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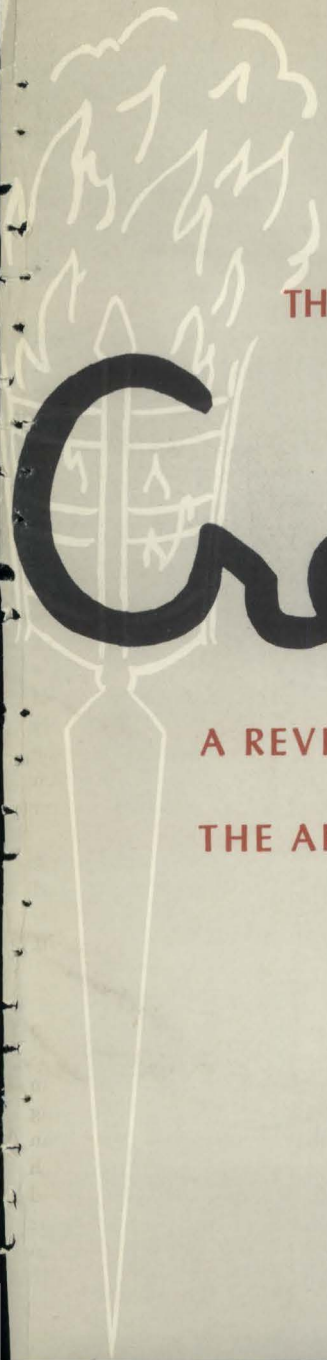

THE

Cresset

A REVIEW OF LITERATURE,

THE ARTS, AND CURRENT AFFAIRS

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THE CRESSET

IN THE OCTOBER CRESSET:

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Vol. XVIII, No. 11 October, 1955

Notes and Comment

BY THE EDITORS

By now, many Americans are beginning to learn that a period of unparallelled prosperity can be as hard on the nervous and digestive systems as is a depression. Keeping up with the Joneses takes at least as much out of a man as does keeping body and soul together in hard times, and there is considerably less of a sense of accomplishment to be derived from it. For, it would appear, the Joneses are always at least one step ahead of the rest of us.

How do they do it? John S. Knight, in a recent issue of *The Chicago Daily News*, cites two typical examples of what he calls "charge account prosperity." A couple in Levittown, Pa., live on a weekly paycheck of $78.91 after deductions. From this, they meet monthly installments of $68.00 on a GI mortgage, $8.29 on a freezer, $13 for a power lawn mower, $12 for children's furniture, $9.04 on aluminum storm sash, and $16.80 on life insurance. Yet, with a third of their income for the next two years signed away, they are presently shopping around for a new car, a cotton loop rug for the living room, a love seat for the den, a reupholstery job for the sofa, and an addition to the carport.

A Philadelphia factory worker has run up installment payments totalling $4075 against an annual take-home pay of $4200, his creditors including four finance companies, one savings and loan association, four commercial banks, a garage, two fuel companies, two department stores,

and two furniture houses.

The nation's automobile credit market stood, early in September, at $12.6 billion, or $77 for every man, woman, and child in the United States.

What happens if hard times come again? Mr. Knight points out that there is a pretty general conviction that "the government won't allow a recession." To put that another way, those who have irresponsibly accumulated debts beyond their capacity to pay expect that, in a pinch, they will be able to unload their indebtedness on society. This is called eating one's cake and having it, too, and is the secret of keeping up with the Joneses.

It would be well for Christians to remember that the Joneses have never known the meaning of life or of their place within the universe. Their preoccupation with "a high standard of living" or, to translate that into the language of the New Testament, "their minding of earthly things" has drowned generation after generation of them in destruction and perdition. We are not called to the accumulation of things, but to godliness with contentment, and we achieve that by owing no man anything but to love one another.

Creative Parenthood

Next to keeping up with the Joneses, the biggest and most joyless job that confronts today's young Americans is that of Being a Good Parent.

Being a Good Parent begins with assuming that infants enter the world healthy and whole in mind, body, and soul—an assumption contradicted by all 66 of the canonical books and the Apocrypha. Starting from this assumption, the Good Parent determines to "give his child the best." From the dim recesses of his memory, the Good Parent dredges up all of the real or fancied deprivations of his childhood and determines that his own offspring shall carry no such memories with them into adult life.

To guide him, the Good Parent has Books, books that frighten him, that educate him, that inspire him, and that soothe him. There are also Books, chiefly sets of various encyclopedias, the lack of which will doom his child to Arrested Development and Difficulty in School.

Besides B o o k s, the Good Parent must spend his time with Organizations. There is the PTA, and it is only a matter of time until the courts will take chil-

dren away from parents who are so remiss in their duties as to absent themselves from PTA. There are the Scouts, Boy and Girl. There are School Activities. Later on, there are High School Clubs and Youth Organizations. The Good Parent is careful to see to it that his child participates in every Activity open to it, and gives generously of time, talent, and funds to the support of these organizations.

The Good Parent, if he is a male, feels bound in conscience to spend his weekends being a Pal to his children. The Good Female Parent accepts it as her duty to be on 24-hour call except for those brief moments of surcease while Dad is being a Pal to the children or a Sitter is hovering over them.

Good Parents have Well-Adjusted Children—terribly sensitive, antiseptically clean, and selfish as home-made sin. And thus is repeated the cycle initiated in the day when Adam, being an hundred and thirty years old, "begat a son in his own likeness, after his image." What began with a false assumption concerning the nature of man ends up in a living caricature of man. This is the sin of hubris, the assumption by the creature of the place and function of the Creator.

The Spice of Variety

In the long battle against racial discrimination in our country and elsewhere, it was probably necessary that men of good will emphasize the similarities that one finds among men of all races and all ages. It was necessary, and correct, to point out that man is man, whatever his color and wherever his home, and that every man, as man, is entitled to the freedom which is rightfully his as a gift of his Creator.

With victory in the battle against racial discrimination now beginning to appear on a still-distant horizon, it may not be altogether out of place to begin examining the other side of the picture. For it is not enough to respect men because they share with us a large number of characteristics which are the marks of our common humanity. It is a greater, and healthier, thing to respect those traits, customs, and attitudes in which men differ from us. It is not enough, in other words, to respect the divine authorship of the human race. We honor the Creator more when we respect and admire the diversity of His creation.

Truth, even when inconvenient, ought not to be swept under a rug. The differences be-

tween an American Negro and an American of Swedish descent are as great, and as significant, as are the similarities between them. True enough, these differences may be minimized by long-continued immersion in the same environment, but they will probably never be altogether removed. Nor, we submit, should we wish for the day when the only identifiable differences between members of the human family will be differences of pigmentation.

What we should wish for is the day when each person and each race will be encouraged to realize its own destiny, within the bounds imposed by his or its native endowments. Nothing more is asked of us than that we refrain from imposing upon other persons or races restraints which are designed to ensure us a position of superiority over against them.

