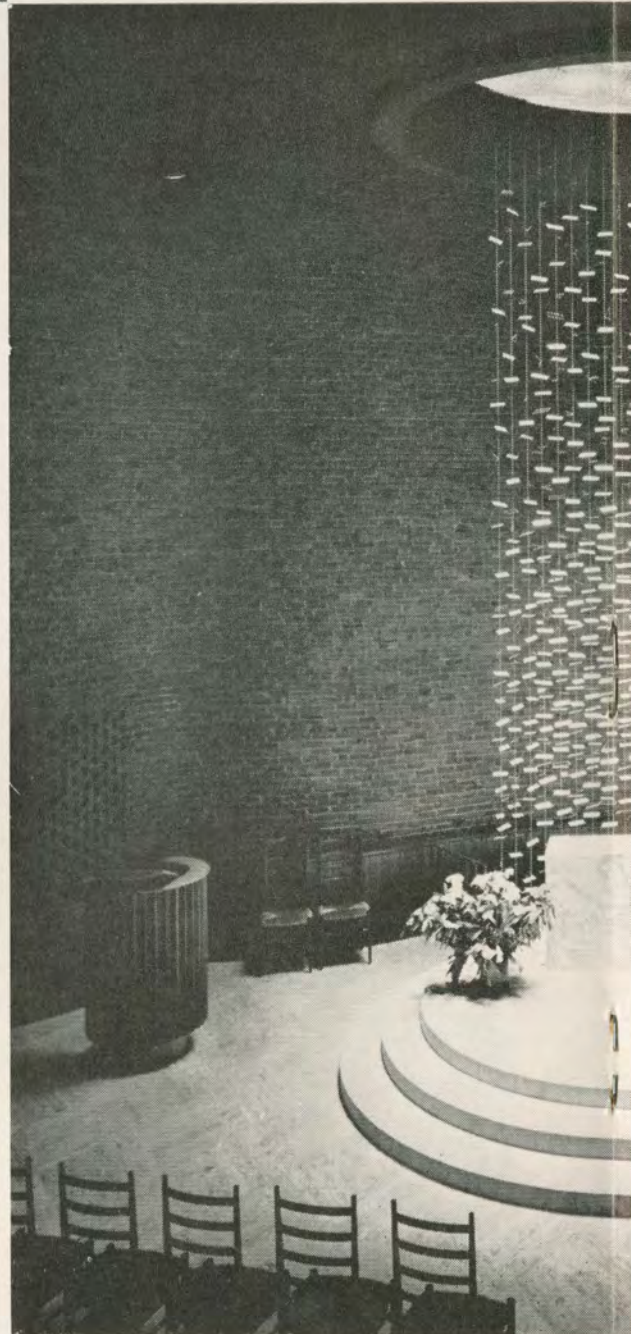




*Chapel, Massachusetts Institute of Technology (nondenominational)*  
Cambridge, Massachusetts  
Arch: Eero Saarinen and Associates  
Completed: 1955  
Construction: brick cylinder and glazed glass entry way.

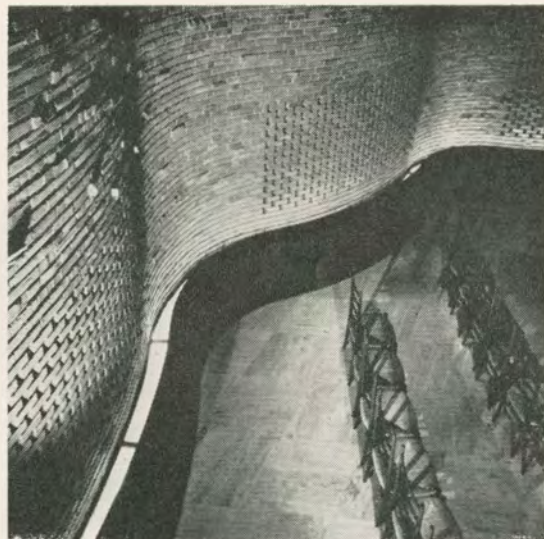
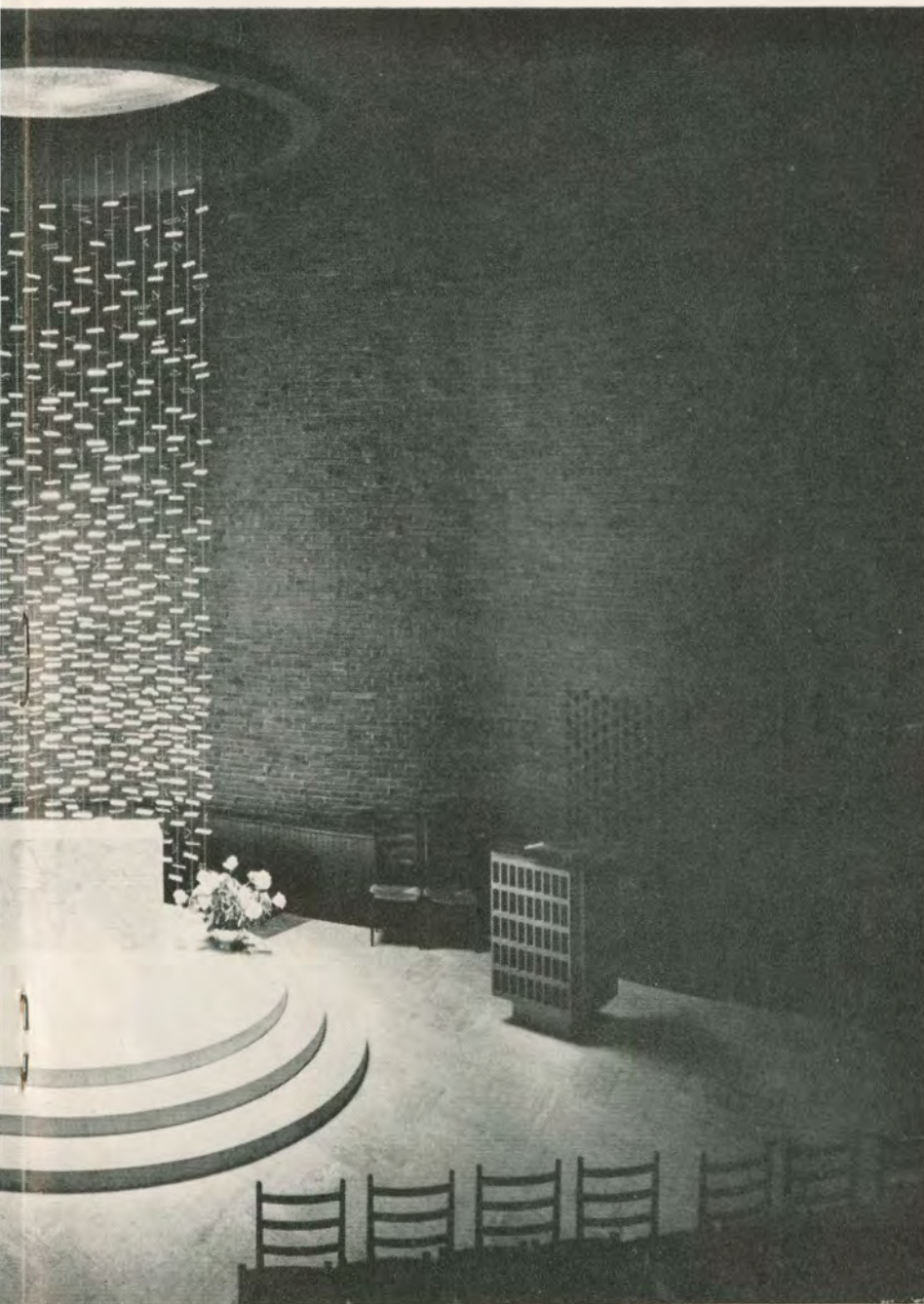
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Building, designed for nondenominational meditation and occasional services, makes use of an ancient universally religious form, the circle. The structure itself, a cylinder, suggests an appropriate retreat in the midst of the scientific and technological community.

