

MARCH • 1959



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COVER ARTIST: JACK KELLAM teaches art at Centre College in Danville, Kentucky. With a directness and power of expression, he has created this Easter cover showing many hands reaching up to the Hand on the Cross.

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GOOD FRIDAY MEDITATION

from the revised standard version



ISAIAH 52:13-53:1-6

*Behold,
my servant shall prosper,
he shall be exalted
and lifted up,
and shall be very high.*

*As many were astonished at him—
his appearance
was so marred,
beyond human semblance,
and his form beyond that of the sons of men—*

*...
He was despised
and rejected
by men;
a man of sorrows,
and acquainted with grief;
and as one
from whom
men
hide their faces
he was despised,
and we esteemed him not.*

*Surely
he has borne our griefs
and carried our sorrows;
yet
we
esteemed him stricken,
smitten by God,
and afflicted.*

*But he was wounded
for our transgressions,
he was bruised
for
our
iniquities;
upon him
was the chastisement
that made us
whole,
and with his stripes we are healed.*

*All we like sheep
have
gone astray;
we have turned
every one
to his own way;
and the Lord has laid on him
the iniquity of us all.*

JOHN 1:9-11

*The true light
that enlightens every man
was coming into the world.*

*He was in the world,
and the world was made through him,
yet
the world
knew him not.*

*He came
to his own home,
and his own people
received
him
not.*

March 1959



FESTUS

BY JOSEPH SITTLER, JR.

"What should Easter mean to Christians now living past the midway point of the twentieth century?" Alton M. Motter put this question to twenty-two of America's Christian leaders and collected their sermonic replies in an excellent book just published, *Preaching the Resurrection* (Muhlenberg Press, \$2.25). Dr. Sittler's words are from that book.

THE reality and power of the resurrection of Jesus Christ is not attested by only those verses in the New Testament which record it, nor by St. Paul's specific teaching concerning it. Like specks of bright mica in rock it sparkles and flashes all through the record. That is why it is correct to say that the entire New Testament is a resurrection document.

Just as in our common conversations with one another something that just "slips out," as we say, may be more revealing than things we intended to

say, so in the New Testament. There, from unexpected corners, and from the lips of strange and unlikely people, we get these little testimonial flashes. They are important because they are accidental, because the man isn't interested in Jesus or the resurrection at all! He's just babbling along, telling his story, doing a job—and out it comes!

Take Festus, for instance. But before we take him we have to find him! He isn't a very important man in the New Testament. He was a kind of

minor cog in the complex administrative machinery that Rome was running in the provinces she ruled along the Mediterranean in the first century. He gets into the story as a minor actor in the course of a narrative about a major one. The only reason anyone remembers Pontius Pilate is because a Jewish prisoner, Jesus, one fateful day was hauled before him. The only reason Festus is remembered is that he once had to handle the case of another Jewish prisoner, Paul of Tarsus.

It happened like this (you can read

motive

the whole story in the Book of the Acts, Chapters 22 through 26):

Paul went to Jerusalem to bring offerings and gifts to the Christian community there, met with James and the elders of the group. Upon the advice of the local Christians, he "went into the temple" to signify that he—although resolute in his gospel that Christ was not for Jews alone but for the entire Gentile world—had the freedom to live in observance of the law.

There he ran into trouble; and that trouble got him shunted around from hearing to hearing, from official to official, and from court to court. "The Jews from Asia, who had seen him in the temple, stirred up all the crowd, and laid hands on him, crying out, 'Men of Israel, help! This is the man who is teaching men everywhere against the people (God's elect!) and the law (God's covenant!) and this place (God's holy temple!).'"

PAUL was rescued from what certainly would have been death at the frenzied hands of a mob only by the arrival of a detail of soldiers from the barracks of the occupying Roman forces—"and when they saw the tribune and the soldiers, they stopped beating Paul." On the way to protective custody in the barracks Paul asked permission to address the mob, got it, and made a speech. He recounted his life before Damascus, the awful and magnificent moment of a "great light from heaven" that begot in him a forgiving, reconstituting, proclamatory flame whose name was Jesus Christ. He told of what that flaming light had done to and for and with his own career—revealing a Lord, bestowing an abounding life, and becoming concrete in a mission. "Depart, for I will send you far away to the Gentiles."

This was too much! That the God of Abraham, Isaac and Jacob could be so indiscriminating as to enfold in his love and purpose the "lawless" Gentiles was an assertion so wild that it begot wildness. More than forty "strictly bound ourselves by an oath to taste no food till we have killed Paul."

The only safe place for the prisoner was Caesarea, the fortress of the governor. Thence, under military escort, Paul was sent; and Felix the governor heard the case, waited for bribes that never came, left Paul in prison until the arrival of Porcius Festus, appointed by the king to succeed the reckless Felix.

Festus heard the case, too, didn't know what to do as between his Roman sense of justice—which told him that the case was no good and that the prisoner was innocent under Roman law—and the pressure from the Jews who were determined to secure Paul's death. And just then the troubled Festus got a break! King Agrippa arrived and provided a splendid opportunity to pass the buck! And here is where our text comes in—

And as they [the King and Queen Bernice] stayed there many days, Festus laid Paul's case before the King, saying, "there is a man here who was left in prison by Felix, and when I was at Jerusalem the Jewish high priests and elders presented their case against him, and asked for his conviction. I told them that it was not the Roman custom to give anybody up until the accused met his accusers face to face and had a chance to defend himself against their accusations. So they came back here with me and the next day without losing any time I took my seat upon the bench and ordered the man [Paul] brought in. But when his accusers got up, they did not charge him with any such crimes as I had ex-

pected. Their differences with him were about their own religion and about a certain Jesus who had died but who Paul said was alive. I was at a loss as to how to investigate such matters. . . ."

(Acts 25:15-20 [Goodspeed])

There is color, movement, even a certain humor in this story of the combination of duty and bewilderment that beset Porcius Festus. We can reconstruct in imagination about the kind of fix he was in. A Roman official, first of all, with a job to do; and a characteristic Roman directness in getting it done. His report to his superior is in the best tradition of Roman colonial rule: clear, factual, consecutive. And breathing through it all a quiet pride in his Roman rational legacy. Get the facts, know the law, apply the law, get justice done with no nonsense. A man doing his duty.

But there is bewilderment, too. For when Festus had *got* the facts he knew he had gotten stuff that didn't slot neatly under the usual rubrics of public disorder, treason, incitement to riot, etc. Here was no clean-cut situation of the sort that Roman law, or any law for that matter, could make easy sense of. The substance of the public tumult that had gotten Paul under protective custody was a mad story about "a certain Jesus who had died but who Paul said was alive."

SUCH a statement, we can imagine Festus pondering, might possibly make sense in the religious backwaters of the strange and passionate Jewish culture whose former territory the Romans were now governing. For, after all, a lot of things seemed to make sense for the Jews that could only cause another man to shake his head. This kind of statement might be an "intelligible proposition" (so we would put it) in the context of a religious history that ignored the rational ideas of cause and effect, force and freedom, challenge and response, natural resources and balance of trade, etc. It ignored these—and generated such bizarre ideas about history as to spin and preserve the meaning of its *own* history around the stories of Exodus and Sinai. A nation that had



produced the deep national heartbeat of Isaiah's sonorous songs of deliverance, and engendered the late-remembered frenzy of the Maccabee family did not lend itself to easy calculation.

So Festus, with a flat let-us-Romans-have-no-nonsense summary of the whole business, simply admits to his royal superior, "I was at a loss as to how to investigate such matters."

We still are! We are still inclined to believe that facts are facts, all alike—and that facts of faith can be established by the same methods that have been so serviceable in the establishment of other facts. So we

persist in treating Easter—begetting fact as if it were one instance in a matrix of surrounding facts—and believe that we have served the faith well if we can make a strong case for it.

The New Testament doesn't do that. In that resurrection-document the fact is affirmed, to be sure, but it is a kind of affirmation which sends out all kinds of signals that this is no *Roman*, or *natural*, or *psychological* fact. It is always presented in such a way as to invite the beholder to reflect that in this instance fact and faith are correlated in a unique way.

We are always tempted to improve on that holy kind of care about godly fact. And the more massive the improvement the more we applaud the effort forgetting that even our Lord remarked with some asperity, "Neither will they believe if one rose from the dead." We forget that an ever so spectacular effort to establish this fact as simply in continuity with other facts, and by the same methods, would belie the character of faith and make it unnecessary.

THERE is no Christian faith apart from the victory of God in Jesus Christ. Resurrection is the sign and signal of that victory; and it is a victory of *God!* This is no confirmation of a slippery surmise about immortality, nor another psychical datum to be only added to our humane suspicion that man has dimensions of significance which transcend the rational. That "God hath raised him up" is not something that, once established apart from *God*, or the raised-up man, leads us confidently to go on and declare, "and I believe in the resurrection of the body" as a flat report of a verifiable truth. That faith is in the Creed as a statement of faith; and it's a statement of faith on the same level and of the same order as "I believe in God . . . and in Jesus Christ, his only Son, Our Lord."

Festus had at least the sensitivity to acknowledge and the candor to admit that he was stumped. Within the church on Easter morning we are not as stumped as he was, or for the same reasons. The difference is *not* that we can of ourselves establish a fact that Festus couldn't; the difference is that we see as he could not what kind of "relationship to something historical" is required to become and be a Christian. *Our* kind of clarity focuses upon and intensifies the decision of faith; it doesn't eliminate it, or make it easier.

AND that is why a traditional prayer of the church on Easter Day includes the petition, ". . . we humbly beseech thee that by *thy special grace preventing us . . .*"

Jesus Christ
is
risen

rlb+

"Easter comes early this year." Chances are you have heard some such comment. Possibly you have glanced at the calendar and discovered that Sunday, March 29, is marked "Easter." Now, it is common knowledge that the date of Easter changes from year to year. Why? What determines the date of Easter Sunday?

the most important day

BY MILOS STRUPL

EASTER has always been the most prominent as well as the earliest festival of the church. It coincides with the Jewish festival of the Pascha, which commemorates the deliverance of the Israelites from Egyptian bondage. In Christian usage, it also commemorates a deliverance: Here, however, the Deliverer himself is delivered from the bondage of death. A weekly observance of this event was practiced at a very early date in the church at Jerusalem. Every gathering of Christians on the "first day of the week" was in memory of the Lord's resurrection. It is quite unfortunate that in many Christian circles nowadays this conviction has all but faded out.

According to an old ecclesiastical practice, which originated in the first half of the fourth century, it has been customary to celebrate the Lord's resurrection on the first Sunday after the first full moon after the vernal equinox. In order to determine the dates of Easter for all time, tables were constructed, co-ordinating the solar year with the lunar year. Because of rather insignificant discrepancies—which, however, could not have been known to the authors of these tables, as they worked with only approximate data—the rule does

not always hold true. Yet exceptions to the rule occur only seldom.

Since March 21 is considered the occasion of the vernal equinox, the earliest possible date for Easter is March 22. Two presuppositions must be fulfilled, viz., March 21 must fall on a Saturday and there must be a full moon. This has not happened since 1818. The opposite extreme takes place when there is a full moon on the day immediately preceding the date of the vernal equinox and the next full moon does not occur till 29 days, 12 hours, 44 minutes, and 2.98 seconds later, the period known as the synodical moon. In this case Easter may be as late as April 25. This did happen in 1943, and will happen again only in the next century.

THE second oldest festival of the church ties in with another Jewish feast: Pentecost, the Feast of the Weeks. To a Jew about the turn of our era it commemorated the giving of the Law to Moses. To the Christians this "fiftieth day" after Easter meant the outpouring of the Holy Spirit on the disciples at Jerusalem and the birth of the Church. Originally, it appears, both the outpouring of the Spirit and the Lord's ascension



Crane

into heaven were celebrated on the same day. A little later, in accordance with the New Testament record, the Ascension Day was commemorated on the fortieth day after Easter (thus it always falls on a Thursday), while the Day of Pentecost, or Whitsunday, was reserved for the commemoration of the pentecostal event proper.

The third type of holidays, as they came to be observed in the early church, comprised the days dedicated to various martyrs, or saints. Practically every congregation had a list of such martyrs, in most cases its own former members. These martyrs were mostly commemorated on the days on which they suffered their martyrdom, for this marked their transition from this life into an eternal blessedness. Only a few of such saints gradually gained a universal recognition; the memory of most of them, however, remained limited to their local congregations.

Only of a comparatively late date was the institution of festivals in honor of various doctrines of the church. One of these, which originated about the beginning of the ninth century, has acquired universal acclaim and has been retained even by the Protestants, although the Protestants otherwise had abolished most of the "saints' days." However, the one the Protestants have endorsed and wholeheartedly accepted is the Festival of the Holy Trinity, commonly known as Trinity Sunday. It takes

place "in the octave of Pentecost," a week after Whitsunday. The season which follows this festival includes most of the church year. Most Protestants count Sundays during this season "after Trinity." There are at least twenty-two Sundays "after Trinity," but there may be as many as twenty-seven. The number, of course, depends on the date of Easter: the earlier Easter, the more Sundays "after Trinity."

The second half of the church year, from Pentecost or Trinity Sunday until immediately before the first Sunday in Advent, emphasizes primarily the application of the work of Christ, the benefits Christ has won to the believers, and their answer to him in the power of his grace. The first half of the church year, on the other hand, concentrates on the life of the Savior himself: the expectation of his coming, his birth, his ministry, his passion, death, resurrection, and ascension.

The beginning of the church year does not coincide, of course, with that of the civil year. The church year begins with the first Sunday in Advent which, traditionally, either falls on or is nearest to St. Andrew's Day, November 30. The Advent season, which varies in length from 22 to 28 days, depending on the day on which Christmas happens to fall that particular year, is a period to commemorate the Lord's coming. Not only his coming in the flesh, but also in Word and in Spirit, and his second advent in glory at the end of time. It is to be regretted that this emphasis of the Advent season has been glossed over, if not completely neglected, in our overcommercialized society. The beginning of the "Christmas season" is advanced all the way to the Day of Thanksgiving, and Christmas Day, in the mind of many, merely culminates all the shopping rush. This is a false notion: the Christmas season ought not to end on Christmas Day, because on that day it actually begins!