Once those restraints are removed, we shall begin to see what the Creator had in mind when He permitted mankind to develop along different lines and in different environments. We suspect that what He had in mind was freedom: the freedom of every man to be himself and to stand individually before his Maker, not as a stereotype nor as one specimen of genus Homo but as a moral being uniquely endowed and uniquely limited for the fulfillment of a vocation which is uniquely his. From this uniqueness, rather than from his similarity to other men, derives man's dignity.

Man of the People

We don't like Peron, either, and we are happy to see that there are Argentinians who are doing their best to bring about his downfall. At the same time, one has to be fair. Our newspapers are giving the Argentine strong man a hard time, calling him undemocratic and one thing and another, but what it seems to us that they overlook is the fact that all of the available evidence seems to indicate that Peron commands the support of a majority of the Argentine people.

Despite the warnings of political philosophers from the time of Plato down to our own day, we apparently can not get it through our heads that there can be such a thing as a thoroughly democratic dictatorship. If, by democracy, we mean the rule of the people, as represented by a numerical majority of the population (and that is the theory of plebiscitarian democracy), then what is to prevent 50.5 percent of the population from bringing to

power some authoritarian demagogue like Peron who will ride roughshod over the "rights" of the 49.5 percent minority?

Our trouble is that we pack too many ideas into this one word, "democracy." Democracy, as such, has nothing to do with rights, or due process of law. All that democracy as such actually means is that the people (and that means a majority of the people) rule. A democratic majority could, conceivably, be as humane as Thomas Jefferson. It could just as well be as inhumane as Hitler—or Peron.

We think there is some wisdom in keeping our definitions of political terms as clear as possible. If we are tempted to suppose that our freedom derives from our having set up a foolproof political system in our country, we may someday find ourselves in the same straits that Argentina is in now. Democracy, autocracy, aristocracy—these are all terms which belong in one category, and all deal with the locus of power. Liberty, freedom, justice, rights—these are words which belong in another category and may or may not characterize any one of the "cracy"s in the first category. It is possible to have a maximum of justice under an autocracy. It is possible to have a brutal tyranny—the dictatorship of the proletariat—under a democracy. Forms, after all, are only frameworks. A people must know what spirit they wish to protect by the framework which they build.

Children With Guns

Another word that takes a terrific kicking-around is "self-government." Ask an American whether the Boohooloos ought to be self-governing and he will almost certainly answer "Yes," even though he may have no idea who the Boohooloos are, or where they live. He might even tell you that it makes no difference where they live or what their level of culture is; self-government, he might say, is the natural right of every people. We fought a revolution over that point once, didn't we?

Well, then you take a look at this business in North Africa. Suppose we gave France a billion dollars to compensate the colons in North Africa for their land, and then got France to agree just to pull out? This would leave the native North Africans free to govern themselves. Would that be good or bad?

An editor can say some things on this point that statesmen and diplomats can not say at this

particular juncture in history. For instance, we can say that not every people in the world has demonstrated an aptitude for self-government. The politicians can't say that because it offends the touchy pride of national groups. As an editor, we can say also that the so-called self-government of most small countries is, in an age of atomic giants, either a pleasant fiction or a dangerous illusion. That, also, the politicians can't say because the pitch right now is that we are all neighbors with a holy horror of transgressing each other's property.

So back to North Africa. There has to be some authority, in Morocco, in Algeria, who can prevent or punish crimes such as murder, arson, rape, and robbery. If not the French, then who? Moreover, this authority has to be capable of assuming its responsibilities within the world community. Again, who?

From the information we have been able to gather, one gets the impression that there is as much rivalry, suspicion, and hatred among native leaders and native groups as there is against the French. If France were simply to pull out, she would leave anarchy behind her. It is doubtful whether any country which possesses even a rudimentary moral consciousness would be willing to accept responsibility for a state of anarchy. The "right" of self-government has no moral basis apart from a demonstrated capacity for self-discipline.

Military Code

As far as we can see, the code for American fighting men which was released with a fair amount of hullabaloo a few weeks ago is nothing more than a restatement of what we were told back in World War II about giving the enemy nothing more than our name, rank, and serial number. And that is all right with us, because such a code leaves a soldier knowing pretty exactly what he ought and ought not to do if he falls into the hands of the enemy. What it does not do, of course, is offer any sound solution to the problem the code-makers were supposed to be wrestling with in their considerations of the POW's duty in the face of the sort of thing our men have been exposed to in Korea and China, and would undoubtedly be exposed to by any probable enemy in World War III.

There is hardly any denying that, as an ideal, the so-called "Spartan code" has much to recommend it. The trouble is that it takes at least a Spartan

to live up to it under the kind of grizzly torture our men have been subjected to by the people's democracies. Comes then the question: when a man doesn't live up to the code, what are you going to do with him?

It is easy to sit in an armchair here in the States and say, "Off with his head." A court-martial assembled from veterans of POW camps would probably incline toward a more lenient judgment. But then we fall upon the other horn of the dilemma. Unenforced or lightly enforced rules and regulations soon become dead letters. If the standard of conduct demanded of our POWs represents too wide a departure from the attainable level of conduct, it will become as close to impossible to convict a man of misconduct as a POW as it is in most states to get a conviction for adultery.

Maybe Admiral Dan Gallery had something when he suggested that we announce to the world that we were authorizing captured American personnel to say or write anything that was asked of them by their captors. This would, at least, mark the final break between modern warfare and its chivalric antecedents and would classify it where it belongs—in the category of a world-scale barroom brawl. It hardly seems sensible to strain at a little lying and false witness once you have swallowed the camel of strategic bombing. But, of course, we expect more of individuals than we expect of sovereign states.

Cui Bono?

One of the best-liked guys in Columbus, Indiana, was State Trooper Earl Brown—42, married, two kids. So early one morning Trooper Brown is awakened out of sleep by a phone ringing, and the voice on the other end of the line says that there is this guy roaming along the state highway with a rifle and scaring the farmers by demanding something to eat and claiming to be Davy Crockett.

So Trooper Brown climbs out of bed, but he feels sort of uneasy and he stops by to pick up one of the city officers to take along with him. They find the Davy Crockett type easily enough, and Trooper Brown takes the shotgun off him, and it looks like Mission Accomplished when all of a sudden Davy Crockett pulls a Luger out of his undershirt and fires a couple of times and there is the trooper, dead on the ground.

You could understand this sort of thing if the guy had been a bank-robber or one of the Ten

Most Wanted, shooting it out with the cops in one of those you-or-me battles for survival. But here you have a good guy blotted out by a pitiful creature with a sick brain. What it comes down to is that the whole thing was a mistake, but not the sort of mistake anybody can do much about.

So now what can we say about the life and death of Trooper Brown? Was he just another sport of Nature, an animal fortuitously conceived and fortuitously destroyed in a world where his living and dying didn't actually matter? Maybe. You could look at life as an infinite series of gambles, some of which turn out fortunately, many of which turn out unfortunately, and one which proves fatal. It might not be much fun living a life conceived in such terms, but maybe life isn't a very funny proposition, after all.