The altar can be used in the basilican manner, yet the dramatic placement of the altar before the ornate metal screen with the circular overhead skylight is typically Baroque in nature. In contrast to the shimmering brilliance around the altar is the flickering light reflected from water in the pool surrounding the building and playing over the serpentine interior walls.



*St. Stephen's Episcopal Church*  
Columbus, Ohio  
Arch: Brooks and Coddinton, 1953  
Construction: brick, steel and glass.



The seventy-foot cross and the steel framing of the interior give the entire building an unusual soaring quality. The altar and suspended cross are illuminated from above by overhead natural lighting. Perhaps the most striking aspect of the whole is the glass facade which symbolically relates the community of worship with the world around it.

This church, of necessity frankly economic, permitted the basic structural elements to stand revealed.

*Central Lutheran Church  
Eugene, Oregon*

Arch: Pietro Belluschi and Skidmore, Owings, and Merrill,  
1955  
Construction: brick and wood on a laminated wood frame.

The church is designed as a single rectangular volume. The severe lines of the brick and wood shell are relieved on the interior by the rhythm of the laminated wood arches supporting the roof. Set before the patterned brick wall are the pulpit, the altar, and the font declaring the Lutheran concept of the means of grace.

The interior is given an unusual unity of tone by use of the warm red of brick, glass and wood and in fineness of proportion, careful detailing and excellent craftsmanship one feels the completeness of the construction.

Compiled from notes of Marvin P. Hatverson  
by Margaret Rigg



# “AMERICANTSI!”

by Virgil A. Kraff



Courtesy of Montana State MSM Conference

**A**MERICANTSI! “Americantsi!” Word soon spread along the street that three Americans were standing on the corner, and within a few minutes we were surrounded by a multitude of people, mostly students on vacation and young workers. We were the first Americans they had ever seen. Even though it was 11 o’clock at night, the main streets of Leningrad were crowded. At first we were frightened by the sudden crowd which was pressing in upon us. But on every face there was only excitement and friendliness. It was our first indication that the vigorous anti-American propaganda of the Stalin era had not succeeded. Nowhere in our subsequent travels about Russia did we find a trace of hostility or fear. For some reason the Russian people believe that Americans want peace. But they have some serious apprehensions about “The Capitalists who run Washington.” They feel sorry that we have not yet won our freedom from these “cruel capitalist masters.”

One evening a group of students met with us in our hotel. In the course of our introductions, Fred Danner of Ohio explained that he was not only a capitalist, employing 400 people, but also a Senator in the Ohio Assembly. The students almost stopped breathing. Very pleasantly, Mr. Danner described his business and the salaries and benefits of his “workers.” He stated that they all had cars and nice homes, and that he had offered to sell his business to them, but they refused to take it. The expression of incredulity on the face of each Russian student revealed a sad fact. In general, the Russian people have found it easy

to believe that Americans are naïve, hopelessly enslaved by capitalists, and very poor. They believe we are dupes of vicious capitalistic propaganda against Negroes, against the great Karl Marx, and against the U.S.S.R.

The new generation of students is required to study for six years either German, French or English. Many of them are studying English. When we had to admit that our young people were not studying Russian, they were noticeably disappointed.

Some of our most revealing conversations were with groups on the streets. We were free to go anywhere we wished and to converse with anyone. Fortunately my companion from the faculty of the University of California at Berkeley, spoke Russian fluently and we were able to become well acquainted with a large number of people. One evening we managed to persuade a student and his girl friend to come to our hotel suite to see some pictures. Fortunately the young man spoke English very well, and part of the conversation I recorded.

From him we learned that students are paid from 200 to 600 rubbles a month (depending on their grades) during their four years of college—vacation months included. A little more than 50 per cent of the students—many of them women—study in the field of engineering. (Actually, in Moscow University, the ratio is 47 per cent in humanities and 53 per cent in the exact sciences.) Men and women students stay in the same dormitories, unsegregated as in a hotel, and there are no rules. But everyone takes a serious attitude to-



ward his education, and there are few discipline problems. In a later discussion with the assistant director of Moscow University, which is a fabulous institution, we were told that they admit only the most intelligent young people, and that only 1 or 2 per cent fail. After graduation, the students submit to government placement for a period of three years. Students do have choices, and considerable personal attention is given to each graduate.

**I**N every case, students smiled when we brought up the subject of religion. They cannot understand how any educated person could be religious. On one occasion I remember making the following statement before our group and in the presence of several Russian students:

*The absence of religion has left the Russian people without an adequate orientation to existence and a wholesome reliance on the cosmic pattern of preference for human values. This would seem to undermine the basis for moral goodness and enthusiasm for sacrificial constructive living once the zeal of an emerging crusade has been spent knowing the kind of religion and church which have been almost eliminated. We understand why this action has taken place, and sympathize with it. Nevertheless, it is difficult for us to understand how a scientific people can refuse to consider any real phenomenon of human existence or to evaluate the propositions of other different religious people. The dogmatic denial of any theory is not scientific, and certainly not consistent with the scientific attitudes which the Russian people desire to have. We hope that once the momentum of destruction directed toward the unscientific type of religion has diminished, the Russian people will make a thorough study of those natural facts which indicate an intelligent design for the universe and a practical consequence of sound religious experience.*

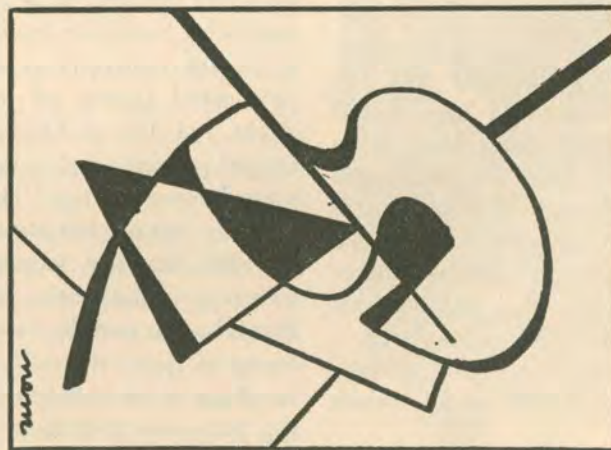
The reaction of the students was a sincere admission that they did not know anything about our religion, and some of them promised to read whatever I would send them from America. It is my conviction that religion will not return to Russia in any

significant degree unless it demonstrates slowly through the years that it is reasonable, in harmony with science, and contributes practically to the welfare of people.

In our quest for the true picture of things since Stalin, we found only two students (in Stalingrad, where Stalin has left an heroic record of service) out of the hundreds of students and older people whom we questioned, who hesitated to express an opinion. A typical reaction was the one in Rostov where the Nazis, retreating from Stalingrad, deliberately destroyed 50 per cent of the city. We were talking with a large crowd of students in one of their beautiful "Parks of Culture and Rest." I asked them about several statues in the new area, and then asked where Stalin's statue was. The crowd laughed. I asked if Stalin had fallen, and they replied in the affirmative, explaining that about one year after Stalin's death (which even top Americans in Moscow do not doubt was natural) they learned of his serious "mistakes." They still consider him a great leader, and will honor him for what he actually accomplished. But Lenin is now their infallible hero. If in the future something topples him from the Russian pedestal, there may be room for God again.

**T**HERE is one characteristic of the new generation which worries the leaders. They do not possess the original crusading zeal for socialism. (The word "communism" is not used so much anymore.) In one of Moscow's big Parks of Culture and Rest, we observed several open-air theaters where popular singers were trying to teach the young people a new song glorifying the life of work in a classless state. But we observed very few even attempting to sing. This does not mean that the new generation disbelieves in socialism. It simply means that they take their system for granted and are more interested in technical progress than in political crusades. But it means also that they are beginning to take a practical view of life and will adapt their system in any way necessary to accomplish their goal of abundance for all.

The new generation in Russia may still be godless, but they no longer worship the state. They have had goals of *abundance, justice, and peace* emblazoned on their horizons, and these blessings they are now determined to obtain. Herein lies the hope for social and political progress in Russia, and peace for the world.