THE custom to celebrate the Nativity of our Lord on December 25 originated in Rome early in the fourth century. The choice of the date was

determined by an already existing pagan festival, the birth of the sun-god, *Natalis solis invicti* (The Nativity of The Invincible Son). In the fourth century A.D., the winter solstice actually did take place on December 25, rather than on December 21 as at present. In the East, on the other hand, it was customary to celebrate both the birth and the baptism of Jesus on January 6, the Epiphany of Our Lord. Curiously enough, this date, too, was of a pagan origin. In ancient Egypt, almost 2000 B.C., it commemorated the birth of Aeon, which again coincided at that time with the date of the winter solstice. The word "epiphany" means "manifestation," and was used to describe the appearance of gods bringing help to men. Christianity welcomed the analogy and adopted January 6 as the feast of God's manifestation to men, the Feast of the Appearing of Christ. When it became common throughout the whole of Christendom to celebrate the Lord's birth on December 25, the date of the Epiphany in the East was restricted to the commemoration of the Lord's baptism. The Western Church never did accept this designation of the Day of Epiphany: There it was associated with the visit of the Wise Men to Bethlehem to pay homage to the infant Jesus—the manifestation of Christ to the Gentiles.

Christmastide, then, extends from Christmas Day through the Epiphany.



Cross



Cross

That there were "twelve days of Christmas" was keenly felt in England, as a popular English folksong indicates. Epiphany was known as Twelfth Day, and the day before (January 5) as Twelfth Night, which definitely sounds familiar to every student of Shakespeare.

Epiphanytide, the season which follows the Epiphany, varies greatly in length. Its termination is regulated, as the case may be, by either Septuagesima Sunday (so in the Roman Catholic Church and among the liturgically minded Protestants), or Ash Wednesday (among most Protestants). These two dates depend, once again, on the date of Easter.

EASTER is preceded by Lent, a forty-day period (excluding Sundays) of preparation which begins on Ash Wednesday. In the liturgically oriented Christian bodies there is in addition Pre-Lent, or the season of Septuagesima, which covers three and a half weeks. The Sundays during this season are designated by their Latin names, Quinquagesima, Sexagesima, and Septuagesima, i.e., 50, 60, and 70 days before Easter. In reality only in the case of Quinquagesima is the title accurate. Hence, depending on the date of Septuagesima—at least in the liturgical churches—Epiphanytide consists of no less than 12 and no more than 47 days. However, most Protestants include Pre-Lent in the Epiphany season: in that case its length is at least 29 and may be as many as 64 days.

The solemn period of forty days known as Lent was in the Middle Ages preceded by the so-called Shrove Tuesday. Although originally this was supposed to be a day of penitence (or "shriving"), as the believers made confessions in order to enter the Lenten season in a worthy manner, it later became a time of excessive feasting and merrymaking. Carnivals were popular all over Europe. One of them has survived as the famous Mardi gras ("Fat Tuesday"), celebrated annually in New Orleans.

The number of days in Lent, forty, is not incidental: It is suggested by the number of days our Lord spent



fasting in the wilderness (Matt. 4:2 and Luke 4:2). During the early period of history of the church, Lent was designated as a season of preparation for catechumens, candidates for baptism, who had to undergo an extensive training in the fundamentals of Christianity. The church, whose existence in those days was quite uncertain, had to be rather careful while screening its prospective members.

Lent was also something like a probation period for those under church discipline who wished to be reconciled to the church on Maundy Thursday. On Ash Wednesday, the Day of Ashes, ashes were sprinkled on the heads of the penitents in token of the public acknowledgment of their penance. In subsequent centuries it was believed proper to mark with ashes also the faithful, as well as the penitents. This custom, which was rejected by the Reformers, is still practiced in the Roman Catholic Church. The Reformers also declined the notion that Lent represents man's "tithing" of the number of days in the year (originally Lent consisted of only 36 days), which is the Lord's due in fast-

ing and penance. Among Protestants, Lent is generally considered a period of self-examination and personal renewal.

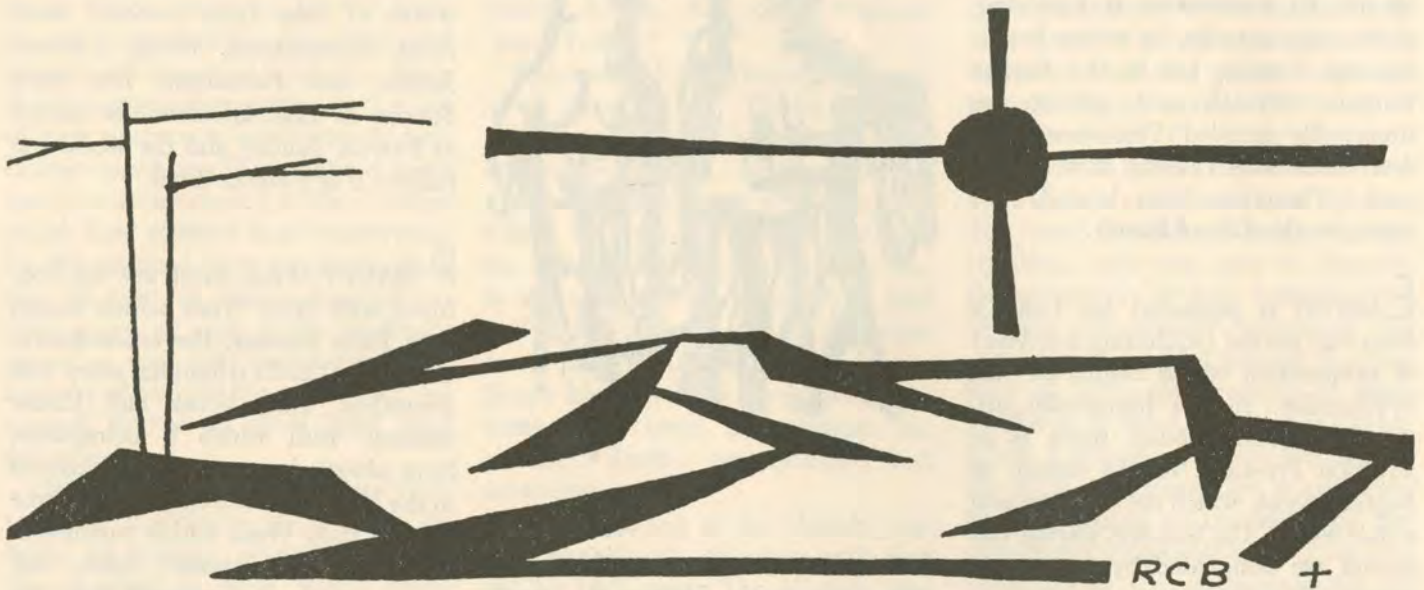
Although most Protestants commonly assign to the Sundays in Lent numbers one through five, Palm Sunday being actually the sixth Sunday in Lent, the Roman Catholic Church and the Lutherans call them by the first words of their Latin introits: *Invo-cabit*, *Reminiscere*, *Oculi*, *Laetare*, *Judica*, and *Palmarum*. The Fifth Sunday in Lent is sometimes known as Passion Sunday and the week that follows it as Passion Week.

PASSION Week must not be confused with Holy Week which begins with Palm Sunday, the commemoration of the Lord's triumphal entry into Jerusalem. Holy Week and Easter Sunday, with which it culminates, have always been considered central in the life of the church. The last three days of Holy Week which commemorate the Lord's passion, death, and burial, are more prominent than the first three days. Of these only Wednesday bears a special name, being known in the English-speaking world as Spy Wednesday, since on this day Judas made arrangements for the betrayal of his Master. The designation of Thursday as Maunday is taken from the *mandatum* given by Jesus to his disciples subsequent to the washing of their feet (John 13: 5-34). The name Good Friday stands quite alone among the designations of this the saddest day in all Christendom (its liturgical color is black). In no other language is it called "good." Possibly the English designation was originally "God's Friday" from which, by corruption or misunderstanding, has come the present Good Friday. Saturday in Holy Week is sometimes known as Holy Saturday.

However Easter Sunday is the most important day on the church calendar. The first Christians were firmly persuaded that their salvation and eternal life hinged on the fact of the empty tomb. They knew that their Lord had risen from the dead, that he was alive to be alive forevermore.

theological appraisal of TENNESSEE WILLIAMS

BY HARLAND E. HOGUE



THOMAS Lanier Williams was born March 26, 1914, in an Episcopal rectory in Columbia, Mississippi. For twelve years he lived in this tiny village in the rural deep South. His father, a traveling salesman for a shoe-manufacturing concern, was from pioneer Tennessee stock, whose ancestors had migrated from Nantucket Island in New England. His mother came from Quaker lineage. This combination of Puritan and Cavalier strains "may be accountable," wrote Williams, "for the conflicting impulses I often represent in the people I write about." Life in this quiet rural village left a definitive emotional impact, and most of Williams' plays are laid in this social environment to which he still feels a powerful kinship.

When he was twelve Williams' family moved "north" to St. Louis. Psychologically this was an emotional shock from which he has never recovered. From being a part of the aristocracy of a small Southern town where his maternal grandfather was a rector to the strange fact of being a

nobody in a large impersonal city was a transition which left a permanent scar. But the dislocation of a family in straitened circumstances because of the Depression was not the major problem. The school children would follow the lad with his slightly crippled young sister (*The Glass Menagerie*) home from school shouting "sissies" because of their accents. He hated the city in general and the drab neighborhood in particular:

... home was not a pleasant refuge. It was a perpetually dim little apartment in a wilderness of identical brick and concrete structures with no grass and no trees nearer than the park. . . . We suddenly discovered there were two kinds of people, the rich and the poor . . . it produced a shock and a rebellion that has grown into an inherent part of my work. . . . I am glad that I received this bitter education for I don't think any writer has much purpose back of him unless he feels bitterly the inequities of the society he lives in.

Two years at the University of Missouri (top grades except R.O.T.C.; A.T.O.; nicknamed "Tennessee" be-

cause of brogue) were followed by two years in a routine clerical job for the shoe-manufacturing concern where his father was employed. He despised his work. From the moment he returned home each evening, he secluded himself with supper, coffee, cigarettes and wrote until 3 a.m. His mother wakened him at six for his job. (Tom in *Glass Menagerie*.) For two years this "indescribable torment" continued, then his health broke. His grandparents had retired to Memphis, and there Williams went to recuperate, gradually supporting himself with hack writing, some poetry (his first serious creation) and one-act plays. His health improved; he enrolled at Washington University at St. Louis, transferred to and graduated from the University of Iowa (1938).

INNUMERABLE brief jobs, interrupted by traveling to the Pacific Coast and other parts of the country proved pleasurable. In 1940 he had his first recognition with a Rockefeller

motive

Fellowship offering study in drama under John Gassner at the New School for Social Research in New York, during which time he supported himself by ushering in a motion picture theater at \$17 a week. His Army exam was 4F. Suddenly M.G.M. in Hollywood employed him at \$250 a week (on a six-month contract) at the recommendation of the New School. After two months the studio and Williams found themselves incompatible; Williams was discharged and retired on full pay for the remaining four months to a little beach house at Santa Monica where he plunged into writing his first full-length play, *The Glass Menagerie* (1945).

It was an instantaneous success, receiving the New York Drama Critics Award and having a long run on Broadway. There followed other major plays, all of which have been commercially successful except *Camino Real*. Williams "has no home" although he maintains an apartment in the Latin Quarter of New Orleans (*A Streetcar Named Desire*) which he seldom occupies, preferring to travel, and spending months in Italy, Sicily (*Rose Tattoo*), and Taos, Mexico. He has had his bouts with illness. Five major operations have been performed on cataracts on the left eye, forcing him to long periods of convalescence. He is indifferent to money, appearance, fine motor cars and luxurious apartments. He has never married. In 1955 *Cat on a Hot Tin Roof* won his second Pulitzer Prize (the first: *A Streetcar Named Desire*). A friend described him as "small, blue-eyed, boyish, a gentle voice, a certain shy charm."

IN the seven plays used in this study, I have found no explicit reference to God as he has revealed himself in the Hebrew-Christian tradition, and as he is interpreted by our most responsible biblical theologians. There are, however, several but not numerous references to Deity.

In *A Streetcar Named Desire* Blanche "the neurasthenic" sister of Stella, whose sordid life has forced her from her high-school teaching

position and from her former community, has, unannounced, descended upon her sister and brother-in-law in New Orleans. She has a romance with Mitch, a high-minded young man, and momentarily it looks as if it might be a genuine attraction between them. Both are in need of escape from difficult personal situations, but with Mitch it is the burdensome care of an aged and ill mother:

Mitch (drawing her slowly into his arms): "You need somebody. And I need somebody, too. Could it be—you and me, Blanche?"

Blanche (between grateful sobs): "Sometimes—there's God—so quickly!"

In *Baby Doll*, as in *Cat*, religion is ignored except in terms of an escape for the mentally ill, or as the hypocritical cloak for a basically crass clergyman. In the former, Aunt Rose Comfort, the pathetically ill old woman, unaware that Archie is trying to kill both Vacarro, the Italian who has taken his wife from him, and *Baby Doll* herself, comes out of the house packed to leave, just as the police arrive to arrest Archie (Vacarro and *Baby Doll* being safely and literally up a tree!) and Aunt Rose sings:

*Rock of Ages, cleft for me,
Let me hide myself in Thee!*

So Williams limits himself exclusively to a secular interpretation of life. There is no Absolute either in Theistic or Deistic terms; nor is there as with G. B. Shaw, the Universal Principle; there is no God as Process. As there is no Christian doctrine of God, so there is no Christian doctrine of man. Williams is quite precise about his motivation:

Every artist has a basic premise pervading his whole life, and that premise can provide the impulse in everything he creates. For me the dominating premise has been the need for understanding and tenderness and fortitude among individuals trapped by circumstance.

Williams has great compassion. He does have tenderness and with his often painfully revealing portrayal of the anguish of his central characters, he calls forth a strong empathy.

One must make a distinction in Williams' plays. In *Glass Menagerie* and in *Streetcar*, the writer illustrates the sensitive romantic dismantlement of personality by a hostile and insensitive world. The former was written during the Depression when "the huge middle class of America was matriculating in a school for the blind." The disintegration of Blanche in the latter is made understandable. Her dignity, as she is taken to the sanitarium, and even Stanley's belated respect, though he has caused her final break, are delineated with integrity. But in *Baby Doll* and *Cat* Williams' determinism moves him to portray man as an animal of the most vicious type. He is made to react automatically to his conditioning. Not only is this clearly non-Christian, it is sub-human. And it is in the rejection of any real humanism for which I have to criticize him in these two plays, which, in my judgment, are the only works where he comes dangerously close to the debasement of humanity. How Williams can write in *Time* that *Cat* is "the most highly, intensely moral work I have produced" is to me one of the most fatuous statements he has yet made public.