On the other hand, maybe it wasn't merely the breaks of the game that Trooper Brown and this Davy Crockett type met on a country road early one morning in August, 1955. Maybe these 42 years between non-existence and death really didn't matter much, but for quite a different reason than any the fatalist might suggest. For what are 42 years against the ages, and how important is the type of door through which one steps from the world of seeming to the world of reality?

It makes you wonder, though, how we can all claim to be concerned with "real things" when we so assiduously skirt such subjects as death and judgment and the life of the world to come.

Big Question

Very close to the top of our list of Questions We Don't Care to Know the Answer To is the question which seems to be devouring the entrails of every newspaperman in the country: Will Ike run again?

A year ago, we would have been interested, in an academic sort of way, to know what the President's intentions are. By now we are sick of the question, and we would bet that the President is, too.

It was the same way with Truman. The man had no sooner gotten his telegram of congratulations from Tom Dewey than the press-boys began pushing him to declare his intentions for 1952. You would think that the only important thing the President has to do is run for office every four years.

We recently heard politics defined as "the preoccupation of

the half-educated" and this childish interest in candidates and elections makes us half-inclined to buy that definition. It might be a good thing to remind ourselves that this quadrennial election orgy is merely the imperfect and occasionally distressing means by which we confer authority. To make it an end in itself—or, just as bad, to give people the impression that it is an end in itself—is to degrade our system of representative and delegated government to the level of a game.

Maybe this is what comes of having the seat of the government in a one-industry town. Maybe it isn't so terribly important after all which one of a dozen good and qualified national figures happens to occupy the presidency, provided that the rest of us rally 'round to discharge our civic obligations in the place where we find ourselves. And maybe if the little politicos hadn't gotten into the habit of riding into office on the Big Man's coattails it wouldn't make so great a difference who the presidential nominees are.

Meanwhile, there are questions a lot more important than Ike's intentions for Americans to answer. Perhaps our vigilant press will someday get around to shedding a little more light than the official handouts provide on these questions.

NEW DAY

In the dawnlight
An orange moon
Falls into the city skyline.
Above an oatfield one star
Keeps a frozen vigil
While the shrill oratory of a rooster
Shreds the hush.
A young world opens a window
On a new day.

—LUCIA TRENT

AD LIB.

By ALFRED R. LOOMAN

Of all people, it was the Popsicle boy who reminded me that I had failed to keep a number of promises I had made to myself many years ago. He reminded me also of several other things I hadn't thought of for years. The Popsicle boy is a teen-ager who rides a fancy bicycle with a box attached to the front. In this box are dry ice, ice cream bars, and Popsicles. Across the handlebars is a set of bells and as the bicycle moves the bells ring. While these bells never seemed to be particularly loud to me, they can be heard by small children when they ring three blocks away.

It must be the modern times, but the Popsicle boy (or boys—they all seem to be alike) doesn't have the personality one associates usually with purveyors of such refreshments. He rides his bicycle quite lackadaisically down the street and looks neither right nor left. If a child, obviously clutching money in his hand, stands at the curb, the boy will stop and sell him a bar or Popsicle as if he were dispensing one of the greatest favors in the world. If a child stands at the curb obviously not clutching any money, but calling to the boy in the hope of getting a greeting in answer, that child is doomed to disappointment. Perhaps this is modern sales technique in which money can be made most freely by playing hard to get.

I have indicated in these pages before that things may not be today what they were in the "good old days". It seems strange that this callous boy on a bicycle now leads me to believe that per-

haps to a child things are just as good. When I see the reaction in a couple of small boys around our house when they are permitted to purchase a Popsicle from this boy on a bicycle with bells, I am inclined to think they are as happy about it as I once was when the ice cream man used to appear in the days when I was their age. Their eyes light up, they dance around, and then they rush to the curb to watch the slow approach of the bicycle from a block away.

When I was a small boy, the ice cream man came around in a horse-drawn wagon. This wagon was enclosed in glass except for panels on either side at the center, where the wagon was cut down and served as a counter. The wagon was painted white and the spokes of the high wheels were painted a bright red. It was a stirring sight indeed to see the approach of a wagon so attractive. The horse was handsome and huge. He may not have been too large a horse, now that I think of it, but he seemed huge to one who was little higher than his knee. The horse's harness was well oiled and shiny. Mounted on his collar were three bells which could be heard, again by small children, from quite a distance. These bells rang more regularly than those on the Popsicle boy's bicycle, because each movement of the horse, a stamp of the foot or a switch of the tail set them ringing.

We didn't get ice cream cones too often from the ice cream man, but each time we did, it was a big treat. We would run into the street with our nickle held in a sweating palm and call our order up to the ice cream man. It didn't take long to place an order, since the only flavors in ice cream then were vanilla, chocolate, and strawberry. Of course the decision as to which flavor to order this time was always an agonizing one to make, but we usually knew before the wagon got up to us.

The ice cream man didn't have to pull back on the reins to get the horse stopped. That horse was so well trained that he stopped automatically when he saw a child running into the street, the dust puffing up at his heels, toward the wagon.

The personality of the ice cream man was quite different from that of the Popsicle boy. The ice cream man had a sunny disposition. When he leaned out and down from his wagon to hand an ice cream cone to a child, he always had some cheery comment. He spoke to everyone as he drove by, instead of re-

serving his remarks for cash customers.

The ice cream man had another advantage over the Popsicle boy because he also operated at night. And what a sight it was to see the ice cream wagon approaching along a dark street with the lanterns lighting up the sides and the interior.

But to get back to the promises I hadn't kept, the Popsicle boy had reminded me of the ice cream man who in turn reminded me of these promises.

As I had said, we didn't get ice cream cones too frequently. We got more than we deserved, probably, but that is never enough for a child. At that time, I remember as I sat on the steps and watched the ice cream wagon go by, I promised myself when I grew up I was going to have all the ice cream I could eat, at least a gallon every day. I haven't kept that promise to myself, and I can't say I feel too badly about it.

We've all made such promises and I am sure we have all forgotten them. Quite a few of the items involved in these promises pertained to food. I can remember one in which some day I was going to get a full stalk of bananas and eat them all myself. Now I am perfectly satisfied with a half of a banana and the very thought of eating a stalk full turns me as green as the bananas coming off the banana boat.

Another promise was connected with candy bars and one brand in particular, but I can't recall the brand name. I do remember it was a chocolate covered marshmallow bar with peanuts on top. It was several times larger than the candy bars now selling for a nickle and it was delicious right down to the last bite. I could get one of those about once or twice a month which was never enough. So I promised that when I grew up I was going to get a whole case of those bars for myself. Now I can't remember the last time that I had the desire for a candy bar of any kind, nor do I remember the last time I ate one.

One promise which had nothing to do with food was concerned with attending movies. When I was a boy I could attend movies about once a month, but then attendance increased as I grew older, providing the picture was right. My attendance was confined to Saturday afternoon matinees when every child in town in a certain age bracket could be found in the local theatre. The manager of the theatre chose his pictures well for this special crowd for all of them were long on action if somewhat

short on plot. They suited us perfectly. Those were the days when the original Rin-Tin-Tin was in action and Tom Mix was king of the cowboys and his horse, Tony, the most desired animal by all the children in the theatre.