In November, 1952, *motive* writer Herbert Hackett fired a broadside attack at what he called the College Humorless Magazine. He cited college humor publications as a bawdy combination of sex, profanity, sadism and bad writing. Moreover, he suggested that modern college humor could be good humor—representing the high good taste of the intellectual community.

Now, after almost five years, *motive* turns its attention toward college humor publications again. The same question persists, the question of the place of the humor magazine on the college scene, and more important, the question of:

## what's funny?

by William Harrison

FOR years now, in the stacks of collegiate humor magazines, there have been issues that could make the current editions of *Playboy* look like kindergarten Sunday school material. College presidents have turned red with embarrassment. The journalism professors have committed mental suicide. Freshmen girls have squealed and buried their heads in their hands.

And there have been raised eyebrows and words of scorn from the moralists. But for the most part, the real questions have not been raised and the valid criticisms have been buried beneath tons of Puritanical protest. The question is not: do college humorists have the right to be a little naughty? but: are they humorists at all and can their publications even qualify as humor magazines?

Before addressing the college comics, we might talk about humor for a minute.

It is the incongruity of a situation that makes us laugh. There is something innately humorous about the pompous man in the high-top hat falling flat on the eternal banana peeling. It is the element of surprise. But it is more than that. In theological terms, it is the story of finite man slipping from the high image he has made for himself. It is the drama of man being the clown though he aspires to be the superserious and supersophisticated master of all things. It might not be so hilarious when a ragged peasant worker slipped on the same banana peeling. This would be pathetic and not too incongruous. But the rich, haughty, swaggering, cane-swinging sophisticate—when he falls this is humor and, in a way, the tragic image of man—the only image worth laughing at or crying over. In short, this is humor at its best.

After the apron strings have finally been severed and the college student is on his own for the first time, there is a special incongruity in laughing at the old verities and the old taboos—sex included. Safe behind the ivy walls and out of earshot from mom and dad, he might say “damn it” occasionally, smoke cigarettes, drink a martini or subscribe to the magazines for men. And he might laugh at it all. More than likely this new-found freedom is incongruous to all the restrictions of his former life at home. And among other things, it stimulates his funny bone. But this laughter is only release. It is a laughter that originates in the glands. It is hardly great humor. Probably, there is something hollow about it all.

This glandular laughing gas has filled student humor publications for some time and the current journals

are no exception. Since the phenomenal rise of the *Playboy*-type magazine there have been numerous parodies and a general trend in collegiate circles to copy their format style. College editors at the University of Texas, Syracuse University, Penn State, Indiana University, Oregon State and the University of Arizona all had *Playboy*-type publications during the past year. *Playboy Magazine*, basking in this tide of popularity and attention, explains the trend by remarking: "The answer (for all the attention) isn't really too difficult. The average college male is less interested in the cloistered here and now than in the world that lies ahead. He dreams of future bachelor apartments, the hi-fi set, the well-stocked liquor cabinet, the sports car—and the bed-



room-eyed beauties who will help him enjoy it all."

Other student humor publications around the country breed the same old jokes, stories and puns. The best ones are bad. Most of them qualify as antiques. Most of them, like the *Playboy*-type magazines, ridicule one verity or another. And none of them quite qualify as intellectual. For example:

We should remember that while  
each man his his wife  
The iceman has his pick.

or

"Does your husband find you enter-

taining after a year's marriage?"  
"Not if I can help it."

or

Customer: "Is this ice cream pure?"  
Clerk: "Pure as the girl of your  
dreams."

Customer: "Give me a pack of cig-  
arettes."

These efforts are the result, as we may surmise, of a basically ignorant and fallacious idea of humor. For instance, when the Board of Publications at Syracuse University questioned a particular issue of their humor magazine, the campus newspaper came to the defense of the editor by saying: "He is aiming at a type of humor which is a cross between Ernest Hemingway and Mickey Spillane. We endorse this policy."

If such literary ignorance is widespread among college editors, it is easy to see why their humor publications mirror man as a sex-centered, gland-controlled, laughing hyena whose main interest in life is, as *Playboy* suggests, living it up at the expense of moral consciousness and social responsibility. Hemingway and Spillane, as any sophomore English major knows, see man as an animal whose highest purpose is to, by brute force and cunning, go from one conquest to another—on the battlefield and in the bedroom. At best, this picture of man is a half image. Any literary work that denies the fact of man's moral struggle and ethical consciousness, whether the work is humorous or otherwise, denies the fact of man himself.

All great humor helps us to understand more clearly the profundity and complexity of the human experience. In "Cyrano de Bergerac" we get the image of a man who is a great wit and a person of integrity and courage but who is tormented by having the looks of a clown. In "Don Quixote" we see the humorous irony of a man setting out to do moral good as a knight with obvious physical limitations. More recently, in the stage play "Mr. Roberts" we get the picture of a man who tries desperately to fight his country's war in spite of a humorous dilemma as a ship's mate on a broken-down cargo vessel. All these are comments on man's finitude.

Moreover, in their presentation of the incongruity of the human situation, they are high marks of humor.

So there is a responsibility the humorist must accept—the same responsibility any writer has: to show us a true and helpful image of ourselves, not something false and incomplete for the purpose of innuendo and vulgarity.

And this is only the least of the humorist's responsibility. He might even conceive of his job in greater terms. Walt Kelly, creator of Pogo, the 'possum who, with his animal friends, pokes satirical fun at the American scene, says this: "So as we speed along, running up our colors and running down our neighbors, it might be well to avoid being hoist by our own halyards. In this era of the boomerang it is easy to counter suspicion with suspicion. It is not quite so easy to return hate for love but many of us manage it through the simple procedure of viewing all love with the suspicion reserved for the unknown. This is unfortunate because love takes many forms (not all of them immediately identifiable and therefore even more suspect). One of these forms is humor."

So the great humorist might see his task in prophetic terms. He might be more than the clown and his effort might be aimed at something more than diverting men from life's responsibilities. To the contrary, he

(Continued on page 37)





# CAMPUS ROUNDUP

## Politics in Tennessee

The age-old battle of campus politics took on interesting proportions at the *University of Tennessee* in a recent beauty queen contest. The independent voters frustrated by fraternity-sorority voting strength, came up with a surprise entry, a cow. That's right, a C-O-W.

Measurements: 60-74-68. The independent vote: 2,400 strong.

## The Moral Code: Is It Necessary?

The *Daily Illini*, campus newspaper of the University of Illinois, has questioned the Student Council consideration of a "moral code" at the university. The proposed code is termed "a communications report designed to stimulate awareness of the standards and procedures of the university."

Said the *Daily Illini*: students need to know school regulations but a "moral code" seems unnecessary. Students already know what is expected of them as members of the college community, said the editorial.

"The code merely gives the student an awareness of the fact that the university is entitled to remove any student that it feels is behaving in a generally immoral or indecorous fashion," the editorial said.

The proposed code by the Student Council deals with the present moral code of the university and two extraneous rulings, one on the entertainment of women in apartments and the other on drinking.

## Misprint Department

Statement from the *Chicago American*: "The Community Facilities Administration today announced approval of a \$400,000 loan to *Bradley University*, Peoria, Illinois, for a student."

Scholarships are better than ever.

## Cutting Remarks

Freshmen and sophomores at the *University of Connecticut* must attend classes this year. No cuts allowed. Under

a new ruling, they are expected to attend all registered classes and if, for any reason, their number of absences equals the number of credits for the course, their case is called up for review.

Penalties range from restriction and probation to suspension from the university.

## Enrolment Headaches

The *University of Miami*, like most of America's educational institutions, is facing a major crisis with the upsurge

to the *Atlantic Monthly's* prediction that today's college population of two and one-half million will be well over five and possibly at eight million soon.

Says *Miami University's* President Pearson: "There is only the alternative to place a 10,000 to 12,000 ceiling on enrolment or to start teaching day classes at off-campus locations."