But the crux of the matter is Williams' ultimate value. Since he has no doctrine of the Absolute, even in non-theistic, impersonal terms, what is man? Ruling out any possibility of creatureliness, what is man in relation to other human beings? Tom in *The Glass Menagerie* loves his crippled sister Laura, and respects his mother, even though he cannot love her. He obviously knows that they are utterly dependent upon his financial, and perhaps even more, upon his psychological support. But he walks out on them. And this "nonconforming vision" is justified. Tom's abdication of responsibility is explained because he has a subjective imagination in an objective world. He loves adventure and freedom. And he cannot bear the precarious existence with Laura and his mother. His action in the play, then, appears to be made thoroughly forgivable. And it is forgivable precisely because Williams' Tom is not a really free man with the capacity to choose,

but a predetermined egocentric who must, like his father, follow his own freedom rather than to accept the social responsibility of a home.



His recurring theme is the decadence of the old Southern aristocracy. He insists that people are paralyzed by this process and are reduced to pathetic victims. There are no heroes. They are prisoners of their fate. They are lonely folk (Blanche in *Streetcar*, Alma in *Summer and Smoke* and Tom in *Glass Menagerie*). They are unable to communicate.

Nearly all Williams' characters are imprisoned by their historical past. In the plays I have suggested as the more responsible, one finds this historical *past* and the historical *now* convincing. Given the kind incompetent clergyman father which Amanda has in *Summer and Smoke*, and the kind of psychotic mother who slobbers her ice cream cone down her new dress as she walks down the village street, Amanda's ultimate reaction is understandable. But it is futility. Her end is the violation of all her most responsible convictions, and of those very qualities which, for all their battering, have stood up against the cynical young doctor, and finally "converted" him. Williams' real "eschatological" answer is: there is no eschatology; man is but an animal, a pathetic animal, an animal for which we feel tenderness and compassion (at times), but both in the here and now, and in any future, there is only hopelessness and helplessness, except in temporary forms of illusion and fantasy to which the sick animal retreats, and in which he finds temporary escape.

In the perceptive Preface to *Rose Tattoo* Williams indicates a laudable concern for eschatology:

The great and only possible dignity of man lies in his power deliberately to choose certain moral values by which to live as steadfastly as if he, too, like a character in a play, were immured against the corrupting rush of time. Snatching the eternal out of the desperately fleeting is the great magic trick of human existence. . . .

Yet, on a secular level are there any of his characters which do "choose certain moral values by which to live . . . steadfastly"? Possibly three: Jim, the visiting young man in *Glass Menagerie*; John in *Summer and Smoke* who reverses his moral direction and marries the fine young girl; and Stella in *Streetcar*, whose loyalty to her husband and child means she has to accept the removal of Blanche to the state institution. But what are the values even here which are "eternal" even in a secular sense? Jim is "well-adjusted," is working hard for a promotion, and is loyal to his fiancée; John, satiated by alcoholism and by insulting and alienating his father, the beloved village doctor, finally reforms, becomes sober and marries for real love; Stella is loyal to her husband and her baby, she accepts reality, she is a person of integrity. Williams presents here those who are not imprisoned by history, who do transcend their environment, and who have a measure of dignity and moral stability.

YET, one has to affirm two observations. First, it is obvious that these characters are minor roles in the plays, with the exception of John in *Summer and Smoke*. We know little about them; we are not drawn to them as "heroes." They may not be victims, but they hardly represent any major emphasis. In the second place, the preponderance of Williams' characters

shows little capacity to say to us what Williams apparently wishes to say. Those not actually violent, like Big Daddy, Serafina and Archie, are wholly divorced from reality. History has determined them; is mechanically controlling them, and *they have no real freedom to choose any "moral values."*

While there are some moving passages on death (Blanche in *Streetcar*), the Christian concept of eschatology is ignored.

Since there is no concept of God, and therefore no concept of man in the Christian sense, there can be no theological understanding of sin nor of salvation. Here again one must make the distinction in Williams between the understandable violation of social mores and human tenderness which one finds in *Glass Menagerie* and *Rose Tattoo*, and the behavior which denies any common cultural level of behavior (let alone morals) which one discovers in *Baby Doll* and *Cat*. Of the former, the heroine, Alma, in *Summer and Smoke*, as well as the young doctor, are placed within a framework where there are some common standards. And the way in which Williams has the two people switch places in their behavior patterns is done with integrity.

But in *Twenty-seven Wagons Full of Cotton*, which plot is clearly used in *Baby Doll*, there is no common loyalty. Williams admits this lack of any defined standard in his foreword to *Rose Tattoo*: "For a couple of hours we may surrender ourselves . . . almost immediately there is a recoil of disbelief." This is precisely the point. Real tragedy requires some common standard which is violated either in principle or in fact. There is none in the three plays indicated. There is no insight or tenderness or compassion: there is only shock. And one has the





suspicion that the shock is often contrived purely for the sake of shock. To have a stage full of psychotics who scream at each other in obscene language which, for this writer, loses its effectiveness, technically, because it becomes mere wearisome verbal garbage, is not tragedy. In *Summer and Smoke* there is real tragedy. For flesh and spirit, illusion and reality are balanced and set in contradiction to one another on the basis of some common truth. Even in *Streetcar* there is plausibility because you are allowed to see every step by which Blanche disintegrates, and by which the animal vitality of Stanley, the kind of vigor for which Williams obviously has great respect, triumphs.

Since Williams is so clearly a determinist, what kind of "salvation" do we find? The father in *Glass Menagerie* has found his "escape" from the mordant "religious" (but wholly non-Christian) wife by, like Gautama Buddha, running away from her and leaving her (again like Buddha; but unlike him in that the Indian princess presumably had more financial resources) with the full support of two children. Tom, the son, follows his father's example. But the daughter, Laura, in one sense the central figure in the play, is left against a blank wall. Her chances for a profession are finished because she is emotionally unable to learn to type;

her chances for marriage are hopeless because of her physical defect, and her withdrawal from all social contact; her only joy her world of fantasy in playing (as an alleged adult) with her little glass figures, spread out each evening on the dining room table.

THOUGH there are distinctions in several plays, any salvation which Williams represents is a temporary escape into unreality, even in what is to me his most responsible play, *Glass Menagerie*. But there is no real triumph of the character of the person in fulfilling a steadfastness toward some universal principle (love, truth or patriotism) as in Shaw's *Saint Joan* or as in Ibsen's *Doll House*. The theater is, of course, for feeling and seeing. But it is also for knowing and learning. And not only is this salvation limited to the here and now, but there is no suggestion of any cosmic justice beyond history. Perhaps my colleague, Professor Wayne Rood has said this most clearly: "Williams," he says, "cannot write a third act."

In the Christian faith one is compelled to deal realistically with sin. But "sin" requires a moral God, and a potentially moral man who is the creature of such a God and he stands under both God's judgment and his love. Both of these presuppositions Williams either ignores or disbelieves. Tragedy, as we have suggested earlier, can only be tragedy, when people are *free to choose*. But Williams' characters are *not* free. Moreover, unhappy people are not necessarily tragic. It requires that people choose within the framework of common beliefs which they either defy or are unable to handle. All values are relative with Williams. At his best he is "understanding," "tender," and has "fortitude" toward those people trapped by circumstance. But in *Baby Doll* and *Cat* there are no well people. In his pungent naturalism one wonders if he is losing his capacity to write about people who are healthy?

Time says about *Baby Doll* that it "is the dirtiest American-made motion picture that has ever been legally exhibited"; and the *Saturday Review*

says it is "one of the most unhealthy and amoral pictures ever made in this country." But it is Nathan Scott, Jr., from an authentic Christian theological perspective, who says the most devastating word. He does not hold that Williams dredged the South for vile scatological material for the titillation of the pornological mind. But he attacks Williams precisely because in this play Williams robs man of his real manhood. He makes man a thing, a beaten animal, a pathetic creature at which movie audiences (through the cleverness of shrewd direction and expert technical competence have created that about which people, who otherwise would be "tender") are induced to laugh at man's disintegration! This is why, says Scott, *Baby Doll* is sinister and profoundly subversive. Williams persuades us in a darkened movie house to reject our humanity. Man is demoted from *Homo sapiens* to a clock, mechanically controlled, predictable in its conditioning. It is indefensible to cause men to laugh at every suggestion that this mechanically conditioned thing might be a soul—free to choose—and therefore capable of moral significance. "And the pity of it is that this general abundance of distinguished talent is put at the service of so unpromising a story of what human life is all about."

WE have affirmed the thesis that Williams is one of a group of several contemporary artists who illustrates the cultural behaviorism and/or determinism out of a pessimistic stream of Social Darwinism. He has been influenced by D. H. Lawrence, Chekov



and possibly by Faulkner. He portrays no active interest in intellectual history, contemporary philosophy and/or contemporary theology. I do not find in him any knowledge of or influence by existentialists. His naturalism is rather simple and uncomplicated. There is in his work no word *from* theology, for he knows nothing of the Christian tradition.

But I am strongly convinced that he is saying something profoundly important *to* theology. He is describing with his rare poetic gifts and strong psychological orientation the rootless rural person, caught in the city which he hates, and which he cannot understand. This lonely person is the prisoner of his heredity and environment. He cannot communicate with others. His only possible response is to live in a world of illusion and fantasy.

That Williams speaks for millions

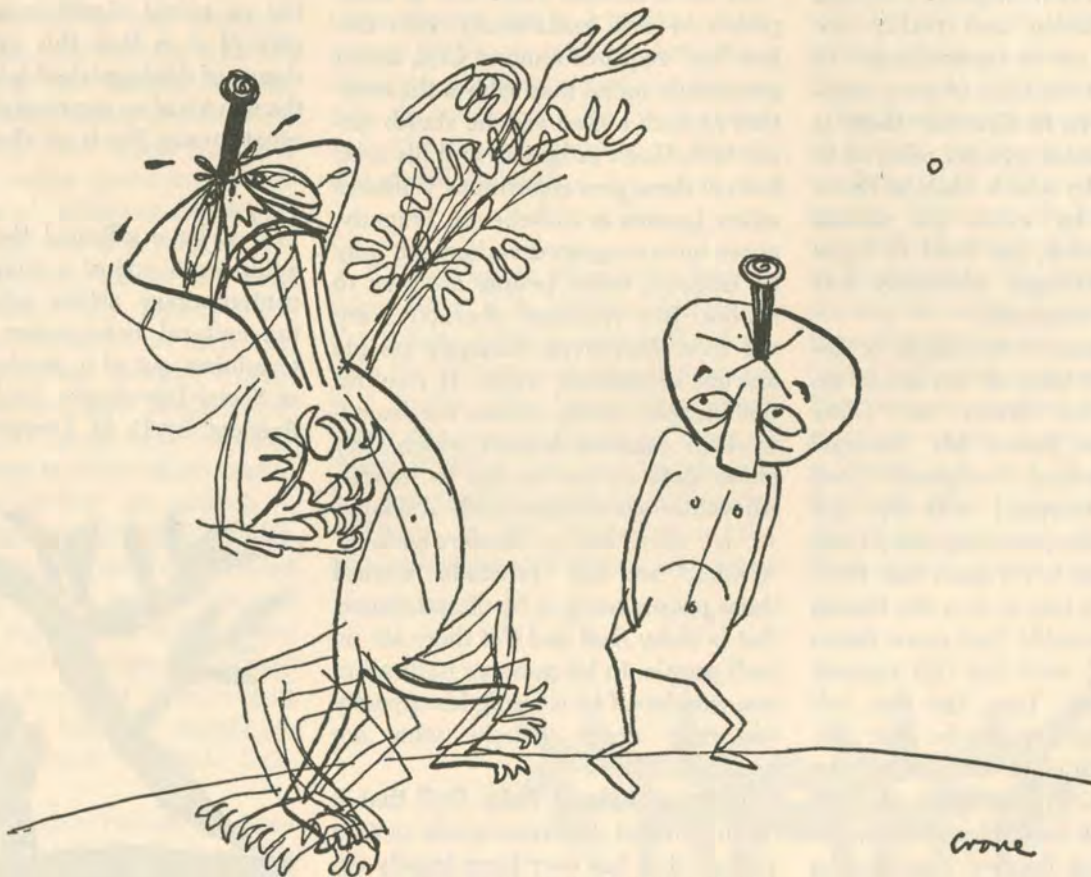
is obvious. The pseudo-sophisticated urban dweller, not long from an agrarian background, makes up a considerable portion of our cities. That he struggles with an explicit, and probably more often an implicit determinism, may be true. That Williams speaks *for* such a man is my conviction. That he speaks *to* such men by the millions is attested by those who have waited for months for theater seats and the infinitely larger company who crowd the movie houses.

In this sense, Williams does speak *to* theology. He describes a form of "lostness" which contemporary theology needs to understand and to which it must speak.

Men pity and love each other more deeply than they permit themselves to know. The moment after the phone has been hung up, the hand reaches for a scratch pad and scrawls a notation: "Fu-

neral Tuesday at five, Church of the Holy Redeemer, don't forget flowers." And the same hand is only a little shakier than usual as it reaches, some minutes later, for a highball glass that will pour a stupefaction over the kindled nerves. Fear and evasion are the two little beasts that chase each other's tail in the revolving wirecage of our nervous world. They distract us from feeling too much about things. Time rushes toward us with its hospital tray of infinitely varied narcotics, even while it is preparing us for its inevitably fatal operation. . . .

Here is an understanding of large numbers of contemporary men, exposing their fears without hostility, and delineating their anxieties with compassion. It is *not* theology. But it speaks *to* theology. For Christian theology has two facets: authenticity and relevance. Williams has nothing to contribute to the first; he has much to contribute to the second.



I'VE GOT TROUBLES OF MY OWN

GOD IS DEAD

A Meditation at Communion by Robert E. Chiles

"God is dead." Our voices are hushed and hollow as we say it, yet in the thought there is relief and release.

For we remember—

God was Beauty.

He was the Beauty of perfection and we were attracted to him by a strange irresistible power.

He was the actuality of all the dreams and hopes that we thought could never be.

There was in him nothing repellent, nothing overdrawn, nothing left out.