Occasionally I was not permitted to go on Saturday and I never went during the week, no matter what picture was showing, so there were many pictures I wanted to see and couldn't. It was around that period I made the promise to myself that when I grew up, I would attend the movies every time the picture changed. However, since I've grown up I have attended, on the average, about three movies a year in a normal year and I can't say that I feel I've missed too much.

One promise I did keep to myself, but through no fault of my own. I always wanted to travel and I promised myself that some day I would take a trip around the world. Now, except for the trip across the Indian Ocean, I've been around the world, and as for travelling generally, I normally prefer to stay at home. Oh, once in a while I get the urge to see something different, but it is so easy now to fulfill the urge that part of the fun is gone. And as for that trip across the Indian Ocean, I wouldn't go if I got a free ticket as the result of winning a Lux soap contest.

There is one promise I made to myself that I haven't had the opportunity of keeping even if I wanted to. Again it is concerned with ice cream, but this time it is home-made ice cream. You may remember the old ice cream freezer which consisted of a round wooden bucket and a crank. By turning the crank, you turned the dasher which was inside the can filled with cream and the other ingredients for making ice cream. Surrounding the can was ice painfully chipped from a 50 pound block. Turning that crank was hard work and it is the only hard work I remember doing as a child which I did willingly and happily.

The great reward for turning the crank was permission to lick the dasher which was a reward well worth working for. No one has yet made ice cream commercially that came anywhere near the flavor or the consistency of home-made ice cream. I never got enough of it. We didn't have it often because it was a lot of work to make. Home-made ice cream as a dessert was reserved for special occasions, such as big family dinners. At those times the portions were small because even two gallons

won't go far when you have a houseful of relatives, and the competition from cousins was keen.

It is too easy to get and to keep ice cream now, so the possibility of a renaissance in home-made ice cream is remote. I suppose someone still makes the freezers, but I don't have one and neither does anyone else I know, so the fulfilling of my promise doesn't stand much of a chance.

But about these promises, I'm wondering when we finally forget them. I doubt that we ever consciously say to ourselves, "As of this day, I no longer want what I once promised myself." Somewhere along the line we grow up and lose our desire for things we wanted desperately when we were smaller. In fact, we even forget that we once had these dreams and made these promises. We realize finally that the promises were quite foolish and definitely childish.

I'm just a little sorry now that I brought up the subject of home-made ice cream. I've been sitting here thinking some more about how it tasted. As a matter of fact, I've just made a promise to myself that when I get a little ahead financially, I'm going right down and buy a freezer with a two gallon capacity. Then I'm going to make up a full can, lick the dasher, and sit right down and eat the whole two gallons myself.

CACTUS BESIDE BEAR-GRASS

One burst of flame I never shall forget.
Though years may cleave the desertland and me
I see it: low by Spanish-bayonet,
One burst of flame I never shall forget.
Still mounted on a ridge, a dark arete,
Rose amber pouring toward an enemy
One burst of flame. I never shall forget
Though years may cleave the desertland and me.

—M. KILPATRICK

The Significance Of Luther For Non-Lutheran Protestants

By PHILIP S. WATSON

Principal, Handsworth College, Birmingham, England

The question of Luther's significance for non-Lutheran Protestants is one that hardly admits of a simple answer. To begin with, it is a question that can be put in several different ways. We can consider (1) what non-Lutherans think of Luther, the place he holds in their estimation; or (2) what they owe to him, the influence he has had on their various traditions; or (3) what they might learn from him, the contribution he could make to their thought and life, if they were willing to receive it. But then, the great diversity of standpoint among Protestants makes it difficult, if not impossible, to give a straightforward answer to any one of these questions. For the term "Protestant" here includes all the main non-Roman Catholic communions that have sprung, directly or indirectly, from the Reformation of the sixteenth century. It includes Anglicans, Presbyterians, Baptists, Congregationalists, Quakers, Methodists, not to mention low churchmen and high churchmen (some of whom would not thank us for calling them Protestants), fundamentalists, modernists, and the like, whose differences cut right across the old denominational boundary lines. It is inevitable that from these many different points of view the significance of Luther should appear in many different lights, and in a short article we cannot possibly deal with them all. We shall therefore content ourselves with illustrating the variety of views that can be held, and trying to indicate a line of approach that might lead to greater unity.

In general, it can be said that Luther is at least given credit for his stand against the corruptions and abuses of medieval Catholicism, and for having set

in motion the forces of reform. But beyond that there is little agreement about him—and usually very little knowledge of him. The German Lutheran who, on a visit to England, asked a group of Anglican theological students whether they read their Luther in the original or in translation, received a reply that is typical not only for Anglicans. It had never occurred to them to read Luther, and they would think of Erasmus rather than Luther as "their" man. Other Protestants, and indeed other Anglicans, might not choose Erasmus as their alternative to Luther, but most of them would have to confess that they never read Luther, and that they did not regard him as the most desirable guide to Christian truth and the true reformation of the Church. Even those who have the warmest appreciation of the man and his work are apt to qualify their praise of him by pointing out some defect either in his outlook or his character or both.

In 1575, some forty years after its first appearance in Germany, a translation of Luther's *Commentary on Galatians* was published in England with the cordial approval of the then Bishop of London. It was furnished with a lengthy introduction by its anonymous translators, who did not conceal either their immense admiration for Luther himself or their enthusiasm for his doctrine of justification by faith. Being themselves men of Zwinglian sympathies, however, they felt bound to confess—albeit regretfully—that Luther's sacramental doctrine was curiously unenlightened and most inadequately reformed. They had, moreover, to admit that they had excised from their translation a number of passages that might have misled or offended their readers.

But all their editing of Luther's work was not sufficient to prevent John Wesley from being profoundly shocked by it when he read a copy of it in 1741. He had heard the book highly praised, and he came to it with great expectations; but he found it both obscure and perverse. He completely failed to grasp Luther's attitude to "reason", "the law" and "good works", which seemed to him unreasonable and even blasphemous; and while he was prepared to give him good marks for his doctrine of justification, he deplored what he called "the fury of his solifidianism", and wrote him down as hopelessly inadequate on the subject of sanctification—on

which he thought many Roman Catholics had written more strongly and more scripturally and were much to be preferred. It is true that Wesley had read his Luther very cursorily, and against a background of conflict with contemporary antinomian tendencies which he thought he could trace to Luther's influence; and he was in any case too much a man of the eighteenth century to be able to enter seriously into the mind of another age. But his criticisms of Luther—whom he could nonetheless still describe as "a much greater man than I" —have had their effect on the attitude of his followers, and Methodists are generally quite sure that Wesley possessed all, and more than all, of Luther's virtues, without any of his defects.