## Are Sooners the Better?

Though the *Oklahoma Sooners* steam-rolled competition in the national football wars, they have their troubles elsewhere it seems. The OU Panhellenic council recently banned the arranging



of student enrolment. With the expectation of the 17- and 18-year-olds of the World War II "baby boom" coming into college, the situation can only get worse, says the *Miami Hurricane*, campus newspaper.

This year the *University of Miami* turned down 903 applications for admission as compared with just 522 rejections last year. Still moaning about crowded conditions, it called attention

to blind dates by fraternity and sorority houses.

At the same time the council canceled all previously arranged blind dates.

*Kansas University*, one of OU's Big Seven neighbors, mourned the passing of the blind date institution in a recent campus editorial.

From *Oklahoma*: no comment.

(Continued on page 33)



## T H E        D A T E

Securing a date in the halls of learning can no longer be accomplished by simply being well dressed and trusting to luck.

[ 1 ]





[ 3 ]

Only the scientific pursuit, a careful survey of the objective, its habits, weaknesses, interests, attains the desired goal.



[ 2 ]

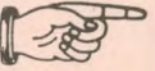
Neither is the intellectual approach in itself sufficient to yield results.



[ 4 ]

The young woman, therefore, to acquaint herself with his p

Continued on reverse side—pull out please



... and learn readiness in sympathizing with his boyish frivolities.

[ 5 ]



... will find it most desirable private-hour activities. . . .



[ 6 ] At the same time she must constantly maintain an air of mystery about herself.

[ 7 ]

On the other hand, the young man may confidently rely on the old tried-and-true methods. First, a p p e a l to her motherly instincts. . . .







[ 8 ] ... but know how she revels in being s  
wherever the cognoscenti are wont to



# SUNDAY AT HOME.



seen in the elite places  
to gather. . . .

[ 9 ]

. . . and in being shown small favors and attentions. Through all, however, he should maintain a wariness that. . . .

[ 10 ]

. . . her programme is not always so care-free as his own.

*ne quid nimis*

## CAMPUS ROUNDUP

(Continued from page 26)

### Big Merger on the Campus

A plan of union to merge the campus organizations of five major Protestant denominations was recently studied by a group of student leaders at Chicago. Delegates voted in favor of the merger which would set up a United Campus Christian Fellowship.

Involved are student groups of the Congregational-Christian, Evangelical and Reformed, Presbyterian in the USA, Disciples of Christ and Methodist denominations.

The union plan is being submitted to local campus groups for approval and action.

### Second Black Eye for the Greeks

Following incidents at *Tufts University* and *Cornell University* in which Negro students were involved in sorority pledge flare-ups, *Northwestern University* found itself in the nation's headlines over the depledging of Chinese student, Sherman Wu, by Psi Upsilon fraternity.

The fraternity's action, obvious for its racial discrimination reasoning, drew immediate rebuke from the Interfraternity Council, the Student

Governing Board and *Northwestern* President J. Roscoe Miller. Four top-circulation magazines, *Life*, *Time*, *Newsweek* and *World Report*, picked up the story.

Also condemning the action was the First Methodist Church at the *Northwestern* campus, the National Student's Association and the campus newspaper, the *Daily Northwestern*.

Jack Lagesschulte, campus president of Psi Upsilon, was careful to clarify a statement quoted from him by *Newsweek* during the heat of the argument: "The reporter misconstrued a statement of mine that a person's race can often be told by looking at him, but his religion can't." *Newsweek* had quoted him as saying: "I guess you'd have to say a lot of it was just his appearance, or his color. He's got yellow skin, his eyes are slanted, his hair is straight. It's not like having a boy who's Jewish. A lot of times you can't tell by just looking at a boy whether he's Jewish."

Said the depledged Sherman Wu: "I do not want to make a hasty generalization about the Psi Upsilon fraternity nor the whole fraternity system because of these few peoples' stupidity. I think exactly about Psi U as I thought when I pledged here. And I do believe that fraternity life

is one of the most worth-while and valuable experiences for a college student to have."

The big question: how was Sherman Wu pledged in the first place before this "depledging" incident? Somebody for the pro-whites must have slipped.

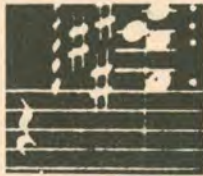
### Censorship in Texas

*The Daily Texan*, campus newspaper at the *University of Texas*, recently had its editorial policy revised by the Texas Board of Regents because of its intrusions into international controversies and into alleged corruption in state buildings.

The Regents, who have been linked to affairs at the State Capitol more than once, agreed that a revision was in order for the newspaper's handbook. The result: a campus newspaper denied, in the broadest sense, of its "free press" privileges.

Remarked the *City College of Los Angeles* campus newspaper: "*The Texan* has been ranked as one of the top ten college publications in the country. That ranking is passé from here on in." And: "Suppression of a free press is the first step towards a dictatorship, whether it exists on a campus or on a national scene."





# MUSIC

## IN WORSHIP

by Hobart Mitchell

**I**N November I discussed the use of recorded music that focusses on a spiritual idea or scriptural passage. Another kind, which attempts to leave the realm of ideas and thought and in silence of mind as well as of body to reach out to God, is not as easy to comprehend. In it we attempt to focus our attention upon God solely and steadfastly within ourselves, to open ourselves to him. Sitting quietly, we still our body and mind, withdraw our attention from all daily concerns, and look to God. Anyone who has attempted this knows how extremely difficult it is to do.

Sometimes, when we first turn to this form of pure meditation, we seem quite successful. An initial enthusiasm, combined with a curiosity as to the results, aids our concentration. But before long the game stales. We tire of what has become an unexciting routine. We find that what we have set out to do is really hard work, that our mind is almost uncontrollable, that we are spending our time trying to stay focussed on God, and failing. Our attention is distracted, and our meditation has become a period of utter frustration. Yet we cannot give it up. Meditative prayer is necessary for spiritual growth.

Music helps to hold back the onrush of distractions. It helps to hold the mind in focus. For beginners who do not understand meditation it can be a pathway to an understanding and to the beginning of work in this field. Newcomers, whether with intent to pray or not, may sit through whole meditation periods just listening to the music. But after a time they may be carried into genuine meditation, perhaps by the words of vocal music, without realizing what is happening. Gradually, they will shift from listening to the music to starting to use the music.

**C**HORAL and vocal music, then, are still helpful in this form of meditation. But now the useful vocal music is not that which expresses ideas, passages of scriptural thought, or incidents in the ministry of Jesus. Instead, it is the music of praise and thanksgiving and of awareness of God. The vocal music we now

employ is that which we inwardly can offer up to God as we sit in meditation, that our spirits may sing silently to God along with the music. After we have begun to do this with vocal music, we soon discover that the instrumental and organ music of the meditation sequence can also be offered up to God, be sung in the spirit, and so more surely can hold our mind in focus.

The selection of the music to undergird this kind of meditation and the way in which the music sequence is put together demand care, close listening and sensitivity. We find that we should avoid using too many short pieces. They tend to clutter the meditation and make for restlessness. Fewer pieces of longer length, like longer breaths, give an overall sense of repose. On the other hand, the pieces of vocal music included should be short, for in this kind of meditation they are used to bring the mind back to awareness, as phrases and short prayers and words are used, rather than to stimulate further thought upon a spiritual idea.

We at CHANCEL feel that only the best, the great music of the church should be used. It is not important to use music which is familiar or that is "loved" (though it is important oftentimes to use music that is simple, not too complex), for the music is not meant to be the center of attention in any case; it is to be used, not focussed on. Furthermore, the great music of the church has a breadth and elevation that stir the spirit. It can uplift and move, whereas the lesser music is more likely to sentimentalize the hour.

**M**OREOVER, we feel it is important to choose carefully among the different recorded performances of this great music of the church, for whereas one violinist can imbue a secular concerto with worshipfulness, another can make a sacred piece tawdry. We avoid Bach and other organ music that is handled with massive and muddy registration. We seek our Bach cleanly played, with melodic definition, for we have found that melody is helpful in achieving concentration, whereas musical muddiness

diffuses the attention and aids distraction. We listen with care (and in a church sanctuary) to the mood an orchestral or organ or vocal piece expresses. It must be sacred in feeling. We test it by assuming an attitude of reverence and of meditation and then observe whether the music helps or hinders our holding to an awareness of God.