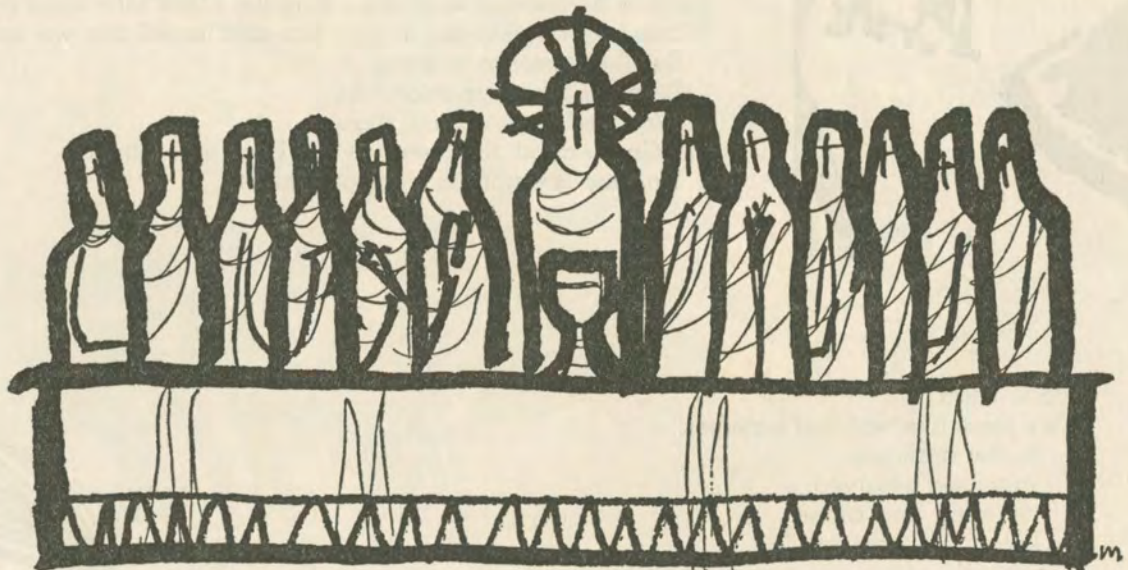
He moved close to us and his Beauty made us aware of our ugliness. We could not bear what we saw in our own lives, so we killed him.

Or rather, the Jews did,

And the Romans,

And all the others. Which is to say: We killed him. His Beauty was judgment on our ugliness and we killed him.

God is dead.



God was Light.

He was Light that reached down into the black pits of fear deep in our hearts.

He was Light that illuminated the hidden corners of our souls where our private demons dwell.

He was Light that revealed all the conspiracy against Good in our lives and in our world.

But the Light was so pure as to blind us. It permitted nothing to remain hidden. And there were in us things we did not dare discover. So we put the Light out.

We gathered all the power of Darkness and encircled the Light and buried it in a grave.

His Light was judgment on our Darkness and we killed him. God is dead.

Yet we are disappointed. For this God of Beauty and Light was Promise.
He was Promise that we who had failed might have another chance.
He was Promise that we who were guilty might find release from our
terrible paralyzing burden.
He was Promise that we who were poor and outcast might have a place of
our own.

He was Promise that we who suffered and sorrowed might find com-
fort and rest.
All these promises and more we held while God was alive. We hoped then
with a great hope.
But the promises are empty.
The hope is gone.
All is betrayed.
For God is dead; all these things died with him;
And life is bitter in disappointment.



We are disappointed, for this God of Beauty and Light was also Presence.
He was a comforting Presence in the very midst of our dark and
ugly lives.
He was a companion strength who came to us in our helplessness.
He was a gracious intruder in our awful estrangement and isolation.
He was a Presence to save us from the bleak loneliness of the universe.
While he was alive we sought him and hoped that we would be found.
But the Presence is gone.
Bereft of his companionship,
We stand deserted and alone.
For God is dead; the Presence has been withdrawn;
And life is empty in disappointment.

God is dead.
We must live with our ugliness,
in the darkness,
promises betrayed,
deserted and alone.
We killed him, you and I.
The marks of our violence are here before us,
in the broken body,
and the shed blood.
We cannot deny what we have done.

But what if judgment and disappointment are not final?
What if his redemptive deed,
And not our criminal act, prevails?
Though we tried to destroy him, we could not.
Through it all he never left us,
And he comes to us now, in the symbols of our rejection,
To make his acceptance real.

God is dead.
No, God is not dead—
We are!
He offers here to bring us once again to life.



the art of the

BYZANTINE MOSAICS

BY MARGARET RIGG

11th CENTURY A.D.

CHRIST WASHING THE DISCIPLES' FEET





DOMES SECTION SHOWING CHRIST THE RULER AND ANGELS 8th CENTURY

THE dazzling brilliance of the mosaics in the Italian coastal town of Ravenna inspired an unknown poet to write: "Either light was born here, or imprisoned here, it reigns supreme."

Color, light and rhythm are characteristics of Byzantine mosaics, and to experience them in full color is to enter another world. "Figures are more like visions than human beings . . . organized in rhythms resembling the verses in a psalm . . . broad surfaces of color transform space and dematerialize the architectural structure, producing an intangible halo of atmosphere which varies with the changes of natural light," wrote Giuseppe Bovini in a critical essay on mosaics.

But behind the light and color and rhythm is the unifying spirit. That these ancient works of art can still draw praise and even teach artists and theologians something in the mid-twentieth century reveals the depth of their spirit. It is a spirit which expresses certainty beyond existential despair or personal fragmentation. The artists who created the mosaics moved directly from experience to its expression in color and pattern. Their form was made to bear the content of the Christian truth. They lent their skill and artistic vitality to the proclamation of the gospel, and from the fourth century until mosaic work died out in the fifteenth century artists transformed churches into majestic **Glorias.**

In the year A.D. 311 Emperor Constantine pronounced the Christian Church lawful, and gave it a place as a power in the State. Recognized in this way, the Church was free from open persecution for the first time in its history. During the years of oppression there had been almost no possibility of assembly for worship in public places. Worship had been held secretly at homes and in underground caves.

When Constantine's official sanction came, the Church had to reconsider its whole relationship to the arts. With the possibility of erecting special buildings for worship came responsibility for making a witness through architecture. Pagan temples could not be used as architectural

motive

models. Any copying of Greek or Roman ideas would not only confuse the new converts to Christianity but would fail to meet the functional demands of the growing Church.

Unlike the pagan temples the Christian Church had to provide large assembly space for congregational gatherings for worship and the celebration of the sacraments. An appropriate architecture was found in the secular world; a structure-type which met Christianity's needs without suggesting pagan rites. It was the market hall (used also as a law court) called a "basilica" or "royal hall" where public cases were tried and market goods were sold within the shelter of a roofed and walled building. Emperor Constantine's mother directed one of these **basilicas** (as they continued to be called) to be built and the style was adopted by the Church.

But the problem of decorating these early churches was more difficult than the decision about the style of the architecture. The whole issue of imagery exploded within the Church and caused violent debates among the church theologians who were deeply cautious of blasphemy against God and of breaking his commandment against idolatry.

The argument raged and it finally became evident that churchmen were reaching agreement on one matter only: statuary was to be forbidden. Statues of pagan gods were everywhere at the time. To put up statues of Christ, Apostles, biblical or martyred personages was to invite paganism into the Church. Instead of teaching new converts Christianity, the statues might make it even more difficult to grasp the idea of the one Almighty and Invisible God. They bore too great a resemblance to the graven images and heathen idols condemned in the Bible.

However, the use of paintings in churches was a matter about which there was never any general agreement. Eventually some form of paint-



JOHN THE BAPTIST

11th CENTURY

MADONNA AND CHILD

10th CENTURY





CHRIST ENTHRONED, WORSHIPED BY EMPEROR LEON VI

9th CENTURY

ing (broadly interpreted) filtered into all the branches of the Church: the Orthodox churches of Greece and Russia had their **icons**; the European and Irish churches had amazing **illuminated manuscripts**. And the Byzantine empire had **mosaics**. These mosaics were paintings made of glass and stone cubes set in plaster while it was still wet. Whole walls and ceilings were covered in this way and the colors ranged from bright aquas and milky whites to rich blues, greens, browns and flesh tones. The dark harmonies were used predominantly with light colors, the white and gold background acting as relief.

Mosaic painting was tolerated by the Church, according to argument, because it was valuable as a reminder to congregations of the teachings of the Church and of the mighty acts of God recorded in the Bible. Great themes from the Old and New Testaments were the subject matter for the mosaics. Thus the laymen were instructed visually in matters of faith and hope. In groups and pairs biblical scenes were set in vivid relationships: Moses leading the Israelites through the Red Sea was the Old Testament counterpart of the Baptism of Christ; Abraham sacrificing Isaac foretold the mighty sacrifice of his Holy Son by God

which was also the re-enacted drama of the Mass.

Toward the end of the sixth century, Pope Gregory the Great reminded theologians, who were disturbed about the painting going on in the churches, that most of the church members could neither read nor write. These paintings were useful and necessary to assist the priest in teaching Christian education to an almost totally illiterate laity.

However, progressive as that view of painting was, Gregory's idea of art was in keeping with the times, and he meant art to be used simply and undramatically. There was no tolerance of a sophisticated or ex-