Criticisms of Luther

It was not, however, Methodists who a century later launched the hostile attacks that provoked Julius Charles Hare to write his *Vindication of Luther against his Recent English Assailants*. Hare was an Archdeacon of the Church of England and, remarkably enough, a very fine Luther scholar. Among the "Assailants" were John Henry Newman (who had not yet left Anglicanism for Rome); the Scottish philosopher Sir William Hamilton; and the historian Henry Hallam. The charges brought against Luther chiefly concerned his teaching, though some aspersions were also cast on his personal character, and they reflected not a little of the influence of Roman Catholic writers like Bossuet, Audin, and Moehler. Luther's doctrine of justification was attacked as arbitrary and unscriptural, as stultifying the sacraments and destructive of genuine religion; his attitude to the Bible was blamed for the growth of biblical criticism, which (it was believed) was undermining the authority of Scripture; his teaching on marriage and his action in connection with Philip of Hesse's bigamy were alleged to be subversive of Christian morality; and to crown all, he was made responsible for the rationalism of contemporary German theology and philosophy, which was regarded as a threat to the entire Christian faith. Hare had little difficulty in dealing with these and other accusations, since he knew both Luther and contemporary German thought so much better than the accusers did. But men like Hare are rare birds in the non-Lutheran world, and their voices are easily drowned.

ing for anyone suffering from an "afflicted conscience". What is more, he became himself a minister to troubled consciences and the spiritual guide of thousands to whom he mediated Luther's message both by his preaching and writing. The extent of his influence is indicated by the fact that a hundred thousand copies of his *Pilgrim's Progress* were sold already in his lifetime, and that since then it has been translated into well over a hundred languages and dialects.

Nearly a century after Bunyan, the Puritan Dissenter, had found rest to his soul through reading Luther, two Anglican clergymen, John and Charles Wesley, had a similar experience. They had been seeking salvation, peace with God, much as Luther had sought it long before; though they had not sought it by entering a monastery, but by going as missionaries to Georgia. They had returned sick at heart and disillusioned with their chosen way of "faith and works", yet still unable to grasp the way of "faith alone" that was pointed out to them by a Moravian friend, Peter Boehler. Then another Moravian, William Holland, brought Charles a copy of Luther's *Galatians* which he had chanced to find, and that opened his eyes. John did not read the *Galatians* at that time, and we have seen what he thought of it when he did read it; yet it was through Luther that he, too, saw the light. It was on Whit Sunday, in May, 1738, that Charles found the way of faith; and it was three days later that John also found it, as he listened to someone reading a passage from Luther's Preface to the Epistle to the Romans. John and Charles Wesley did not become Lutherans, of course. They had no need to do so, since the doctrine of salvation by faith alone, as they discovered, was the essential doctrine of their own church. But they revived the preaching of it, and thereby not only gave birth to the Methodist Church, but also produced the Evangelical Movement in the Church of England and infused new life into the Churches of Dissent.

During the past hundred and fifty years, despite the hostile attacks upon him—or perhaps in part because of them—, Luther has not been without his friends and sympathisers. In the nineteenth century, although Hare was his ablest defender, he was not his only or his most popular exponent. More people learnt to appreciate Luther through Thomas Carlyle's portrait of him in *Heroes and Hero-Worship,* or

through Wace and Buchheim's translation of his *Primary Works,* than through Hare's *Vindication.* More recently, Luther has met not only with hostility, but also with the kind of sympathetic, though still uncomprehending, criticism represented in the Anglo-Catholic pamphlet *Catholicity,* to which a well-documented reply was given in *The Catholicity of Protestantism* by a group of Free Churchmen. There is, moreover, a growing number of expositions of Luther and translations of his own works by non-Lutherans, and all the signs point to a considerable revival of interest in him.

What Can Luther Say?

But what have non-Lutheran Protestants to learn from Luther? What contribution can he make to their thought and life?

Before we can answer the second of these questions, at any rate, it is essential that we should rightly understand the nature of Luther's reforming work; and on that subject we might profitably learn something from Luther himself. There is a very common view that Protestantism began, and has continued, as essentially a reaction, a negative protest, against what were believed to be errors and abuses in Catholicism. The Reformers are supposed to have repudiated large parts of the Catholic tradition while adding nothing considerable to it, so that their positive teaching consisted of those parts of it which they retained. On this view, the difference in principle between Catholics and Protestants is easily understood, while the differences between Protestants themselves can be explained by the extent to which they have repudiated or retained the Catholic tradition. Luther then appears to stand somewhere midway between the more extreme Protestants and Rome. But that is very far from Luther's own view of the situation.

In the first place, Luther does not regard himself primarily as a "practical" reformer, concerned simply to remove certain errors and abuses. He declares that, unlike earlier reformers, who attacked only "the wicked life" of the Papists, he is attacking their "doctrine", and that the effect of his work is such as to "alter the whole religion of the Papacy". The present writer, in his book *Let God be God,* has shown reason to accept Luther's view, and has argued that Luther's most important contribution is in the theological field.

In the second place, when Luther finds himself confronted with, on the one hand, the Romanists, and on the other, the more extreme Protestants (whom he calls *Schwaermer,* or Enthusiasts), he does not regard himself as standing midway between them in the manner suggested above. Each party of his opponents, it is true, tends to attribute to him something of the errors of the other side, so that to one of them he appears too conservative, to the other too radical. But as he himself sees it, both sets of his opponents are guilty of the same fundamental error, and it is essentially the same battle he has to fight against both. Again the present writer agrees with Luther, as he has shown in his edition of Luther's *Galatians;* and again the issue is essentially theological.

The nature of Luther's theological concern can be expressed in a variety of ways, and one of his own less familiar statements of it is worth quoting here. He says he makes it his aim to serve Christ by warning men off philosophy and persuading them to pay attention to Holy Scripture. Luther is above all things a biblical theologian. This does not mean that he is a "fundamentalist", any more than he is a "modernist"; for he is not interested in theories as to the nature of the Bible, but in the content, the saving message of the Bible. The heart of this message is Christ—Christ incarnate, crucified, risen, and reigning till all his enemies fall beneath his feet; Christ, the living Word of God. Luther's theology is accordingly Christocentric through and through; and that means also theocentric, since Christ is Incarnate God.

The authors of *Catholicity* accused Luther of extending the mediaeval antithesis between Nature and Grace to a point where he asserted the reality of Grace by denying that of Nature. But in fact, in Luther's eyes the antithesis between Nature and Grace was a supreme example of the way in which philosophical thinking had introduced serious error into Catholic theology. It was an antithesis that had to be, not extended, but entirely overcome; and from one point of view, his complaint against his opponents both of the left and the right—both Enthusiasts and Romanists—was that they failed to do just this. He himself, as *The Catholicity of Protestantism* has shown, did not think in terms of the old antithesis at all: Nature and Grace were not, to him, ultimately antithetical. Luther's thinking is entirely incar-

national, and in the Incarnation there is no such antithesis, but Grace and Nature, God and Man are at one. This is the principle that governs Luther's whole theology, whether he is dealing with the doctrine of creation, or the sacraments, or justification, or the church, or anything else. Whatever else Luther may or may not do, he certainly takes the Incarnation seriously; and it would undoubtedly be his complaint against many modern Protestants that they do not. They 'spiritualise' religion in a way that shows they have quite failed to understand what it means that the Word became flesh.