We are most sparing in our use of recorded hymns. We feel that hymns are meant to be sung, not listened to. Even a meditation period might begin or end with a sung hymn, if a hymn is desired.

Finally, I must say again that the successful use of music in worship demands great care in the selection of the music and in the fashioning of the meditational music sequence. If it is to be successful, the choices and arrangement need to be the product of hours of careful listening.

### REVIEWS:

**BUXTEHUDE:** Prelude, Fugue, and Chaconne in C major, and the Preludes and Fugues in D major, G minor, D minor, G major, and E major; Alf Linder at the organ of Varfrukyrka in Skänninge, Sweden (Westminster SWN 18193; \$3.98). Mr. Linder plays these preludes and fugues satisfyingly with good definition and effective registration (which is far from always true with organ music). The recorded sound is crisp and good, and the record surface is quiet. The preludes and fugues of Buxtehude have a lighter quality as Mr. Linder plays them than Bach's equivalent. They and those of Bach would set each other off nicely if both were played during the same listening period. Very enjoyable.

**CHERUBINI:** Requiem Mass in C minor; Arturo Toscanini and the NBC Symphony Orchestra with the Robert Shaw Chorale (Victor LM 2000, \$3.98). This recording has warmth and sweetness of tone and is an excellent, sensitive performance. There are some effective contrasts, and the Dies Irae is truly exciting. The effortless singing and beautiful tone of the chorale in the soft passages are lovely. Shaw's soprano and tenor sections at the time of this recording were unusually fine, for the easy, floating yet resonant tone they produce in the many quiet passages is uncommon in choral recordings. The recorded sound is good, the surface is quiet, and the record is banded.

**MOZART:** Requiem; Irmgard Seefried (soprano), Gertrude Pitzinger (Continued on page 36)

# DRAMA

## SHAW AND SALVATION by Harold Mondol

THE new star-studded Broadway production of Shaw's *Major Barbara* provides the serious playgoer with an intensely stimulating atmosphere for creative thought. For in this play he sees Shaw doggedly hammering an old religion with an economic principle in order to forge a "new religion" for the new times. The brilliant sparks that fly off throw a glaring light on the inconsistencies of Shaw's society and our own.

The person in whom the clash of these forces meet is Barbara Undershaft, a Major in the Salvation Army in London. The time of the play is shortly before the first world war, and Major Barbara's father happens to be one of the leading munition-makers, Andrew Undershaft. Briefly, the plot concerns the plight of the West Ham Salvation Army shelter where Major Barbara is the supervisor. The financial situation of the shelter is in a precarious condition, and although Barbara's father offers to give £5,000 to keep it going, she refuses the money because she feels it is "tainted." The Salvation Army Commissioner, however, does not feel this compunction and readily accepts the money. Major Barbara's discovery that her father is one of the major supports of the Army, together with her realization that the organization is willing to accept his money, are the causes of her disillusionment with the Army. As a result of this she resigns her commission and turns in her badge.

Her father, who has a rather unconventional approach to morality, now begins to question her about her former methods as a Salvationist, and challenges her to "re-form" her religion in the light of her new insight that everyone is partly involved in the wickedness of the world. This she does, still retaining her former zeal for saving souls, but now with a new objective and a new method. The final statement she makes in the last scene is really Shaw's "new religion" for the new times.

Although this play is half a century old, each theme that Shaw develops in it has significant meaning for our time. There are several penetrating insights into the weaknesses of the churches in Shaw's society that have pertinent implications today. For example, the Salvationist and

the missionary today might well give thought to Undershaft's devastating comment to Barbara that "it is cheap work converting starving men with a Bible in one hand and a slice of bread in the other." Or again, the sects that make use of the confession might reconsider this ceremony in the light of the absurd parody that is made of it by Rummy Mitchens and Snobby Price—for, the confession to them is merely an imaginary story concocted for the purpose of entertaining the listeners and gaining special privileges from the Salvationists. A third group of religious bodies in the U. S. today would be aptly described by Undershaft's words: "Religious organizations (which) exist by selling themselves to the rich."

THE characterizations that Shaw makes of business and labor are also peculiarly up-to-date. For instance, one would not have to look far in Dallas to find the businessman who would say with Undershaft, "My religion? Well, my dear, I am a Millionaire. That is my religion." And in Detroit one could find a laborer at every street corner who would express much the same philosophy as Snobby Price: "I stand by my class and do as little as I can so's to leave arf the job for me fellow workers. . . . I'm fly enough to now wots inside the law and wots outside it; and inside the law I do as the capitalists do: pinch wot I can lay me ands on . . . in Rome, so to speak, I do as the Romans do."

Underlying these peripheral subjects, however, there is a basic theme throughout the play that bears some elaboration and comment. This theory, which Shaw describes in his preface as "the Gospel of St. Andrew Undershaft," holds that poverty is the chief evil in the world, and that there is only one thing that can stop this evil and lift mankind on its way to salvation. It is Undershaft who claims it is MONEY alone that can save a soul from the "seven deadly sins"—food, clothing, firing, rent, taxes, respectability and children. Nothing can lift those millstones from man's neck but money; and the spirit cannot soar until the millstones are lifted." This is the

theory Undershaft keeps hammering upon Major Barbara after her disillusionment with the Salvation Army.

UNDERSHAFT first brings Major Barbara to realize that *all* money is "tainted" and everyone is involved in evil. Then he challenges her to discard her old religion because "it doesn't fit the facts," and to get a new one that does. "If your old religion broke down yesterday, get a new and a better one for tomorrow." Next Undershaft develops his theory of the "gospel of money." And, finally, he proposes to her that she try her hand on the men in his munitions factory: "Their souls are hungry because their stomachs are full."

Major Barbara accepts and responds to all of her father's challenges. She admits her involvement in evil. She seems to accept the "gospel of money." And she resolves to marry the man who inherits the munitions factory, not for the material wealth it will bring her but because of "all the human souls to be saved: not weak souls in starved bodies, sobbing with gratitude for a scrap of bread and treacle, but full-fed, quarrelsome, snobbish, uppish creatures, all standing on their little rights and dig-



nities. . . . That is where salvation is really wanted!"

In the final scene of the play Major Barbara sums up all her reactions in her new and better religion for tomorrow: "I have got rid of the bribe of bread. I have got rid of the bribe of heaven. Let God's own work be done for its own sake: the work he had to create us to do because it cannot be done except by living men and women. . . . Through the raising of hell to heaven and of man to God, through the unveiling of an eternal light in the Valley of the Shadow."

This formation of a new religion out of the "gospel of money" and the gospel of Christ cannot help provoking violent protests from "conventional Christians." Some will say Shaw is too much of a humanist for implying that man can raise himself to God. Others will say that he is far too materialistic. But it appears to this reviewer that this was precisely Shaw's aim—to stir some new thought and effort in the oft-times stale and outworn discussions on salvation.

A special word of praise deserves to be spoken for the acting and staging of the present Broadway production. Brilliant performances are turned in by each of the leading actors: Charles Laughton, Glynis Johns, Cornelia Otis Skinner, Eli Wallach, and Burgess Meredith. Mr. Laughton, who handled the direction as well as the leading role, has made the acting style suit the content of the playing perfectly. That is, Shaw uses the characters in the play quite unabashedly as vehicles for his various ideas; so Mr. Laughton also unabashedly has the actors make "entrances" and frankly acknowledge the audience. The effect of the style is similar to the style that was used in Mr. Laughton's production of *Don Juan in Hell*. The actors always seem to be facing directly toward the audience and speaking to it even when their lines are obviously directed toward another actor. The result of this is to make Shaw's ideas come directly out to the audience without too much emotional distraction.

Donald Oenslager's staging and lighting retain an almost "Our Town" simplicity. They leave much for the imagination to fill in and allow Shaw's ideas to stand forth without distracting scenery. The over-all effect, therefore, is to make the production into a brilliant and animated discussion centering on Shaw's distinctive approach to salvation.