motive

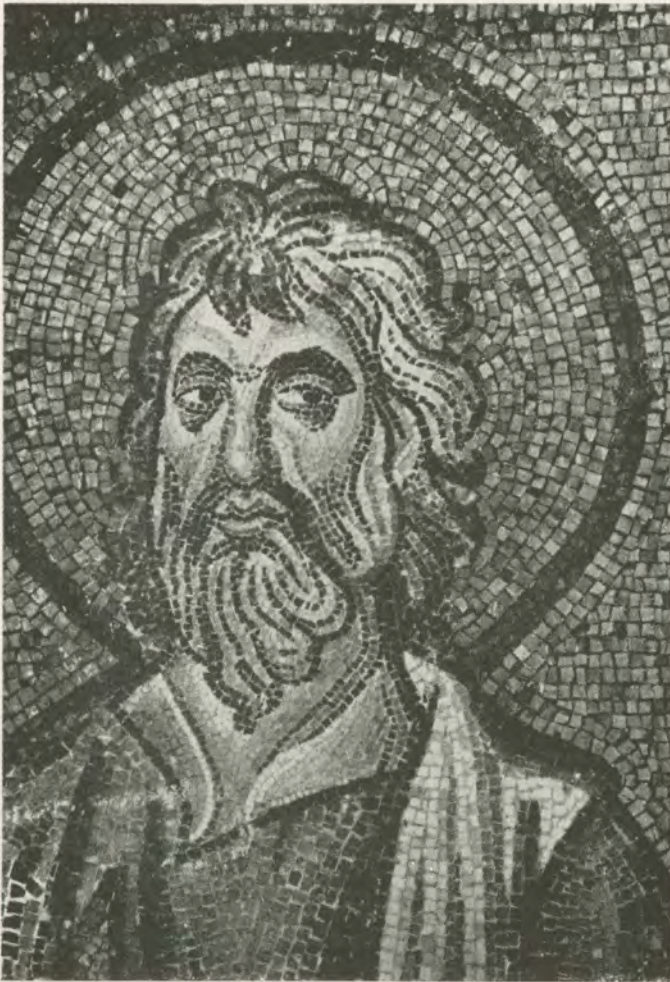


EMPEROR CONSTANTINE

10th CENTURY

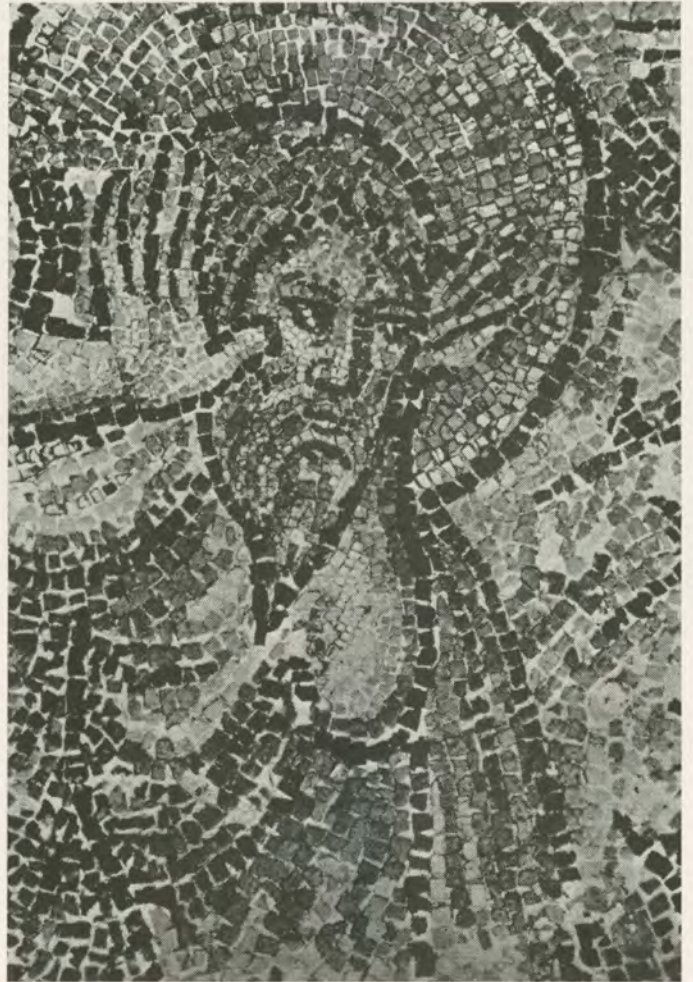


travagant art. Great themes should be depicted in the sacred images, and Christ alone should remain central. Gregory need not have worried. If painting was diverted from its Christ-centeredness, it was the fault of the local bishops and State officials who supplied the money for the mosaic work, or it was due to limitation of the artist by the Church. The artists themselves listened to the episodes told in the Bible and felt the humanness of man as represented there. God was the only hero of the many stories; never man. The imagery suggested itself from the Bible. Simplicity re-
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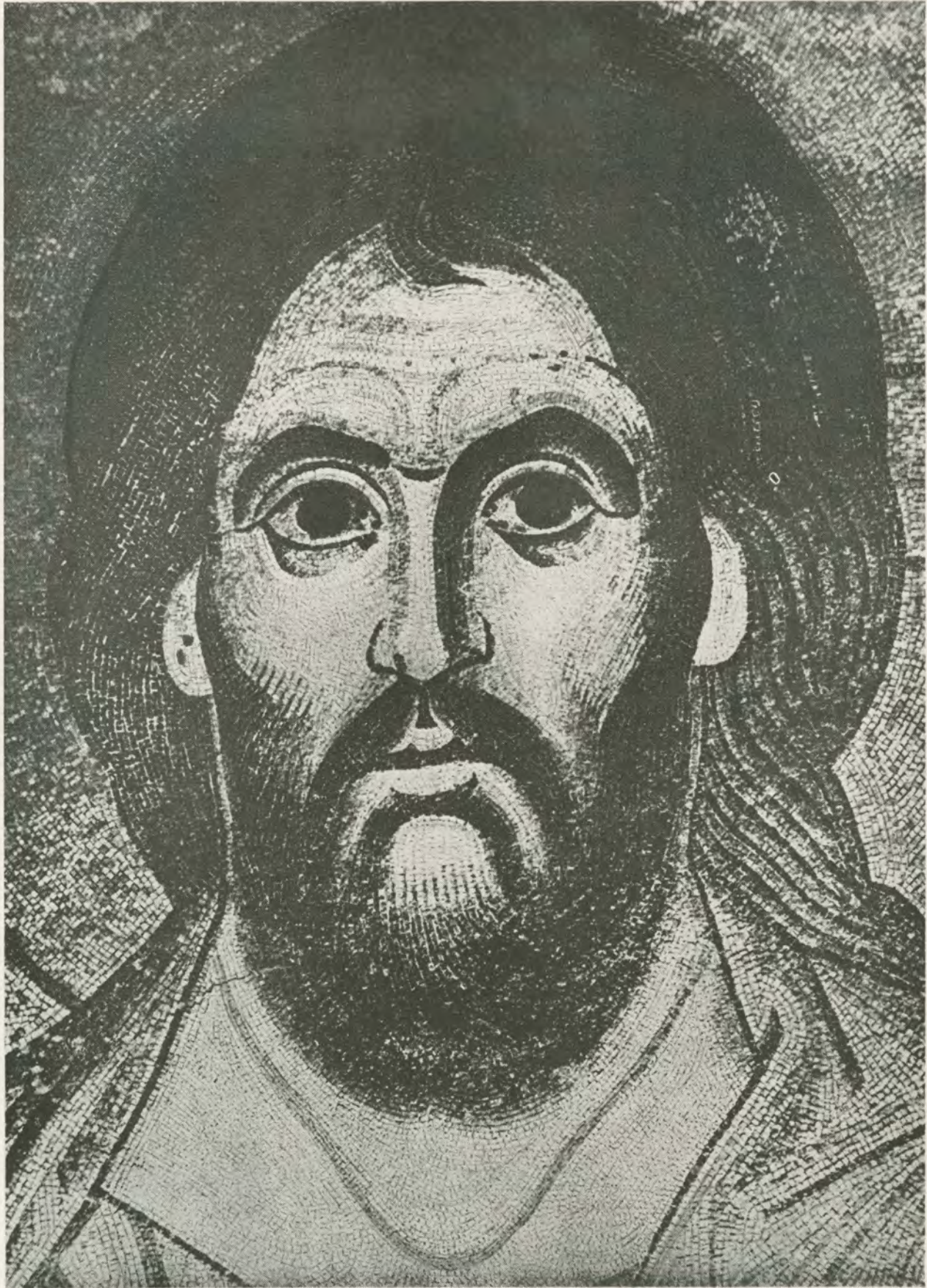
JEREMIAH, THE PROPHET

11th CENTURY



DAVID, THE KING

5th CENTURY



CHRIST, RULER OF THE UNIVERSE

11th CENTURY

mained the special mark of the mosaic artists, not so much because of what Gregory had said but because as artists they recognized the singular advantage in the expressive simplicity of line and harmony. It had a depth of power that preserved the mystery of Christianity. This mystery had nothing to do with superficial realism or sentimentality found in the Roman or Greek paintings.

Brush and oil painting was apt to become too realistic, ornamental and diverting. The mosaic process was the perfect form for these early expressionistic artists. By nature the material dictated a vigorous but unrealistic style. It could be **best** employed where an unaffected and uncomplicated effect was wanted. To further avoid realism and thus idolatry, the mosaic artists laid out the picture background of ceilings and walls in gold. The gold gave the figures and scenes a symbolic and allegorical quality. And the figures themselves were worked out in rhythms, colors and patterns which shunned naturalistic or realistic implications.

This was almost without exception the approach even in "portraiture" mosaics. There was rarely any attempt to give an emperor, queen, magistrate, pope or worldly dignitary special individual or personal features.

And in picturing Christ, the saints, martyrs or biblical figures, there was even less attempt at naturalism or realism! Christ is shown in endless variations from church to church but he is never shown realistically, with Jewish features. He, like all the other figures, seems almost two-dimensional, without differentiation as to age or beauty. Hands and feet are treated crudely; eyes and other facial features become reduced almost to a set formula. Along the space above the columns in many Byzantine churches are long processions of figures advancing toward the altar, drawing the congregation's attention toward the center of the church where the Word was preached and the sacraments offered. And high above the altar in the dome, the figure of

the Christ, left hand raised in a blessing, face impassive and eternal in expression and in his other hand the ever-present book. To the Byzantine church the "mosaic Christ" proclaimed by the artist was the supreme **Ruler of the Universe, Absolute** in power and justice, a **Son** able to bear the wrath of God which man could not bear.

At first glance the Byzantine mosaics appear stiff and awkward. It is often supposed that the mosaic artists could do no better, that crudeness is due to lack of training or talent. But stiffness and awkwardness and even crudeness in mosaic representation are not caused by artistic lack. They could do everything their Greek predecessors could do with the figure and they also knew perspective. But they were concerned about a different kind of realism. It was a realism hidden in the heart.

If simplicity and clarity were the marks of the mosaic expression, it was not a simple form of primitive art but a developed and purified form derived from firm foundations in Hellenistic painting. As the Byzantine artists found their own means of expression, they cared less and less about following Greek and Roman formula for representational art. Though they never lost the classical foundation, mosaic artists after A.D. 500 no longer went to any pains to check their drawings against natural reality. Instead, they began to explore **abstraction of reality**. With this came, too, a kind of distortion which today makes those Byzantine mosaics seem contemporary in spirit. It is that spirit which still lives behind the immediate impression of stiffness or crudeness in draftsmanship—the spirit of the sacred, the spirit of expressed inner reality more vital and meaningful than exterior naturalism.

Abstraction and distortion can be seen in the earliest mosaics and though modified, clarified and improved as to technique, the style remained the same throughout the Byzantine era and until the fourteenth century. That these artists could do this shows their capacity for free

translation of what they felt into what could be expressed. They were free of any desire or necessity to mimic or copy. They had no need to idealize the natural world or the saints and divines, much less the Christ. There was no artistic pretense about the natural or supernatural world; even the angels were "de-sentimentalized" in the belief that with all simplicity and craftsmanship the truth could attain the grandeur and scope which was felt when one read the Bible or participated in the liturgy.

These artists would not have suggested that their mosaics were done solely to glorify God. Rather, it was their purpose to do the best they were capable of doing, giving themselves to their task anonymously. Their unsigned works have provided the Christian world with a splendor of expression to match the works of Bach and St. Augustine.



CROSS AND FLOWERS
RESURRECTION SYMBOLS
5th CENTURY A.D.

IN 1957 the Methodist Student Movement published a little service book of worship entitled *The Wesley Orders of Common Prayer*. As the phrase "Common Prayer" might indicate, this was prepared by an Episcopalian, Edward C. Hobbs; at the time he was teaching in a Methodist seminary, but at present he is on the faculty of an Episcopalian seminary. To some extent this association accounts for the nature of the book itself, as will be seen.

It consists of two orders for Morning Prayer (i.e., morning church worship); one order for Evening Prayer; a Communion Ritual; Collects (brief prayers of a special type) with designated readings from the New Testament Epistles and Gospels for each Sunday of the year; a Psalter, with but twenty-six Psalms; and a Lectionary, listing the days of the ecclesiastical year, designating the Psalm, Old Testament Lesson, and New Testament Lesson to be read each Sunday of the year, and stating the liturgical colors to be used during each of the six liturgical "seasons" of the year.

This *Wesley Orders* is in part an abbreviation and adaptation of *The Sunday Service of the Methodists in North America* which John Wesley prepared in 1784. The *Sunday Service* was adopted by the Christmas Conference of that year which organized the Methodist Episcopal Church as an independent American denomination completely separated from the Church of England and with no organic relationship to the Methodists in England, save for a limited acceptance of advice from John Wesley. However, despite formal approval Wesley's *Sunday Service* was not widely used by American Methodists, save for the ritual of Communion, Baptism, and the like. Wesley's *Sunday Service* was itself an abbreviation of the *Book of Common Prayer* of the Church of England, with some minor modifications. The *English Book of Common Prayer* in turn was essentially an English translation, with adaptations to Protestant needs, of the Latin service books of medieval Roman Catholicism. As Dr. Massey H. Shepherd, an authority on the subject, has

in the direction of canterbury?

BY MARTIN RIST

stated; "It is, of course, an indisputable fact that the *Book of Common Prayer* is a direct descendant of the Latin rites of medieval Catholicism."

Accordingly, the newly published *Wesley Orders* has an ancient heritage, going back through John Wesley and the Church of England to the Roman Catholic liturgies of the Middle Ages. Some maintain that its antiquity makes it most suitable for American Methodists of our day; for others, however, antiquity is no guarantee of present suitability for Methodist purposes. If antiquity were a primary consideration, then logically we should go still further back in his-

tory to the free and informal worship of the church in the earliest period of Christian beginnings, not just to the Middle Ages.

LET us examine the Morning and Evening Prayers first. The two Morning Prayers are quite similar, save that one is designed to be used without music and hymns, the other with these aids to worship. The shorter one (without music) is in three sections. The first, called the Service of Confession, opens with the reading of Scripture sentences by the minister. A Call to Confession, also by the



minister, precedes a General Confession read by all. This is followed by a Prayer of Absolution, pronounced by the minister, with the section itself concluded by the saying of the Lord's Prayer by all.

Section II, termed the Service of the Word, begins with some versicles (including the "Gloria Patri") read responsively. Next is the responsive reading of the Old Testament "Confession of Faith" (the Venite composed of verses from Psalms 95 and 96), concluding with the "Gloria Patri" again. This is followed by the unison reading of the Old Testament hymn (the Psalm for the day as is designated in the Lectionary), which is likewise concluded with the Gloria. The minister then reads the Old Testament Lesson (as designated in the Lectionary). Following this the "Te Deum," an ancient Catholic hymn, is read responsively. The minister then reads the New Testament Lesson (as indicated in the Lectionary); this is followed by the responsive reading of the New Testament hymn (the Benedictus from the birth story in Luke 1), concluding with the "Gloria Patri." Next is the unison reading of the New Testament Confession of Faith (the Apostles' Creed, including the phrase, "he descended into hell"). The Witness of the Word (i.e., the sermon) concludes this section.

Section III is called the Service of Offering; actually, since there is no offering in this short form of the Morning Prayer, the term is somewhat confusing. Instead, it consists of responsive versicles, the Collect for the day (as determined by the day of the year) read by the minister, two other Collects, one for Peace and one for Grace, read in unison, and a Grace (a kind of benediction from II Cor. 13:14) pronounced by the minister.

The Morning Prayer with music and hymns is an expansion of the shorter form. It has an Introductory Preparation before Section I consisting of a Prelude, the Call to Worship (the Collect for Purity), and a Processional Hymn of Praise, and it adds an After Service following Section III comprised of a Recessional Hymn, a second Benediction, and a Postlude.

Also, an actual offering is inserted at the beginning of Section III, composed of Offertory Sentences uttered by the minister, the Presentation of our Gifts, an Anthem if desired, and the unison singing of "Praise God from whom all blessings flow."

The Evening Prayer is a modification of the Morning Prayer without music. The Venite is omitted; the Magnificat (from Luke 1) takes the place of the "Te Deum"; the Nunc Dimittis (from Luke 2) replaces the Benedictus; and a different Collect for Peace and a Collect for Aid in Peril are substituted for the Collect for Peace and the Collect for Grace of the Morning Prayer.

THE Morning Prayer, in either form, is largely composed of material from the Bible. The Sentences, the Old Testament Confession of Faith (the Venite), the Psalm for the day, the Old Testament Lesson, the New Testament Lesson, the Benedictus, and the Grace are direct quotations; much of the remainder is composed of biblical phrases. Indeed, Mr. Hobbs estimates that 95 per cent of the service is biblical. The Evening Prayer is equally biblical in its content. Desirable as it is to make good use of the Bible in our worship services, are not these services too much restricted to biblical passages? Further, if the Bible is to be used, are there not a number of biblical passages more significant than the Venite? or the Benedictus, the Magnificat, and the Nunc Dimittis from the birth narrative of Luke 1 and 2? Wesley evidently thought so; for he omitted the Venite from his service, and substituted certain Psalms for the Lukan Canticles. Mr. Hobbs states that this disuse of the Canticles was due to Puritan objections to them; but were the Anglican high churchmen who preferred them better guides for us than the Puritans?

We may also ask why the ancient Catholic hymn "Te Deum" is so significant that it should be repeated every Sunday of the year; or why should the "Gloria Patri" be repeated four times each Sunday? Is there not a warning in the Gospels concerning

vain repetition? The *Wesley Orders* contains the Apostles' Creed, which Mr. Hobbs has called the New Testament Confession of Faith. Both titles are somewhat confusing: the Apostles' Creed was *not* composed by the Apostles; neither is it the New Testament Confession of Faith, save as it reflects certain New Testament beliefs. Actually, this creed was composed at Rome around A.D. 150 as a refutation of a Christian heresy known as Marcionism; this origin accounts both for what it contains and for what it omits. Many Methodist churches no longer use it, preferring to use one of the alternative Confessions of Faith provided in *The Methodist Hymnal*, or some similar statement, or to no formalized creed at all in the worship service.

During the fourth century the puzzling phrase, "he [Jesus] descended into Hades," usually mistranslated "into Hell," was added to the Apostles' Creed. This statement refers to the ancient belief (long given up by most Methodists) that following his crucifixion Jesus descended to the lower world (Hades) to preach to the departed spirits of the dead. Mr. Hobbs, following the *Sunday Service* and the *Book of Common Prayer*, retains this phrase. However, he apparently does not accept the doctrine itself, for he states that the phrase actually means that Jesus Christ "shared with all men the reality of death." Why, then, retain the mysterious phrase if it has to be allegorized in an explanatory note?