But Luther was not infallible, and he would not have us parrot his words and phrases as if they were final statements of the truth. As in his own time, so now, he would rather that men called themselves Christians than Lutherans, and that they paid attention to Holy Scripture than to him. Nothing would delight him more in our time than the great revival of biblical theology that has been taking place. In it he would see the greatest hope for Christian unity, for the continued reformation of the Church, and for the evangelisation of the world.

AUTUMN TRAGEDY

As unwilling trees,
With faint heart, release
Their summertime dress
To winds' haughtiness,
Some unkindly foot
In some brutal boot
Goes crushing it down
To October's ground.

TOM JENKINS

The Changing Middle East

By Robert L. Rydburg

Recently there appeared in one of our metropolitan newspapers a picture of a small, bedraggled Arab boy and his donkey standing in wonder before the towering steel complex of an oil refinery which loomed up from the Arabian sands. In addition to being a "touching scene" or an "excellent shot", this photograph depicted one of the many sharp contrasts between the old and the new in the modern, turbulent Middle East.

For most of us, the Middle East remains primarily an area of historical interest, the "Cradle of Civilization" or the "Bible Lands." However, the current situation and future developments in these ancient lands also warrant our attention and understanding as they have come to occupy a prominent position in the contemporary scene of world affairs.

Delimitation

To date, the Middle East has defied a precise delimitation which would prove equally acceptable to the diplomat, economist, geographer, military strategist, historian and sociologist. For our purposes, however, we shall consider the Middle East as constituting southwest Asia, encompassed by the Mediterranean, Black, Caspian, Arabian and Red Seas, and northeast Africa. In addition to Egypt and the Sudan, the region therefore includes Turkey, Iran (Persia), Iraq (Mesopotamia), Syria and Lebanon (the Levant), Israel, Hashemite Jordan, Saudi Arabia, Yemen, and the protectorates and independent sheikdoms of the Arabian peninsula and the Persian Gulf. Thus defined, the Middle East occupies an area approximating the size of the United States and its possessions, though inhabited by less than one-half the present population of continental United States.

Role in World Affairs

The role of the Middle East in the power politics of our day

and especially in the current duel between the United States and the Soviet Union for world hegemony, is governed by two primary considerations: geographic location and oil. Strategically located at the cross-roads of Europe, Asia and Africa, control of this "land-bridge" has been a major objective of many world powers, ancient as well as modern, and those individuals like Napoleon and Hitler bent on world domination. Today the Middle East is the vital link in the lines of transporation and communication between the free nations of western Europe and the countries of South and East Asia. Moreover, her proximity to the vulnerable southern flank of the Soviet Union makes this region a desirable site for military bases from which retaliatory measures could be readily launched in the event of war. For the Soviet Union, control of the Middle East would not only sever these important connections of the Western world, but would also provide an excellent advance base from which she might easily move into the power vacuums of southern Asia and Africa.

In addition to the strategic aspects, a valuable prize for both power blocs lies in the vast oil resources of this region, estimated at more than one-half the world's reserves. Yet, as military operations would largely preclude their exploitation in time of war, the value of possession lies primarily in preventing their accessibility to unfriendly nations at all times.

Neutralism in The Cold War

The withdrawal of the British and French from the area after World War II left the Middle East a power vacuum, which both the United States and the Soviet Union have since attempted to fill. Thus far, however, both have remained very cautious in their relations with the various states. At present, most of the countries, in pursuing what they believe to be their best interest, prefer to remain neutral in the cold war and maintain the good-will of both contestants. Though perhaps opportunistic, this neutralism also springs from a determined opposition to foreign interference in Middle East affairs, security arrangements not withstanding.

Israel, an island in an Arab sea, is pro-American for obvious reasons, though as yet unsuccessful in her efforts to obtain a mutual defense treaty or military

assistance from the United States. Turkey and Iraq are presently the only other states of the region which have committed themselves to the West. Turkey, though geographically a part of the Middle East, has oriented herself more and more towards Europe, away from her Moslem neighbors. In addition to other associations, she has been a member of the North Atlantic Treaty Organization since September 1951.

Unsuccessful in forming a Middle East Defense Organization in 1951, the United States now looks to Turkey to bring the other countries into the fold. This past spring she signed with Iraq a mutual defense treaty which was later extended to include Pakistan. This move, though desirable for the West, not only produced a loud protest from the Soviet Union, but also strong repercussions in some quarters of the Arab world, notably Egypt, who threatened to have Iraq expelled from the Arab League or withdraw her own membership. Fearing that Iraq may replace her as the nominal leader or spokesman of the Arab world, Egypt, as yet, has done neither. However, this rift between the two countries and the subsequent sessions of the Arab League did serve to undermine the fallacy that this organization formed in 1945 with no little assistance from the British, is an effective, co-operative association of states for the promotion of Arab interests. At the conclusion of the conference, King Saud of Saudi Arabia stated as much when he warned the Arabs of the danger of becoming "a saddle for imperialism," "cannon fodder for the sake of the imperialists," and of being involved in "an all-out war in which our lands would be destroyed merely for the sake of others," and further declared that "the Arab League is dying. . . .Its pillars are already crumbling."

To counteract the Turko-Iraqi alliance, Egypt, Saudi Arabia, Syria and later Yemen concluded an agreement designed to "strengthen the Arab structure politically, militarily and economically" and reiterated their neutralist position in the cold war. Lebanon and Jordan, the latter's existence due in large measure to an annual subsidy from the British government, have thus far refused to ally themselves with either bloc in the Arab world, though they have been offered membership in both. Iran, whose youthful Shah expresses Western sentiments, does not yet consider the

time "ripe" for committing herself to the West.

Failing to establish a foot-hold in the Middle East since they withdrew their military forces from Azerbaijan in May of 1946 (after United Nations action) and the collapse of discussions with Turkey over use of the Dardanelles, the Soviet Union has until recently largely contented herself with supporting the neutralist trend as long as the United States is prevented from solidifying her position, thus insuring the maintenance of a power vacuum throughout the region. However, it remains doubtful that the Soviet Union has given up her designs in the region as she has not yet obtained a warm-water outlet to the sea, an objective of Russian foreign policy since the seventeenth century.

Nations in Ferment

Though the foregoing considerations have made the Middle East a focal point of world affairs for generations to come, the history of the region is being shaped more by the dynamic forces of internal change than by the intrigues of foreign powers who seek control of the inter-continent.

Lack of stability and unrest characterize the modern Middle East. Political instability and social discontent from the Nile River to the Taurus mountains are manifestations of the historical processes of change which are currently transforming a Middle East society which has remained notably static for centuries. Though the peoples differ in many respects from one country to another, they share a common experience of centuries of misrule and abject poverty. However, seventy-five years of exposure to Western civilization has made many of them realize that their plight is not necessarily the "will of Allah", that given freedom from foreign domination and exploitation and certain fundamental changes in their political, economic and social institutions, they too may enjoy a better life. Though varying in nature and intensity in each country, nationalism and reform have become the major currents in the Middle East today.