## MUSIC

(Continued from page 34)

(alto), Richard Holm (tenor), Kim Borg (bass), Chorus of the Vienna State Opera, Vienna Symphony Orchestra with Eugen Jochum conducting, a recording of an actual performance at St. Stephen's Cathedral in Vienna on December 2, 1955, by Duetsche Grammophon (Decca DL 9835, \$3.98). This is a warm and moving performance by all concerned, a beautiful recording. Although all four soloists sing well, the soprano and bass are particularly satisfying. The recorded sound of the chorus is not quite as clear and crisp as it might be; but this may be due to the cathedral acoustics. The performance has both a lovingness and an emotional intensity that give the recording a high degree of vitality. The record surface is quiet. It is not banded.

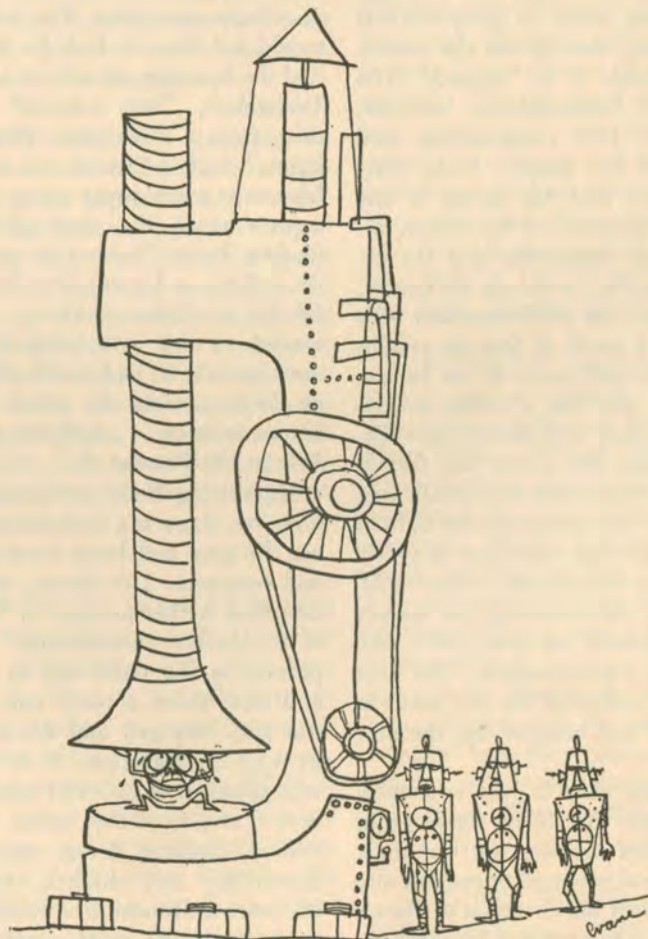
Each of these recordings is top notch, and should find an honored place in the library of any individual who has a wide-ranging interest in sacred music.

We also tested each of these record-

ings in the church and found that they could be used there. But at this point I must add a word of caution. For any group that is interested in using sacred recorded music for worship, there are a considerable number of other records that should be acquired before these are considered.

CHANCEL will be happy to advise groups interested in building up a library of records for worship use. We can supply records and furnish an analysis sheet on each indicating how it might be effectively used.

CHANCEL  
Hobart Mitchell, Director  
500 E. Lincoln Ave.  
Mt. Vernon, N. Y.



"Your type is obsolete."

## What's Funny?

(Continued from page 25)

might direct us more fully into life. By making us aware of our various idols and frivolities, he might show us God.

By tearing away at the false images of man that are prevalent on the college scene (the muscle man, the beauty queen, the campus playboy, the politico) and punching holes in their so-serious little worlds, the campus humorist may be of invaluable service.

Certainly there are more responsibilities in the various campus editorships than to ridicule the accepted moral standards just for the sake of ridicule. This is the adolescent's first reaction to the free life of the campus; today's collegiate editors have a higher trust. Their job is to speak for the intellectual community. And that is task enough in a day when everyone is trying to answer the most important questions with either a bullet or a misdirected belly laugh.

The humorist allows no sacred cows. This is not to say that he does. Everything is fair game from religion to sex. But as a member of the intellectual community, the college humorist has an obligation to give us a true picture of his domain. In a day when we are bombarded by witty people, he might conceive of his opportunity in terms beyond mere wit. In a time when few people know the meaning of humor, the college editor, among others, has the opportunity to lead us back to an appreciation of the true art. If he refuses we laugh only for the sake of laughing. And those howling sounds fade all too soon into the somber silence of meaninglessness.



January 1957

— contributors

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is director of the Department of Worship and the Arts, National Council of Churches, New York City. VIRGIL A. KRAFT, formerly a Wesley Foundation director, is now president of the Radio Institute of America. He writes of his experiences on a Russian tour taken last Spring. WILLIAM HARRISON, *motive* editorial assistant, is a student of theology and literature at Vanderbilt Divinity School, Nashville, Tennessee. HAROLD MONDOL, son of Methodist Bishop Mondol, is a native of India, studying in the graduate divinity school at Boston University. He plans to return to his homeland after completing his studies which find an enthusiastic direction toward drama. We are introducing cartoonist JUNE LYTLE in this issue. A graduate of Willamette University, she is now studying in Mexico City. She successfully marketed her work in various papers and magazines during her college days.

## Words Into Worship

(Continued from page 12)

literally as a description of the Incarnation. *Theologically*, ontologically if you will, "the emergence of the divine Word in the humanity of Jesus Christ" may be a much better way of describing what in our *worship* we describe in the words: "who for us men and for our salvation came down from heaven."

SO what is wanted is not so much a *de*-mythologizing of the language of our worship, nor even a *re*-mythologizing of it—the former is impossible, since we necessarily think in terms of the metaphorical and the poetical; the latter is undesirable, since the "words with power" have become so much a part of our tradition that we can hardly do without them. What is wanted

is an *in*-mythologizing, an entrance into the poetic and mythological spirit which is in this language, a feeling for its depths of meaning and an assimilation of that meaning into our own lives. It is after that entrance, in the dimension of depth, that we shall then be able to go ahead with the task of rethinking and restating, for theological purposes, the truths which are there disclosed. We *must* make that effort of restatement, in terms of our own patterns of thought, scientific as well as philosophical; but we shall not do ourselves nor the Christian Church a service if we "chuck out," in a purely contemporaneous spirit, the language of our worship, in all its poetry, its mystery, its depth, and its power.

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# BOOKS



## ART IS UNIVERSAL

An agency such as UNESCO is by the very nature of its purpose the target of any dyspeptic character who wants a convenient mark to shoot at. UNESCO has not disappointed these individuals; the campaign of villification and misrepresentation has proceeded merrily.

UNESCO has attempted to help divided peoples to see the treasures which exist in areas other than their own. If we are convinced that nothing good can be produced by any but Americans, then of course this attempt is futile, if not treason. But if you believe that man is one humanity, and the treasures of any part are the glory of all, then you encourage UNESCO and delight in its work.

One of the most valiant and perhaps in the long run most important of the projects of UNESCO is under way through an arrangement with the New York Graphic Society. It is an attempt to bring within our reach the productions and interpretations of the masterpieces of art which have been known only to a limited few and hidden in various corners of our world.

In cooperation with a number of governments and the UNESCO representatives of member states, experts from the New York Graphic Society and UNESCO have visited various countries, assembled and recorded the material which has been published as "UNESCO World Art Series." Peter Bellew and Anton Schutz have had particular responsibility for the designing and editing of the series. They have discharged their task with high credit.

The first in the series is *India: Paintings from Ajanta Caves*, with a preface by Jawaharlal Nehru and an introduction by Madanjcet Singh (New York Graphic Society, Greenwich, Connecticut, \$16.50). Thirty-two magnificent full-color reproductions show the fascinating glory of the rock-cut temples of Ajanta.