The Morning Prayer with music lasts about one hour, "if the sermon is of moderate length," according to Mr. Hobbs. Actually, an almost identical worship service—with two anthems instead of one—which was attended recently was one hour and fifteen minutes in length, with but ten minutes for the sermon, or rather, the "sermonette." Is it desirable for Methodists to have a service of worship consisting of so many prescribed responses, collects, and readings that very little time is allowed for the sermon, or, what may be equally true, with the sermon relegated to a minor part of the service? Surely, preaching has been a most important feature of

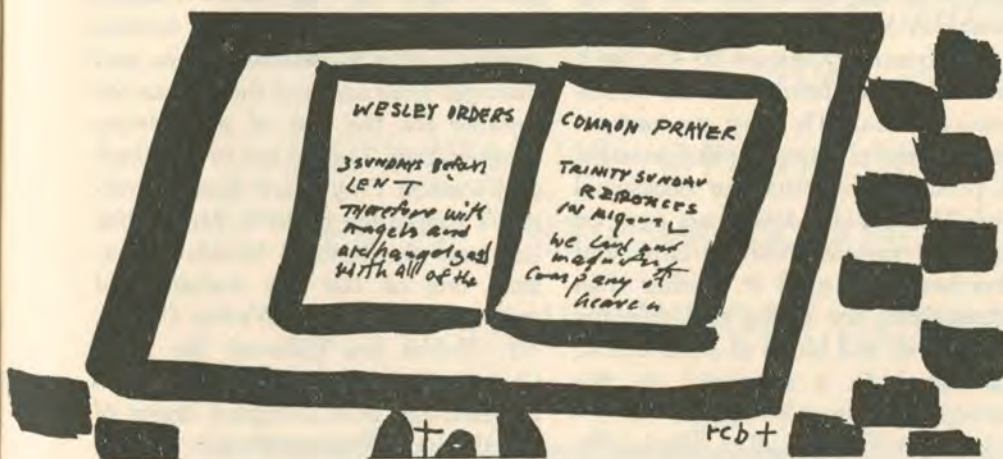
Methodist worship from the days of Wesley and Whitefield. Rather, we should continue to emphasize the sermon, giving it an important place in the service and sufficient time so that the preacher may be able to develop a significant theme or topic for the instruction, edification, help, and inspiration of his people. At the same time, we should expect our preachers to have good sermons, carefully thought through, well prepared, and effectively delivered.

Congregational singing of hymns

fession by the congregation, with the minister pronouncing a Declaration of Absolution, or Remission of Sins, stating that God had given power to his ministers "to declare and pronounce to his people, being penitent, the absolution and remission of their sins." Mr. Hobbs, like Wesley, has retained the General Confession, and, like Wesley, has substituted a prayer beseeching God to absolve the sinner for the declaration of absolution, which Mr. Hobbs has called the Prayer of Absolution. Is there a place in our Meth-

other hand (as I witnessed recently in an Episcopal service) the congregation may become spectators rather than participants, with the clergyman and the well-trained choir as the performers. Good form in our services of worship is highly desirable, but this does not necessarily require that we should turn the clock back to the medieval past of Roman Catholicism, or even the later Anglicanism. In addition to good form a worship service should be meaningful, should have significant content for our times, all in keeping with our own evangelical Methodist traditions. Form and meaning belong together.

Instead of regressive imitiveness, why should we not be progressive, creative, composing worship services for our own use which have dignity, beauty, and religious meaning? Perhaps we could reword certain of the older prayers and collects to fit our modern age, or even write new prayers and collects. This is what John Wesley himself did in his first publication, a book of prayers published in 1733 for the use of Oxford students.



has been another significant feature of Methodism from Charles and John Wesley to the present. The Morning Prayer with music provides for but two hymns, a processional hymn of praise and a recessional hymn of service. It is noticeable that few congregations join heartily in singing either the processional or the recessional hymn; they more or less leave the singing of these hymns to the choir and others in the processional. Furthermore, the restriction of the two hymns that are to be sung to hymns of praise and service leaves most of the hymnal unused. Surely, there might well be an increased emphasis, rather than a de-emphasis, upon congregational singing in our Methodist churches.

The Roman Catholic Church has a sacrament called penance, which in part consists of the private confession of sins by an individual to the priest, who thereupon absolves the sinner of the guilt of his sins. Protestantism discarded private confession; but the Anglican ritual of the *Book of Common Prayer* substituted a general con-

fession of today for any priestly office called absolution, even though it differs from both the Catholic and Episcopal absolutions? Will we not be truer to evangelical Protestantism if we wholly avoid this concept?

Apart from the foregoing considerations, a highly liturgical service such as is proposed in the *Wesley Orders* may tend to become somewhat formal, mechanical, and artificial in character, with its fixed routine of reading and reciting the same responses, collects, and other set elements Sunday after Sunday, with the only variation being the hymns and the prescribed Psalms, Old Testament Lesson, New Testament Lesson, and Collect for the day. All too often, due to usage and familiarity, the collects and responses are repeated so rapidly that a stranger can scarcely understand what is being said. Increase Mather, the Puritan, characterized the Prayer Book liturgy as "Prayer which the priests and the people toss between them like tennis balls." This exaggerated statement points up a possible danger. On the

PARTS of the Morning and Evening Prayers in the *Wesley Orders* depend upon the Lectionary which follows the liturgical year. The Psalm, Old Testament Lesson, New Testament Lesson, and Collect for the day are determined by the tables in this Lectionary. The ecclesiastical year in the *Wesley Orders* is taken over bodily from that of the *Book of Common Prayer*. This Anglican year is divided into six seasons of unequal lengths: Advent; Christmastide; Postepiphany; Lent; Easter; and Trinity. Each Sunday has a name. Methodists traditionally use Palm Sunday and Easter Sunday; but what is the significance of the Second Sunday in Advent? Epiphany Sunday? the Fifth Sunday in Lent? Whitsunday? the Twenty-fourth Sunday after Trinity Sunday? We already have an ecclesiastical year, with such Sundays or days as the following being more or less observed in our Methodist and other evangelical churches: New Year's; Race Relations Sunday; World Day of Prayer; Day of Dedication

(First Sunday in Lent); Palm Sunday; Good Friday; Easter; National Family Week; Mother's Day; Aldersgate Sunday; Memorial Day; Methodist Student Day; Labor Day Sunday; Christian Education Sunday; World-wide Communion Sunday; Laymen's Day; World Temperance Sunday; Reformation Sunday; World Order Sunday; Thanksgiving; Commitment Sunday; Universal Bible Sunday; Christmas; Student Recognition Day. These and similar days are more significant, I suggest, than most of those proposed in the *Wesley Orders*. Here again, should we not be functional in our observances, rather than imitative?

In addition, Mr. Hobbs proposes the use of liturgical colors during the church year. This color scheme is not prescribed in the *Book of Common Prayer*, hence is optional for Episcopal churches; but it is included in the Lectionary of the *Wesley Orders* with an explanatory paragraph or two in the Introduction. Each season of the church year is to have its symbolic color: purple, signifying penitence and confession, is recommended for Advent and Lent; white, symbolizing praise, thanksgiving, and the presence of the Word, during Christmas and Easter; and green, representing the offering of ourselves and our daily lives to God, during the Postepiphany and Trinity Seasons. Depending on the season, according to Episcopal usage, the stoles worn by the clergy and the altar cloths would be purple, white, or green. Mr. Hobbs, however, has not stated specifically just how the various colors would be used. Is it at all advisable that Methodists begin to use these liturgical colors along with a liturgical year? These color proposals, of course, were not in Wesley's *Sunday Service*, for they were not in the *Book of Common Prayer*.

Our Methodist Communion ritual is derived from that in Wesley's *Sunday Service*, which in turn was an adaptation of the ritual in the *Book of Common Prayer*. The Communion ritual in the new *Wesley Orders* is quite similar to that in the current *Book of Common Prayer*, even to the extent of including the Nicene Creed, which Wesley and the Methodist ritual omit.

This creed, going back to the Council of Nicea summoned by the Emperor Constantine in A.D. 325, was not understood too well when it was first proposed, nor was it universally accepted. Furthermore, it is not too well understood today; even well-educated Christians, Methodist or otherwise, would have difficulty in understanding the key phrases of this creed: "God of God, Light of Light, Very God of very God, Begotten, not made, Being of one substance with the Father." What good purpose would the resurrection of this creed perform in our American Methodism of today?

Is it necessary always to stay with the traditional forms in the Communion ritual? Or may we not attempt some creative experimentation in producing a ritual for occasional use? This I did a few years ago; on occasion various youth groups and churches have used it. Rather than emphasizing the eating and drinking of the flesh and blood of Jesus Christ, the ritual is a memorial in the Zwinglian sense.

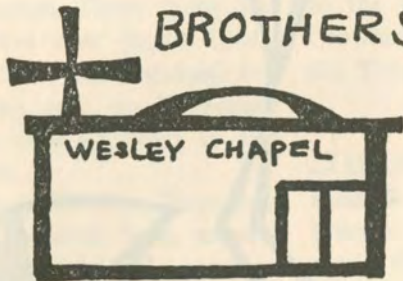
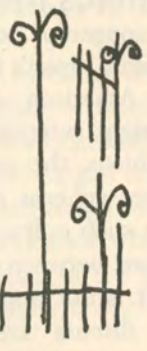
It begins with a call to worship by the minister. The first main division has the theme of Communion with God. An appropriate invocation by the minister, a suitable hymn of praise, a unison affirmation of belief in God, and a unison collect, that for purity, comprise this section. The second division, named Fellowship with Jesus Christ and our Fellow Christians in Love, recalls that an early Christian term for the Communion was Agape or Love Feast. The summary of the Ten Commandments by Jesus, and the two principal commandments of love of God and love of neighbor are read by the minister. Then the Matthean Beatitudes and Paul's Hymn on Love in I Cor. 13 are read responsively. An appropriate unison prayer concludes this section. The third division, Confession, Assurance, and Dedication, opens with a unison prayer of Confession, followed by words of Assurance by the minister (there is no prayer of Absolution!). Next, all join in the prayer of Dedication, the beautiful and meaningful prayer assigned to Francis of Assisi. The fourth division is the Communion Message and Of-

fering, comprised of the Sermon, the Offering, and an appropriate Anthem or Hymn. The final and fifth section is Partaking of the Bread and Cup as a Memorial of the Life and Death of Jesus Christ. The entire service concludes with a dismissal and benediction.

AS stated earlier, the Psalter in the *Wesley Orders* consists of but twenty-six Psalms, which limits the opportunities for variety. The *Book of Common Prayer* has the entire Psalter; Wesley himself in his *Sunday Service* omitted thirty-five entire Psalms and passages from some of the rest as not suitable for the lips of a Christian congregation. The Psalms of the *Book of Common Prayer* are from Coverdale's translation of 1535; Mr. Hobbs has used the Revised Standard Version, one of the few instances of modernization in the *Wesley Orders*. Mr. Hobbs has followed the same Collects, Epistles, and Gospels as Wesley did, for both accepted those of the *Book of Common Prayer*. Wesley had a very sketchy Lectionary in his *Sunday Service*. Accordingly, Mr. Hobbs has used the morning lections from the Episcopal *Book of Common Prayer* as revised in 1943.

In conclusion, as Dr. Cameron previously observed (*motive*, November, 1958), the title of the new publication, *The Wesley Orders*, is not as descriptive as it might be. For not only has Mr. Hobbs made a number of changes in Wesley's *Sunday Service*, but in places he has deviated from it quite markedly, usually in the direction of current Episcopal usage. Had it been termed *An Adaptation of the Episcopal Book of Common Prayer for Methodist Students* it might not have found much acceptance among Methodists, but this is not an unfair description of the so-called *Wesley Orders*. As such it points to the direction of Canterbury, but we may ask if this is the direction which Methodists should take? I have written rather plainly, for I believe that this direction is imitative and regressive, not creative and progressive, for evangelical American Methodists.

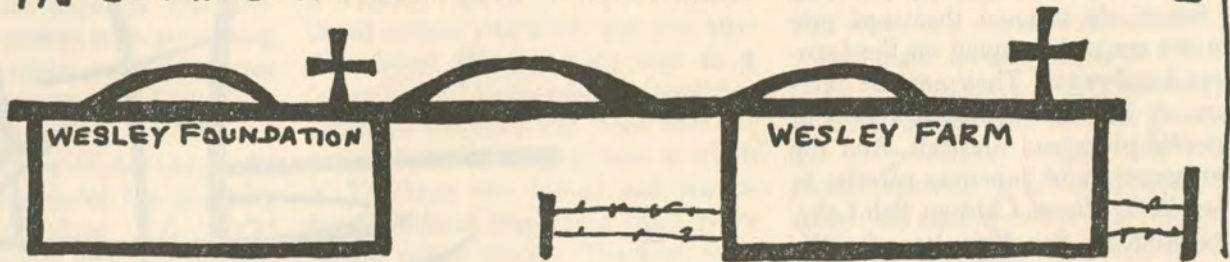
ALMIGHTY GOD, WHO DIDST RAISE UP
 THY REVERENT SERVANTS THE
 BROTHERS WESLEY



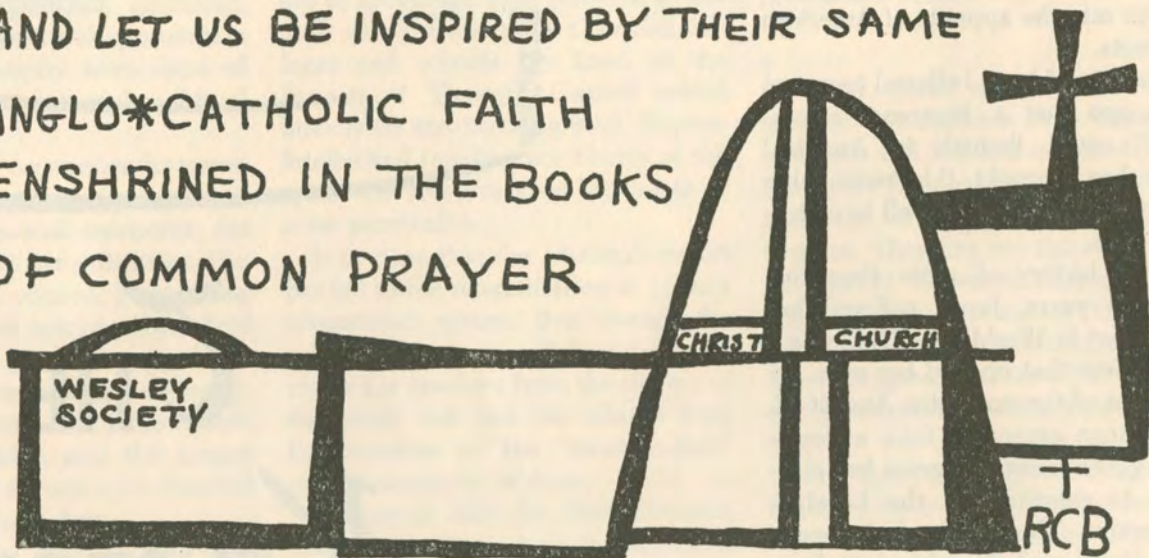
TO ESTABLISH SOCIETIES
 OF RELIGIOUS WITHIN THY
 CHURCH IN ENGLAND

BE WITH US OF WESLEYAN OBEDIENCE
 REVIVE THEIR WORK AMONG US

IN COMMUNITIES OF WORKERS AND SCHOLARS



AND LET US BE INSPIRED BY THEIR SAME
 ANGLO-CATHOLIC FAITH
 ENSHRINED IN THE BOOKS
 OF COMMON PRAYER



THINGS Japanese have reached the apogee of popularity in the United States. Japan's influence is perceptible in American architecture, furniture design, interior decoration, women's fashions, the performing arts, and in other spheres of esthetic life. Never has such cultural rapport been established between two diverse peoples.