Nationalism

Undermining the foundations of colonial empires around the world, nationalism has been the most dynamic force shaping the history of the Middle East during the past three or four decades.

Prior to the peace settlements ending World War I, none of the ten independent states existed in its present form, and four have emerged since World War II, with the Sudan scheduled for "self-determination" next year. Moreover, all except Jordan, Saudi Arabia and Yemen either achieved or re-established their sovereignty after a struggle against one or more European powers.

The Republic of Turkey, the strongest and most stable country in the turbulent Middle East, emerged from the ruins of the Ottoman Empire in October 1923, largely through the efforts of Mustafa Kemal (Ataturk), who successfully thwarted all external and internal pressures against his regime. The present dynasty in Iran traces its origin to a *coup d'etat* engineered in February 1921 by General Riza Pahlavi, father of the present Shah, who was forced to abdicate the Peacock Throne in 1941 for his pro-German sentiments. After both World Wars this country experienced military occupation by Russian and British troops, but its sovereignty and territorial integrity have since been restored.

Occupied by British forces in 1882, Egypt's struggle for independence, complicated by the exigencies of power politics, proved to be the most prolonged. Established as a protectorate in 1914 while still officially part of the Ottoman Empire, Egypt was granted nominal independence in 1936. However, she did not succeed in removing the last vestiges of British control until the latter finally agreed to evacuate the Suez Canal Zone in July 1954. According to the Anglo-Egyptian agreement of February 12, 1953, the Sudanese, theoretically governed by condominium since 1899, will have the opportunity to vote for independence or union with Egypt after a three year transitional period.

Iraq, Israel, Lebanon and Syria, which, together with Jordan, constitute the "Fertile Crescent", passed through a transitional period under British and French mandate. Agitation for prompt and full independence, even before the mandate had been drafted in 1920, persisted in Iraq until 1932 when the mandate was terminated and a constitutional monarchy was established. In 1923 Britain recognized Trans-Jordan's independence under Emir Abdullah, subject to some provisions of the mandate, in return for services rendered by the Hussein family during World War I. On March 22, 1946, she abolished the man-

date entirely and recognized the full and complete independence of Jordan. On May 25th of the same year, Abdullah was proclaimed King of the Hashemite Kingdom of the Jordan.

Far more explosive were the independence movements in the Levant. The French, exhibiting their usual ineptness in colonial affairs, were never fully accepted in either Syria or Lebanon and had to maintain their position largely by force. Separated from Syria and proclaimed a republic under French control in May 1926, Lebanon was permitted to declare its independence on July 14, 1941. French troops remained until 1946 however, when they were forced to withdraw under British pressures. Syria, also included in the French zone of influence by the secret Sykes-Picot agreement of 1916, was recognized as an independent republic in 1930, subject, of course, to the French mandate. Her constitution was suspended in 1939 following nationalist demonstrations and, after the expulsion of the Vichy government in 1941, Syria remained an allied base until the Free French and the British withdrew in 1946.

The bitter contest in Palestine was a triangular affair with international repercussions. The two segments of the population, Jewish and Arab, vying for political control of the country developed competing nationalisms which continued to grow in intensity. As a result of the Balfour Declaration of 1917, Great Britain at first encountered Arab hostility. Then, after 1939 and a series of "White Papers" designed to placate the Arabs, Britain incurred the antipathy of the Jews. Efforts to resolve the problem after World War II were greeted with resentment from both the Arabs and the Jews. Facing a situation which defied solution, even by the United Nations, the British arbitrarily terminated the mandate at midnight, May 14, 1948, and let the other two groups fight it out between themselves, though showing some partiality towards the Arabs. The Zionists promptly proclaimed the State of Israel and, after repelling an ill-fated invasion by the neighboring Arab nations, she obtained in the spring of 1949 a precarious truce which is still in effect.

Neither Saudi Arabia nor Yemen suffered European occupation or passed through a period of colonial rule. In fact, these feudalistic countries remained, until recently, virtually isolated from the rest of the world. Ibn Saud brought most of the Arabian peninsula under his

control by the sword during the 1920s and established the Kingdom of Saudi Arabia in 1932. Yemen, though defeated by ibn Saud, was allowed to retain its independence through his sufferance and payment of an annual tribute.

Since the emancipation of these countries from foreign powers, nationalism in the Middle East has gradually entered into a new, significant phase. Once concerned only with the expulsion of the imperialists, it is now developing into a dynamic and more positive "state" nationalism. A new generation of leaders is replacing the old nationalists, now turned conservative. Jealously guarding the newly-won independence of their respective countries, they are now concentrating their efforts on the development of strong nation-states. Personal enmities and historical antagonisms between nations are re-emerging with new vigor. The Pan Arab and Greater Syria movements, espoused by some for decades, have been submerged in the wake of "state" nationalism.

Moreover, this new nationalism is becoming a movement of the masses. The early nationalism was primarily a movement of the privileged aristocrats, who having accomplished what they had set out to do, settled back to enjoy themselves and permitted few, if any, benefits to sift down the social ladder to the great majority of the people. For the fellaheen, independence meant only a change of oppressive rulers — nationalism without reform. Constitutions, in most instances modeled after those of the Western world, proved of little value in protecting the rights and interests of the masses. For historically, governments in the Middle East are organized to retain power; freedoms and social services not being among their notable achievements.

Reform

There can be no domestic stability when the majority of the population has nothing to gain by maintaining the *status quo*. The struggle for freedom is a two-fold fight. It involves not only resistance to political oppression, but also the emancipation of the masses from the shackels of hunger, disease and ignorance. Today the lower classes have begun to challenge the institutions which confine them to their miserable existence and are demanding political, economic and social reforms. Evidence of this is readily found in the Egyptian revolution, the in-

surrections in Iran and Yemen, frequent shake-ups in most governments, especially Syria, and strikes and demonstrations in Turkey, Iraq, Egypt and Saudi Arabia. This is the force that is presently shaping the history of the Middle East and will continue to do so in the foreseeable future. The basic cause of this unrest and the paramount problem facing the governments of the region is poverty, which keeps more than eighty per cent of the population of some countries in dire misery. As Sa'id Himadeh recently wrote in the *Near East Journal*:

> The major social problem in the Arab countries of the Middle East is poverty, with its normal concomitants of malnutrition, poor housing, bad sanitation and disease. Poverty in the Arab countries is so extreme that it often endangers physical subsistence; it embraces a very large proportion of the population; and for the most part it is chronic, not temporary or cyclical as it is in the more advanced countries.

Nor are these generalizations exaggerated. Though statistics of the Middle East are usually at most only fairly reliable, they do give an approximate estimate of the conditions that prevail. Even a cursory examination of the various United Nations economic and social publications or a survey of the Middle East countries will readily attest to the plight of these peoples.