Begun about two centuries B.C. and continuing to the sixth century A.D., the caves were chiseled out of solid rock by Buddhist monks, and were probably rock-cut replicas of the wooden architecture of the day. The wall paintings center on the legends of Buddha's re-

incarnations. It is a crowded drama of love, compassion, happiness, yearning, death, suffering and sacrifice. There is an intermingling of people, plants, flowers and animals reflecting the Buddhist sense of a deep and intimate kinship among all forms of life.

It is an overwhelming experience to visit Ajanta. It is an enchanting experience to go through it in this excellent volume.

The second in the series deals with an art more familiar to Americans, *Egypt: Paintings From Tombs and Temples*, with an introduction by Jaques Vandier (New York Graphic Society, Greenwich, Connecticut, \$16.50). This is a reminder that the Egyptians were one of the first successfully to communicate a significance in existence by a combination of sculpture, architecture and painting.

The conventions which the Egyptian artists followed have been influential in the development of contemporary paintings. Usually the Egyptian artist felt it was important to present the head in profile, probably feeling that this was more typical of the individual than the full face. Details of the profile were depicted realistically except the eyes which were shown more or less as seen from the front. The body would usually be presented with a front view, and going back to the feet in profile.

The different periods of Egyptian art are represented in the excellent color reproductions. Austere beginnings flower into a depiction of many of the pleasures and joys of living abounding with birds, foliage and animals and then flowing back to the more strictly defined motifs as found in the royal tombs of the Valley of the Kings.

An art completely new to most Americans is shown in the third UNESCO series, *Australia: Aboriginal Painting, Arnhem Land* with a preface by Sir Herbert Read (New York Graphic Society, Greenwich, Connecticut, \$16.50).

This volume is important on two counts: 1) A clue to types of art in aboriginal periods, and 2) on the aesthetic level as works of art important in themselves.

The works of the Australian aborigines are comparable with those of our Stone Age ancestors. This art is aesthetically important but even more so as a medium of keeping alive the people's philosophy, beliefs and codes.

Although some of it is remarkably simple and abstract, in other cases it has an interesting representational aspect. Included in the fine color reproductions are the stick drawings from caves and the beautifully arranged bark painting from Arnhem Land. The myths and symbols are completely strange to us,

but the quality of the work as art is intriguing and satisfying.

The last two volumes in the series, as now printed, present phases of Christian art little known outside their regions: *Yugoslavia: Medieval Frescoes*, prefaced by David Talbot Rice and introduced by Svetozar Radojcic, and *Norway: Paintings from the Stave Churches*.

The Yugoslavia volume illustrates the artistic quality of the art of Yugoslavia through several centuries. Many of the paintings have only recently been revealed when the coats of color wash and plaster put on during the years of Turkish rule were removed and the original Frescoes restored. The paintings come from a number of different churches.

The works reflect the Byzantine iconography and idiom. It is an art force inspired by Christian faith. Biblical stories have a universal meaning as these paintings reveal them. Within the vigorous bounds which the artist had to regard—illustrating the Christian story with an infinite or transcendental emphasis—amazing decorative and design motifs were constructed. For these artists it was the essence not the surface that was important. Realism and the popularity often attended to realism were not considered important by the artists, but rather the symbolism and the inherent meaning of saintly and divine personages were striven for.

This concentration upon the underlining idea rather than the surface appearance has given to this art its amazing significance, and by contrast how shabby and inconsequential much of the realistic art cherished by the Western churches seems to be.

The religious art of medieval Norway has also a similar vigor, *Norway: Paintings from the Stave Churches*, prefaced by Roar Hauglid and introduced by Louis Grodecki (New York Graphic Society, Greenwich, Connecticut, \$16.50).

Christianity was introduced in the eleventh century to Norway and while gradually transforming Norwegian culture, it was marked by a clash between the foreign impulse and native tradition. In the year 1300, there were approximately 1,300 Christian churches in Norway of which two thirds were *stavkirker*. Usually built by the peasants themselves with wood, about ninety of these have been preserved, generally needing restoration. The *stavkirker* resembles in many ways the Gothic, but fundamentally the buildings were native. The painting, however, is strongly European.

The color reproductions in this volume show both the vault painting and that of altar frontals, painted on wood within



the dark interiors of these buildings. They are bold and colorful. Usually the subjects are Christ, the Crucifixion, scenes from the life of Christ, and Mary, with occasionally the Apostles or a Norwegian saint. The paintings of this volume have been almost unknown outside Norway. UNESCO and the New York Graphic Society are to be congratulated on bringing to us these exciting works.

## ROMAN CATHOLIC CHURCH ART TODAY

One of the most perplexing questions is: "What is Christian art?" Some will say there is no such thing; there certainly is no uniform answer. Extremes on one side say that the art of Christian countries should all be classed as Christian art. The opposite side insists that there do exist Christian themes in art, and Christians who are artists, but that beyond that you can say nothing about Christian art as such. Some feel that any impressionism or naturalism in art by its own definition cannot be Christian; others disagree.

One can, however, sharply classify church art: it is that art which is produced directly for use in the cult. This includes the building itself and any liturgical appointments that are required for use. But of course there comes up another problem as to just where the requirement of use ends. In some periods in the Roman Catholic Church, images were considered quite necessary. The current liturgical revival in the church discounts the necessity of images—they certainly are not indispensable. The liturgy requires "a place, an altar, a book, liturgical vestments and vessels, but not an image."

The liturgical revival is now coming to the place, however, where there is a new point of contact between the requirements of the liturgy and the efforts of the artist or architect. Old historical modes are being discarded and exciting new patterns adopted.

*Contemporary Church Art* by Anton Henze and Theodor Filthaud, edited by Maurice Lavanous (*Sheed and Ward*, \$7.50), is a most excellent view of what is happening within the Roman church when this contact is made. The authors have stuck to their title as far as the contents are concerned, i.e., church art today and not works of art with Christian themes. There are 125 pages of pictures of exciting new churches, and such pictures, statues, furnishings and vestments as one may find in Roman Catholic worship.

Two essays introduce the pictures. The first deals with the questions that are raised when the contemporary artist

works in the ecclesiastical field. The second essay is concerned with the questions that the artist puts to the church. That is, it deals with the theological and liturgical data which the artist must treat as he works for the church.

Incidentally, the discussion of the altar, other than the paragraph on the *sepulcrum*, should be read by all interested in the liturgical revival within Protestantism. The altar is "the table of the Lord." At a time when some misguided Protestants are busy bolting their altars to the wall, it is worth noting the Roman effort to restore the table to its place of free approach and common celebration.

Both essays and pictures make this an important contribution to the current revival of interest in Christianity and the arts.

—ROGER ORTMAYER

## Kierkegaard's "Queerness"

Martin J. Heineken is a brave man, to add another volume to the already extended and often confusing Kierkegaard library. But *The Moment Before God* (Muhlenberg Press, \$5.95) is so excellently done that one can but be happy that a valiant and thoughtful man has written on the work (and in part also the life) of the controversial Dane who has "suffered" such a renaissance in our day.

Kierkegaard's "queerness" was not his eccentric genius (although he was both eccentric and a genius) but that he persisted in clarifying what it means to be a Christian. Anyone setting out on that search is bound to be queer. Kierkegaard not only sought, he kept at it with a persistence and vigor that have given to us one of the most amazing collections of writing in the history of Christian apologetics; and he died at the age of forty-two.

Heineken has written an interpretation of Kierkegaard and it seems to me to be essentially the slant from which one best knows him. He was a "corrective" called of God. He was a poet of God's passion. He was a leader who despised to be followed (and he was seldom followed in his lifetime—but now, oh my!). He was a philosopher who hated a system, a theologian in conflict with "Christianity," a psychologist whom psychologists love to analyze and thereby always fail to know. Heineken has refused to let the intriguing tangents to Kierkegaard study lure him away from the central theme: making unequivocally clear what it means to be a Christian.

The author introduces Kierkegaard briefly with a biographical interpretation, but soon gets into the vigorous meat of his thought and work. A good type of outline helps the reader along with the

thought and shares a concise working of the details at hand. The direct quotations from Kierkegaard are many and excellent. He has used them, not because he does not understand what Kierkegaard has to say, but because Kierkegaard can say better in his own words, than those of another, just what needs to be phrased.