It is not uncommon for Americans to discuss knowingly the Kabuki dance, Noh drama, Japanese prints, Zen Buddhism, Ikebana (flower arrangement), Bonsai (the art of growing miniature trees) and calligraphy (writing).

Many are capitalizing on this Japanese trend in America. An enterprising Tokyo emporium ventured to open a branch store last fall on New York's fashionable Fifth Avenue. Today long queues of sophisticated city folk and tourists wait with unaccustomed patience to browse and shop in this transplanted Far Eastern department store.

Sensitively attuned theatrical producers are also jumping on the Japanese bandwagon. Their current offerings on Broadway include a rash of oriental plays and musicals. And the *entrepreneurs* of Japanese eateries in New York, Miami, Chicago, Salt Lake, Los Angeles, San Francisco, Seattle, and in cities elsewhere are keeping their braziers of sukiyaki cooking overtime to sate the appetite of American gourmets.

Who would have believed twoscore years ago that a Japanese "renaissance" could flourish in America! What has wrought this remarkable phenomena? It may be well to collate some facts.

In its history of more than two thousand years, Japan suffered her first defeat in World War II. It was a total defeat that opened her eyes. By the terms of the surrender, August 14, 1945, Japan agreed to form a democratic government and grant free elections. As specified by the Potsdam declaration, "the freedom of speech and religion and thought, as well as respect for the fundamental human rights" were also established.

Drastic changes to Japan's political and social systems were brought by



THE KEYSTONE

BY WILLIAM KOCHIYAMA

the new Constitution, which became effective May 3, 1947. In it the Japanese people "renounce forever" the right to wage war. Their armed forces were demobilized. The Emperor was stripped of all claims of "divinity." Women were enfranchised for the first time. The Constitution created a parliamentary regime. These were the beginnings of the "new" Japan. Later, on April 28, 1952, she regained her full sovereignty; and, on December 18, 1956, she was admitted to the United Nations.

In her haste to become "democratized," Japan suffered from natural and sometimes frightful growing pains. She copied everything American, good and bad, and was greatly influenced by imported motion pictures, magazines and comic books which emphasized crime, sex and wanton material wealth. She subscribed to an assortment of fads and crazes, including "Pachinko" (pin-ball game) and more recently, rock-and-roll music (complete with screaming Japanese teen-agers and vociferous Japanese impersonators of Elvis Presley), and hula-hoops.

Japanese tabloids all too frequently abused the freedom of the press by publishing scandalous and sordid newspaper stories; and, symptomatically, the alarming growth of juvenile delinquency, widespread gambling, prostitution and youthful approbation of esoteric philosophy were signs of Japan's moral, social and spiritual deterioration.

In the realm of economics, however, Japan managed to maintain her equilibrium. With unusual equipoise, she gradually built up her industries. Her achievements in science, particularly in medicine (most notably in the field of antibiotics), chemistry, genetics and physics, have been widely recognized and acclaimed. She is the world's leading shipbuilder, and the largest manufacturer of natural and chemical fiber textile goods in Asia.

Prior to World War II, the label "Made in Japan" implied cheap and inferior materials. To efface this unfavorable impression, she is now exporting quality products of all kinds, including superior cameras and optical

lenses, precision instruments, and excellent chinaware, cotton, woolen and synthetic textile goods.

In such a setting, this article will generally concern itself with Japanese higher education. Particular attention will be focused on its present generation of college students, and localized to the campus of the International Christian University (ICU) at Mitakashi, Tokyo.

JAPAN is education-conscious. Less than 10 per cent of her people are illiterate. In round figures there are more than 22,200 primary schools, 12,700 middle schools, 3,200 high schools and colleges, and 220 universities in Japan.

In 1946, at the request of General Douglas MacArthur, the Department of State selected twenty-seven prominent American educators to constitute the United States Mission to Japan. A thorough study of Japan's educational system was made and the Mission found that teaching was in a "strait jacket." Its members agreed that Japanese teachers had been told exactly what to teach and how to teach it. Teaching was formal and stereotyped. School inspectors were practically police officers. Teachers were not expected to think independently, nor to encourage their students to use their minds. Even in the Christian colleges and schools the hand of the Bureau of Thought Control rested heavily on the teaching staff. Neither intellectual freedom nor liberty of the spirit was recognized as legitimate or even permissible.

It is clear that the Mission's report has led to the rehabilitation of Japan's educational system. But, though the postwar reforms have helped to emancipate her teachers from the slavery of the mind, and free her schools from the shackles of the "strait jacket," much remains to be done.

As late as 1954 Dr. Emil Brunner, the eminent Protestant theologian of Switzerland, who was then serving on the faculty of the International Christian University in Japan, felt that "the structure, administration and teaching methods of Japanese education are

feudalistic, lacking the ideals of democracy."

His statement lends evidence that the young people of Japan, especially college students who were in grammar school when the war ended, are finding it exceedingly difficult to adjust to the new "democratic" education which is yet taught by adherents of the old feudal system. It has them confused. And no wonder.

A coed at International Christian University testified that when Japan surrendered, the children were told by their schoolteachers that everything they had learned in the past—everything they had been taught before that day—was false. They were instructed to take their "fude" (writing brush) and, with "sumi" (Japanese black ink), cross out all nationalistic, militaristic and chauvinistic words from their text books. "How can I believe in adults anymore?" she asked. "How can I believe in society? There is no one we can trust but ourselves. The world is a world of ourselves."

And more recently, after a trip to Japan, a well-known American clergyman noted that "the student generation is politically restless and religiously rootless. It is not inclined to accept old sanctions but it is resolved to act independently. Plagued by fear, yet motivated by hope, it is attempting to find new roots."

IN their quest to find themselves, most of the students have discarded all ideals and live self-centeredly and cynically. They are no longer thinking about the future of Japan. Nationalism is passé. They are not thinking about Asia and of the world. They are thinking only about themselves. "Get into a good university and then you will be sure of a good job. Get a job with security, comfort; get the most out of life."

This trend of negative thinking is mirrored by a young man at International Christian University who candidly admits that he believes "neither in nationalism nor in the 'new thoughts,' democracy or Christianity. . . . The object of my life is not to devote myself to others, to my coun-

try, or to God; rather, it is to enjoy my life completely . . . and to take the attitude most advantageous to myself."

Another segment of Japanese students, however, cannot give up their idealism and patriotism. For want of something better, they turn to communism. Every Japanese student has been exposed at one time or another to the influence of Lenin and Marx. Many of the high-school teachers in Japan are inclined to the far left; and there are numerous metropolitan book stores that sell only communist literature. It is no wonder that many students do not believe in God or in spiritual values and think that only material progress will solve human problems.

Apropos of this situation Dr. Edwin Reischauer, the distinguished professor of Japanese at Harvard, has likened Japan's postwar life to an arch. In his judgment the arch is strong and promising at most points but weak at the point of its keystone—a philosophy of faith able to bear the strains and stresses of a modern human situation.

The director of religious life and program and devout pastor of the International Christian University

campus church, strongly supports this view. He believes that the majority of Japanese young people have no personal faith, no personal religion. "It is often thought that they are of the Buddhist or Shinto faith," he said, "but when one asks a student directly he will answer, 'My family has always been Buddhist,' or 'My family is traditionally Shinto.' After five years in Japan I have yet to meet the person, student or otherwise, who could say, 'I am a Buddhist.'"

HE warned that "this situation is the greatest source of danger in the future of Japan, and a great challenge to our university. Without any personal faith the students easily fall into defeatism, skepticism, cynicism and nihilism."

One girl told the minister many times over, "I can see no purpose in living. I am living only by inertia." Several other students admitted they would commit suicide if they had the courage. Indeed, one did. At the funeral, his diary was read to this effect: "Why do I go to college and study economics? I don't like economics. Why do I study economics then? Because I have to get a job and eat. Why must I eat? Because I was born and

live here. There is really no reason to live."

In this stagnant atmosphere of defeatism, conformity and egocentricity, it is apparent that the students of Japan desperately need and seek a great cause for which to dedicate their lives. Mere activism, sociability, or impressive outward trappings will not appeal to the disillusioned; abstract theology will not hold the spiritually hungry. They need a challenging, dynamic force. That force is Christianity.

But how can it prove effective in a country where less than one half of one per cent of the population are Christians? It can set them on the path of democracy. There is a strong tendency among the Japanese people to identify democracy very closely with Christianity. They believe that if a democracy is to endure and flourish it must be based on the foundation of Christian convictions and standards.

Contributing to the achievement of this end is Japan's International Christian University, where a new generation of young people are learning the ways of enlightened democracy. Its chief architect abroad was the brilliant Methodist leader and elder statesman of the world-wide missionary movement, Dr. Ralph E. Diffendorfer, first president of the Japan International Christian University Foundation, New York City. More than any one person in America, it was he who helped to fuse and inspire the nine major denominations in the United States and one in Canada to organize the Foundation so they could work together in the building of a great Christian university in Japan.

The Foundation was given corporate form on March 8, 1949, and the original supporting church bodies, which have since increased by five, contributed more than \$1,100,000 to finance their joint undertaking in Japan. Soon thereafter, Dr. Diffendorfer devoted two months in Tokyo to intensive study of the planning of the enterprise and to exhaustive conferences with the Japanese proponents of the university. Then on June 15, 1949, following the election of trustees and councilors, the name, the Constitution, and the educational program of



the International Christian University were officially adopted and formally approved. Next day they named Dr. Hachiro Yuasa, then president of Doshisha University in Kyoto, to head the new graduate-level institution at Mitaka-shi, Tokyo.

Today this comprehensive university, which opened on April 28, 1953, is free from the fetters that have hampered Japanese education in the past. Its educational system is built on the concept of freedom, and its character is unequivocally Christian. In intangible but in unmistakable ways, the influence of this outpost of democracy has already begun to permeate Japanese education and society.

Japan, however, is currently in a state of fluidity. She is "reviewing" all laws, institutions and practices that were put into operation during the occupation. Consequently many of the constructive postwar reforms may "fall by the wayside."

NONETHELESS, a statement of profound significance was made very recently by Japan's Prime Minister Nobusuke Kishi. In a personally delivered message to the delegates of the World Convention of Christian Education who met in Tokyo, August, 1958, he said:

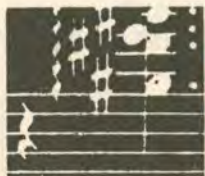
"Japan is not a Christian country, in that those professing Christianity constitute a rather small minority of its vast population. But the fact is beyond dispute that Japanese Christians—humble followers as well as outstanding leaders of the faith—have made signal contributions to the social progress and spiritual uplift of the nation, wielding a powerful moral influence out of all proportion to their numbers through their exemplary conduct, their piety, their spirit of service and helpfulness."

In this light it would be difficult to overestimate the favorable influence and revolutionary importance of the International Christian University in Tokyo, which may set the pattern for democracy in Japan and enhance the advancement and growth of Christianity in the Orient.





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MUSIC

BY L. P. PHERIGO

CHAMBER MUSIC NEWS

Proceeding somewhat chronologically through the more interesting recent releases in this field, let me single out a new Vanguard record first. It presents two of Mozart's finest string Quintets (K. 406 and K. 516), performed by the Griller Quartet, augmented by William Primrose (viola). This new version of K. 406 definitely supercedes the older Griller version issued in 1950 (London records, now deleted), and offers a real challenge to the Budapest Quartet performances (the older, with Miltim Katims, is not replaced by the newer one, with Trampler). The newer Budapest performance (the only one now easily available) is coupled with the decidedly inferior K. 174 Quintet, making the Vanguard coupling of K. 406 with K. 516 very attractive to a buyer who wants to add two of the best on one disc. The Griller Quartet is England's finest, and one of the world's great ensembles. Primrose is the most celebrated violist playing today, and seemingly inspires the Griller players to their best. Fears that Primrose might be too romantic are not justified here; he plays in fine classical style.

Primrose appears in another distinguished group on a pair of RCA Victor records containing three of the early string trios of Beethoven (Op. 3 and Op. 9, No. 1 and No. 3). This time he collaborates with Heifetz and Piatigorsky, whose rank in the world of virtuoso string players is perhaps even higher than his own. We would have every right to expect a great performance from such a trio of individually great performers, and such is almost the case here. All specialists in chamber music will want to have these two records, for the playing is of a high order and many excellent things emerge from their performance. The music is better served, however, in the older versions by the Pasquier Trio (on Allegro records). The Pasquier Trio is one of the greatest musical groups that have recorded, ranking with the old (and now legendary) Flonzaley Quartet. They have never recorded the Op. 9, No. 1 Trio, however, and I would recommend

the new Victor version unhesitatingly as the best available.

Two of the great violin-piano sonatas of Beethoven (Nos. 8 and 9) are well-played by Nathan Milstein and Artur Balsam on a new Capitol record. The sound is excellent, and both players are kept in good balance throughout. If the competition weren't so keen, the release would be more important, however. Milstein and Balsam tend to give us a strong, vigorous, almost unrefined Beethoven, and some listeners like this style best. I find more musical satisfaction in the performances of these sonatas by Grumiaux and Haskil (on Epic), or Francescatti and Casadesus (on Columbia). In the new Capitol performance, however, Milstein certainly replaces his old Columbia recording (on 78s, with Mittman), and Balsam replaces his previous recording (still available, but not recommended) with Lillian Fuchs.

A most unusual record from Westminster can be highly recommended for its intrinsic musical interest. Two obscure Russian composers are given first-rate recordings of chamber works otherwise not available on records. For one, Aliabev (d. 1851), it is even more momentous—his debut on records! The great Russian pianist Emil Gilels plays with Russia's finest string Quartet, the Beethoven Quartet, in Aliabev's *Piano Quintet in E Flat Major*. This is a short work, in one movement, and well worth bringing to the public again. The major work on the record, however, is Taneiev's *Piano Trio in D Major*, Op. 22, with Oborin (pf), Oistrakh (vln), and Knushevitsky ('cello). Neither work is very revolutionary, but if you like nineteenth-century chamber music, these are unusual items, excellently performed.