*Highly recommended.*

## When do we know ourselves?

Today we are weary with conflicts. The whole world seems to be just plain ornery. We quarrel with ourselves, our families, our neighbors and our world. We band together with similar malcontents and fight each other. The final fate seems to be written as disaster.

In this moral chaos, many are sincerely trying to find ways by which man can make himself and his world better. One of the ways is to seek to find that which is common to all men and common to their beliefs. From this commonality there is then constructed a "system" which should appeal to all because it refuses to accept the dogmas of any one.

Richard B. Gregg in *The Self Beyond Yourself* (J. B. Lippincott Co., \$3.75) has made some such attempt. He has probed the assumptions on which we live, the realities with which we are confronted and the possibilities of dealing with each. He has done this in the light of his life and studies, combining a Christian and a Hindu-Buddhist perspective.

His writing is disarmingly simple and direct. He professes to be writing as a layman for laymen, and he certainly does a good job. He has an amazingly lucid way of dealing with complex subjects. But this very lucidity and ease make one suspicious. Is life really so ordered? Do the mysteries open up so simply?

I hardly think so. I do not believe that man can handle his world so simply—even if the disciple is not simple to follow. Nevertheless, the solution in Gregg's reasoning and prescription is to make man the master of his fate. Man must cease his fighting, but must he cease it by retiring to that "other self" that floats vaguely above this petty existence into the drugged existence out of time and place? No. This is a sharp and a rugged world. It is not to be escaped. This is a sharp and a rugged people who do not live on two-story worlds of existence—the natural and the spiritual. The Christian will not let himself renounce his world of the natural. In it he lives—and his condition is that of a child of God, *on earth*.

# THE CURRENT SCENE

SENATE BATTLE NO. 1: LOGIC vs. GUNS by Joan Lyon Gibbons

When Senate Rule 22 was discussed during a congressional hearing, a proponent of change was told: "The logic is on your side, and the guns are on the other side." On January 3, the opening day of Congress, these strange adversaries will confront each other again upon the battlefield of Senate Rule 22. What is involved in this dry-sounding subject? A principle, a belief about majority and minority rights in a democracy. One side asks: "Have a few Senators the right permanently to block (through 'filibuster,' an unlimited debate) legislation which is desired by the majority?" The other side asks: "Is the majority always on the side of truth?" and "Can truth be protected except through unlimited debate in which all angles are examined?"

Many Senators would agree that the presently proposed change in Rule 22 is logical. By providing for an obtainable ending of debate, it seeks to prevent minority opinion from blocking majority will. It seeks also to allow for a full presentation of all aspects involved through the length of permitted debate before the vote comes. But such logic is not expected to prevail over the guns of parliamentary tactics. Why?

There is more than a general principle involved; there are vested interests in specific issues. Today the number-one issue at stake is civil rights. And the ability of Southern Senators to kill all civil rights legislation through the filibuster—this is a privilege to be protected at all costs.

When Congress convened in 1789, Senate rules permitted an end to any debate by a majority vote. But when the rules were revised in 1806, this provision was omitted with the understanding that "senatorial courtesy" would prevent any senator from using his filibuster privilege to kill a bill wanted by the majority. Such courtesy has not prevailed. So, in 1917, the Senators voted to check themselves through Rule 22, providing that any filibuster on a pending measure could be broken by a 2/3 majority vote (not just a simple majority, as is required on most voting) of the Senators present. In 1949, Rule 22 was weakened by two provisions: 1) The number of Senate votes needed to end a filibuster was increased from 2/3 of those present to 2/3 of the total membership of the Senate. Thus every absent senator is automatically counted as voting to continue the filibuster. This increased severity was hardly necessary, for of the 21 attempts to use Rule 22 to end a filibuster, only 4 have succeeded—and all of these before 1928! 2) A most insidious provision was added—that the filibuster-ending provisions of Rule 22 may not apply to any filibuster against a proposed change in Senate rules. Thus it is almost impossible to liberalize Rule 22, for opponents of change can talk indefinitely to kill it. This is the most deadly of the guns leveled against logic.

How, on January 3, will the battle open? Logic will first question the right of the above-mentioned gun to be on the battlefield. It will insist that the Senate is not a continuing body, from one session of Congress to the next, but instead has the right to make its rules anew with each new Congress. Four years ago, on the opening day of the 84th Congress, a similar battle was ended through the parliamentary device of "tabling" (thus killing) this question. This year's conflict may also be ended as abruptly. Or if a "point of order" is raised, the Chair may decide (and be sustained by Senate vote) that the Senate is a continuing body whose rules are changeable only by amendment. In that case, logic will be faced by an endless filibuster of its move to change the present Rule 22. Only exhaustion, or the pressures of an aroused public could end the debate. But should the move to change Rule 22 be accepted for consideration, then the resolution itself would be open to another filibuster, but this time with the stringent "2/3 agreement of the total Senate" provision of Rule 22 available to bring the question to a vote.

Why bother to start such a futile conflict? Because there is a principle involved, basic to democracy, which should be put ahead of any individual issue. And because every time the guns win over logic, something close to the heart of this country should be angered, and strengthened for eventual victory.

Senate Battle No. 1 may not catch the headlines on January 3, but it should. See if your newspaper lets you follow the developments; if not, your library carries the daily Congressional Record which will give you a blow-by-blow account. This conflict is worthy of your interest—and your anger.

cover three artist: Jim Crane interprets Job's prayer of agony in the presence of his three friends given in Job 3:3.



# REWARD S

Once upon a time there were two fish. One was named Salmon and the other Whitefish.

Whitefish was known far and wide as a lazy, lazy fish. Salmon was renowned for his vigor and delight in the muscular life. He amused himself by teasing his apathetic friend: "The trouble with Whitefish is that he always wants to take it easy," he said. "Therefore his meat is coarse and the fisherman ignores him, for nobody wants to hook a fish that won't struggle."

In due course Salmon grew up and became an evangelist of sorts. He was an evangelist of sorts because it was not so much gospel he preached as a mixture of scare and enthusiasm. He would point to Whitefish as an example of bad living: "Look at him; he lives only for pleasure. He takes the soft and easy road. He swims along the bottom of the river and swallows most anything that comes along. He is a devotee of the soft life. It is easy to predict where he will go, for soft and broad and easy is the road that leads to perdition—and if the ladies were not present I would call his final destination by its real name."

After scaring his audience of minnows he would become enthusiastic about his own road. "Strait is the gate and narrow is the road that leads to the abundant life." Then he would go on to show that it really was not strait at all, nor very narrow, and, in fact, was lots of fun to travel. And best of all, it led to wonderful rewards. The travelers of Evangelist Salmon's trail were assured of peace and comfort and adjustment and possibly even prosperity and success.

The minnows were scared half out of their wits when they pictured the frightful end of Whitefish. Naturally, they decided to travel the road of Salmon, since it had become easier and easier to travel and led right to the good life. So the minnows grew up and followed Salmon. They also found that there was a certain pleasure in exercise and they vigorously did enough of it so their flesh turned pinkish.

In due course they were caught in a net, thrown into a pot, cooked and canned.

Whitefish noted the passing of the salmon and the minnows. He remarked to his wife: "Mamma, I expect our fate will be rather sad. We ought to be better than we are and we should travel the strait and narrow. But it looks as if the strait and narrow is not that of Evangelist Salmon. We take pleasure in the soft life. He took pleasure in the vigorous life. He got canned and we will probably just drop dead. Do you suppose that is the end of all fish?"

His wife did not say anything for quite a time. Then she suggested, "It may be that fish do not fix their own rewards. I do not think the strait way is so pleasurable as Salmon preached it to be. We know the broad way has lots of troubles. The rewards of each are uncertain."

She stirred herself to gobble a worm that floated by. Finally: "Do you suppose there is another way? . . . A path where one does not worry about rewards?"

(ORTMAYER)