For the modernists, special attention to be called to the Villa-Lobos concert by the New Art Wind Quintet, consisting of the *Trio* (1921) for Oboe, Clarinet, and Bassoon, the *Quartet* (1928) for Flute, Oboe, Clarinet, and Bassoon, and the *Quintette en forme de Choros* (1928) for the same instruments with an English Horn added. These are unusual instrumental combinations, and the results are very effective. The concert is on a Westminster record, and the ensemble, organized only recently but already recognized as an excellent one, turns in performances of these works that leave nothing to be desired. The recorded sound is lifelike, and there are no rival performances to consider.

Equally fine are performances of two

Trios for strings by Paul Hindemith, also on a Westminster record. Jean Pougnet (vln), Anthony Pini ('cello), and Frederick Riddle (viola) play together with real unity, and without competition. This recording was originally released several years ago, but withdrawn. It is good to see it made available again.

Two performances of Bartok's *Sonata for Two Pianos and Percussion* are both good. The Westminster version is performed by an English group directed by Richard Austin, and emphasizes the startling and percussive effects. The Decca version is performed by a German group, and seems to me to be more concerned with purely musical values. Perhaps the coupling will be the determining factor for most; the Westminster version is coupled with a performance of Bartok's *Contrasts for Piano, Violin, and Clarinet*, whereas the Decca version has Stravinsky's *Concerto for Piano and Winds* (1920) in a fine performance by the Berlin Philharmonic under Thomas Scherman, with Carl Seemann, piano soloist. Unfortunately, both of these are better performed elsewhere, the Stravinsky by Ansermet (on London) and the Bartok by a group on Bartok Records.

CONCERTOS

Top honors go to Janos Starker for his fine performances of the Schumann and Saint-Saens concertos for 'cello (on Angel). Starker is a phenomenal player, and I would rate these performances as better than all modern rivals. Of course, the old Casals performance of the Schumann, still available, is a classic version, but the new one by Starker is not inferior in any way. He is very ably supported by the Philharmonia Orchestra under Giulini.

Also very excellent is the collection of four Oboe concertos on a Vanguard record, performed superbly by Andre Lardrot, Oboe, and Felix Prohaska conducting the Chamber Orchestra of the Vienna State Opera. These concertos are strictly classical, being by Cimarosa, Handel, Haydn, and Albinoni. Everything here is flawless, and recommended without reservation.



campus roundup

BY BARBARA BRIGHT

THE GAME OF HARD KNOCKS

With the deep-throated cheers of "Go for a Touchdown" well subsided until fall, some college editors have been seeking to re-evaluate the values of football, in varsity and intramural form.

The Reflector, of Indiana Central College in Indianapolis, pointed out that the "good old days" values of football, in developing skill, a sense of pride in accomplishment, and attitudes of fair play, have been replaced by a means of releasing pent-up frustrations for players and viewers alike.

"With the increased emphasis on mass education, players no longer put much value on school pride and honor," writes the editor. "College

is merely a necessary step on the road to success; and the sheepskin rather than integrity is the desired goal."

According to *The Reflector*, one psychologist has said that the football itself is outmoded. To work off frustrations in a hurry, this authority suggests lining the two teams up on opposite sides of the field, armed only with clubs. The ensuing fracas, says the editor, would draw tremendous crowds.

Intramural "touch" football came in for its share of questioning looks at Vanderbilt University in Nashville, after an unusual amount of injuries were sustained by the unequipped players. Since most of the injuries were to the head, thigh, and hips of the IM participants, *The Hustler* suggested an arrangement whereby pads and helmets might be borrowed from the varsity athletic department. A six-man, instead of nine-man, team was also advocated.

WORSHIP IN HI-FI

Student worshipers at Shove Chapel, Colorado College, are now provided with high fidelity background and illustrative music for their mid-week and Sunday programs. The newly installed hi-fi reproduction system, equipped for tape and discs, is also being used in "listening hours" during which students can hear fine religious music.

Purchase of the hi-fi system was made possible through a \$20,000 grant made to the college by the Danforth Foundation of St. Louis. The money will be used to support an increased program of religious emphasis at the Colorado Springs institution, according to its president.

A MUSICAL SACRILEGE

Disgruntled music lovers at the University of North Carolina picketed a performance of Bach's Christmas Oratorio which was presented by the Chapel Hill Choral Club on Beethoven's birthday.

Protesting the playing of Bach on Beethoven's birthday, the students carried signs saying "UNC Music Dept. Is Unfair to Beethoven," "Go Home, Bach, Go Home," "Happy Birthday Beethoven," "Three Cheers for Ludwig," and, finally, "Good Grief."

WHAT PRICE WISDOM?

A new series of books for students who need a crutch is called the "Made Simple" series, which includes a variety of subjects from biology to typing. Each book costs \$1, and the entire series can be purchased for only \$30.

Editorially denouncing the series and the "spoon-fed eggheads" who get their knowledge from this type of cramming, the *Campus Times* of the University of Rochester comments on the "irony in this latest attempt to create a short-cut across the broad fields of knowledge."

"Already there is general agreement that the mechanics of education at the UR are as simplified as possible: open stacks, accessibility to professors, centralization of facilities are lacking at many universities," the writer says. "This is simplification in the sense of 'uncluttered,' meaning that one arrives at the threshold of learning with a minimum of difficulty. But as to being boosted over the threshold itself, this probably is, and definitely should be, impossible."

"The spit-back type A students who got that way through being 'Made Simple,'" advised the *Times*, "should bear in mind Webster's secondary definition of that adjective: 'Ignorant, not wise. Lacking sense, foolish.'"

DALE CARNEGIE COURSE NEEDED

The University of Texas' *Daily Texan* reported this faux pas from one of its sororities:

The Kappa Alpha's, seeking entries in one of their queen contests, sent a letter to Delta Gamma asking them to choose a girl to run. The letter mentioned all the prizes and awards the DG's had walked away with that year and, in each instance, praised the sorority by name.

The letter closed, "In view of all these other achievements, we of Kappa Alpha are sure Alpha Phi will enter the contest this year."

MOST IMPORTANT PROBLEM?

From the *Colorado Daily*, University of Colorado, Boulder:

"The time: 1983. The place: *Colorado Daily* archives. The cast: Ivanov, a conquering communist researcher. The scene: Ivanov is seated behind a work table reviewing 1958 issues of the *Colorado*

motive



IT'S ALL FOR THE BEST



Daily. (He is trying to determine why young communists of 1958 were destined to become world masters and young Americans of 1958 were destined to become slaves.) The scene opens with Ivanov lost in concentration. Suddenly he leaps up with triumphant smile and exclaims: 'No wonder the Americans became slaves! While we were preparing ourselves for world leadership, they were pre-occupied with parking problems!'

ATHLETES FALL IN POP POLL

The college athlete, who was a BMOC before the de-emphasis boom on athletics a few years ago, is now second on the popularity totem pole to the student leader. These findings, which placed the intellectual and social leader types behind the athlete, were reported in *Parade Magazine* from a poll taken at Iowa State University.

The reason for the refocusing of student admiration can be attributed to more publicity and responsibility being given the student body officers and campus leaders, asserted the *Arizona Wildcat*.

"Football players and other athletes are starting to be regarded as 'hired hands' rather than full-time students," the editor says. "Many people never even stop to think that an athletic star might be worried about a physics test almost as much as next week's schedule."

THE PRO SIDE

Football and college athletics have a champion among the leagues of student columnists, however. A writer in the *Butler Collegian*, of Butler University in Indianapolis, categorizes the sports de-emphasis fanatics into three groups: "those who would change the present set-up for political reasons; those who honestly believe that students devote a major portion of their time to playing the parlay cards or attending athletic functions; and individuals of the 'sour grapes' variety."

The first group, according to the *Collegian*, is composed of citizens who are "interested in turning out nothing but mechanical whizzes, and people who are concerned with undermining anything traditionally American, namely, the commie propagandists." Group three is generally "composed of frustrated athletes who couldn't make the

team from grade school onward." Both of these groups are lost causes.

The second category, however, offers some hope of re-education, the columnist says. "Athletics has been regarded as a builder of leadership for more than 150 years before the era of sputniks and muttniks," the writer says. "It gives the whole student body and faculty a chance to meet collectively and cheer for its teams in a healthy wholesome atmosphere, introducing the university to the community, giving many persons who have no feeling of loyalty to any one group a chance to identify themselves with the school."

"The academic demands upon a college student are probably greater than ever. Sports is, as it always has been for most students, an extracurricular activity," the writer concludes.

NEVER-NEVER LAND

Back when columnists were predicting what would occur in the then New Year of 1959, the *Daily Tar Heel* of the University of North Carolina came out with these gems, predicting what would not happen this year: "The Pan Hellenic Council abolish compulsory parties; The Russians not put up a six-ton missile; The U. S. not put up an eight-ton missile; The Russians not put up a ten-ton missile; The race for more weight flying around the world cease; The Ku Klux Klan be integrated; Peanuts grow up; Madison Avenue say that somebody should not buy something; The United Nations be trusted by countries as something more than a debating society; The New York Yankees lose the American League pennant."

1-2-3 TYPE

The "Minuet Paderewski" is being used in typing classes at Fresno State College in California, according to the campus newspaper, the *Collegian*. Learning to type to the beat of music is not a new technique, but it has not been used in some time, the college instructor said. Music itself is used as a background; students type to the beat, with words per minute gauged accordingly.

The obvious limitation does exist, however, the *Collegian* reported: "Sometimes the students get so enthralled by the music that they're typing to it rather than the beat."

OF COURSE LEARNING TO GET ALONG WITH PEOPLE IS JUST AS IMPORTANT AS WHAT YOU LEARN IN BOOKS, DON'T YOU THINK?

Contributors

JOSEPH SITTLER, JR., a Lutheran, is on the Federated Theological Faculty of the University of Chicago. The power of his insights and his brilliance are increasingly felt in theological circles and in the ecumenical movement. We are proud to have him again in these pages.

MILOS STRUPL was born and grew up in Czechoslovakia. He received his B.D. from the Protestant seminary in Prague, then came to the U.S. after World War II. He has a Th.M. from Union Theological seminary in Richmond, Virginia, and is completing work on a Ph.D. in church history at Vanderbilt University. He has taught church history and served as pastor of Presbyterian churches.

HARLAND E. HOGUE is professor of homiletics at Pacific School of Religion, Berkeley, California. His appraisal of Tennessee Williams is longer and more detailed than we could print, unfortunately for our readers. His academic degrees include a B.S. from Monmouth College, B.D. from San Francisco Theological Seminary, and a Ph.D. from Columbia University and Union Theological Seminary, New York. Though a Congregationalist, he has covered the country as platform speaker for regional leadership conferences of the Methodist Student Movement.

ROBERT E. CHILES is in his ninth year as pastor of Concord Methodist Church, Dayton, Ohio. He is a graduate of Garrett Biblical Institute, Evanston, Illinois, and has done additional work at Northwestern University, Columbia University, and Union Seminary, New York. He is co-editor of **A Compend of Wesley's Theology**.

MARTIN RIST is professor of New Testament and Christian History, the

Iliff School of Theology, Denver. We asked him to write on the Wesley Orders, knowing that he had questions about them and the scholarly ability to comment on them. He has an A.B. from Northwestern University, B.D. and Th.D. from Iliff, and a Ph.D. from the University of Chicago. He is author of the exegesis and commentary on Revelation in **The Interpreter's Bible**, vol. 12.

WILLIAM KOCHIYAMA brings a fascinating personal history to **motive's** columns. Born in Washington, D.C., he spent his childhood and adolescent years at the Sheltering Arms—a Protestant institution for half-orphans. In 1940 he went west to study at the University of California, and after Pearl Harbor was interned—as were all persons of Japanese ancestry on the Pacific Coast. From relocation camp, he volunteered to serve with the all-nisei 442nd Infantry Regiment. After service, he married a nisei girl from California, studied journalism at Long Island University. Before his graduation in 1949, he and his wife Mary had two of their five children, and the sixth is due by the time this issue of **motive** rolls off the press. The family is Presbyterian.

FINLEY EVERSOLE, introduced to our readers last month, is no stranger in these pages. He is in the Ph.D. program at Drew, with vocational interests in teaching or possibly student work.

ARTISTS IN THIS ISSUE:

RCB or ROBERT CHARLES BROWN is a student artist well known by

now to **motive** readers for his ink drawings and graphics.

JACK MORSE teaches art in New York state and has been a regular contributor for several years.

JIM CRANE is famous to all who have followed his cartoons in **motive** since his student days.

JEAN PENLAND has become another regular artist in these pages, and assures us that she will be sending more drawings soon.

JACK KELLAM, who did this month's cover, is identified on cover 2. He also draws, with a few strokes of his pen, parables, whole stories and situations.



JIM McLEAN (cover 3, opposite) is an old friend to **motive**. In a decade of publishing his work, **motive** grows more grateful for the kind of courage and insight which speaks through his art. Jim is a Methodist minister and student worker at Centenary College in Shreveport, Louisiana. He is also an instructor of art in the college, and takes an active part in painting groups in the Southeast. His drawing **Head of Christ Crowned With Thorns** is on page 1.



BLACK CHRIST

JIM McLEAN

the desert priest

IN a tiny, isolated, sun-bleached village on the edge of the Sahara Desert, so legend has it, there once dwelt a tribe of sun-worshippers. One day the land was darkened by an eclipse of the sun. On the same day a male child was born to an elderly couple in the village. The villagers, taking the eclipse as a sign of the child's influence upon the sun, took him to the local temple. There they dedicated him to the priesthood and left him to the care and teaching of the old village priest. As the boy grew in stature and years, he was taught the duties of a priest. Chief among these duties were the prayers of evocation. Each morning the boy and the old priest went forth before sunrise to a hill beyond the village. There they stood together facing the dim light of the east and prayed that the mighty sun-god would come forth and grace the land and its people with his life.

One day, when the boy was approaching the age of maturity, the old priest died. The boy was left to go alone and call forth the sun. For many

weeks he continued to rise before dawn and go to the hill beyond the village where he would pray for the appearance of the great sun-god.

As the time went on, the boy began to ponder the rising of the sun. He began to think to himself: "How do my prayers affect the sunrise? Does the appearance of the sun depend upon me? Would the sun-god remain in hiding as on the day of my birth if I refused to act as his priest, if I did not speak the appropriate words? His presence, his very existence, so it seems, depends upon my words!"

SO it was that the young priest went forth one morning and stood upon the horizon. But he did not speak as he had each morning before; he did not offer the prayers of evocation. Instead, he stood confident of his power over the god, certain that the sun would not make its usual appearance. But, so the legend goes, in spite of the young priest's silence, the sun appeared. Indeed, it came forth riding caravan with a brilliant crimson dawn.

—Finley Eversole