Though it would be extremely difficult to set forth all the basic causes of poverty in the Middle East, some of the principal elements include the lack of natural resources, the system of land tenure and archaic methods of production, population pressures, the social structure and the Arab-Israeli conflict. Perhaps more than any other region of the world, the Middle East is noted for its paucity of natural resources. With the one exception of her oil reserves, which are generally restricted to the Persian Gulf area, the Middle East lacks most resources considered essential to a modern society. Water is especially scarce in these lands which occupy the center of the world's greatest desert belt extending from North Africa to Central Asia. With the exception of the countries located on the eastern shores of the Mediterranean and the northern reaches of this region, less than ten inches of rain falls each year, with many areas receiving less than five inches. This is certainly not encouraging for most of the countries in which seventy to eighty per cent of the population earn their livelihood from the soil.

Moreover, antiquated land tenure systems and archaic methods of production serve to

restrict the already low production and per capita income. In one country, more than seventy percent of the people recently owned less than one feddan of land (1.038 acres), when two feddans are considered the minimum for adequate subsistence. Another twenty-three per cent owned from one to five feddans which would bring them little more than their meager needs demanded. Minute individual plots of land worked by primitive implements are the rule. Diseases which sap the vitality and strength of people are prevalent throughout the region and sick men cannot properly till the soil.

Another crucial problem is the overpopulation of some countries in terms of their ability to support the people on the scant resources available. Moreover, the populations of all these countries are increasing rapidly each year despite the high infant mortality rate and the low life expectancy. This problem is most acute in the major river valleys, especially the Nile, as they furnish the only source of constant water supplies necessary for human occupance and economic activity. Population density in these areas may average more than 1000 persons per square mile. Along certain stretches of the Nile, it may run as high as 1500 to 2000 persons. The Palestine conflict has also served to aggravate this condition, in Israel by unlimited immigration (now suspended), and in the surrounding countries, by the Arab refugees, most of whom exist solely on a United Nations relief ration of $1.40 per day and wait for the day when they can return to their farms and villages —virtually an impossibility.

The Arab-Israeli conflict is the root and flower of instability in the Middle East. Frequent incursions and retaliatory raids into each's territory result in loss of life and property damage. The plight of almost a million Palestine Arab refugees defies description. Moreover, economic development of the Jordan and other frontier rivers is made impossible and no foreign investor will bring in capital to such an uncertain situation. The Arab economic boycott of Israel may prove disastrous to the latter unless more foreign aid can be obtained.

In addition to these factors, the present organization of society definitely impedes progress. The society structure of the Middle East resembles a flattened pyramid. At the top are the few thousand fabulously wealthy members of royalty, merchants and large land own-

ers. Then comes a very narrow stratum of middle class citizens. At the lowest level, constituting the great majority of the people, are the landless or near landless fellaheen. Between the groups there is an incredible gulf in standards of living, education and ways of life. Even in the oil-rich countries and independent sheikdoms, the masses seldom benefit from the vast revenues received yearly, though members of the first strata enjoy the pleasures of air-conditioned homes, automobiles, airplanes, rich, abundant foods and the many other products of Western technology.

New Hope for Old Lands

Yet the situation is improving. In response to the general discontent with these marked inequities, most of the governments have inaugurated or are in the process of inaugurating, social legislation and economic development programs, which, if realized, should greatly alleviate, though not solve, the plight of the peasants and workers.

At present, primary consideration is being given to increasing the cultivable acreage of these lands. As most of the soils are relatively fertile and lack only water, emphasis is placed on irrigational development programs. Iraq is presently undertaking the final phase of the Tigris-Euphrates Basin Development Program by which she hopes to bring an additional five and one-half million acres into production. Egypt is planning to construct the world's highest dam below Aswan at a cost of 516 million dollars in order to supply enough water to reclaim another two million acres of untilled desert land. Israel is currently making great strides in her development of the Negev. Only recently, a sixty-five mile pipeline was completed from the Yarkon River south into the desert to carry sufficient water to irrigate another 50,000 acres in the Lachish development area.

Another major achievement, accomplished in spite of the resistance of the wealthy landowners, has been the revision of the land tenure system in most of the countries. Legislation and decrees have begun to improve this inequity. In Iran the Shah donated a quarter of a million acres of royal land in 1951. Iraq is distributing state lands with opportunities for eventual ownership. Legislation and private action has accomplished the same in Israel, Lebanon and Syria. More recently, the new

government of Egypt has undertaken a major land reform program.

Moreover, much has been done to improve and increase social and medical services, education facilities and labor conditions. Construction of homes, schools, hospitals, highways and communication facilities has proceeded at a rapid rate. Much stress is also placed on the industrial development of these countries. However, in view of their lack of natural resources and large amounts of capital, it is unlikely that the nations of the Middle East will be able to develop more than minor, specialized industries, such as is presently being done in Israel and Turkey.

The financing of these programs is largely done through oil revenues in those countries receiving them and in the others, primarily through foreign assistance. In this connection, one must add that much is being accomplished through the economic and technical assistance programs of the United Nations and the United States. Without these the rate of progress would be seriously impaired if not halted. Our continued assistance to the Middle East countries is essential, for by raising the purchasing power and consuming capacity of these peoples, we work to maintain our own prosperity and standard of living.

The problems of the Middle East today are great and complex. Their solution requires patient, constructive efforts in many spheres of activity. Moreover, the full co-operation of these peoples is required if these efforts are to prove fruitful. There are many persons and organizations in the region today which are opposed to the current trends and we should understand that progress, as conceived of in the Western world, is not coveted by all, particularly if it involves the complete abandonment of their own way of life. But the extremists who advocate a complete return to the old Islamic society are unrealistic in ignoring historical processes. Inevitably the Middle East society will, of necessity, adopt many aspects of Western culture while retaining other portions of its own rich heritage.

A major transition is definitely taking place in the modern Middle East. Where it will lead, no one can say. However, the Middle East must be removed from the list of the world's problem areas before we can hope to achieve any degree of stability or peace in our modern world.

Bach's Creative Problematic

By Richard I. Knudsen

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All art represents struggle. Every great art is at the same time a great victory. Victory of the artist over himself and his limitations, over his refractory material media, and finally, over the void, the *tohu vabohu,* from which he wrested his conception.

The matrix of problems and creative tensions—personal, religious, professional, artistic — out of which the music of Johann Sebastian Bach arose was in part deliberately chosen, in part thrust upon him by his age. It had as its background and foil, however, an extremely happy conjunction of Christian faith, providential life-course and exhaustless fecundity, both in the production of children and of masterworks. Like the majority of other great artists Bach's problematic presupposed the securities of rootedness in a venerable tradition, a sense of mission laid upon him from above, and, of course, technical facility of a very high order. To him could aptly be applied the Gospel word: "I have chosen you that you might bear much fruit and that your fruit should remain."

Necessary to the production of art are not only the stabilities as reliable constants undergirding the creative process, but also fields of tension as its variable, areas of polarity furnishing mutual attraction and repulsion. Without such creative tensions generation of a masterpiece cannot begin.

What were these areas of tension and conflict which helped precipitate the steady series of masterworks from Bach? Perhaps if we gain some insight into his problematic we can the better understand and appreciate his musical production.

In the realm of esthetics the problem Bach set for himself was as old as Plato's *Parmenides* —the reconciliation in music of the one and the many, of unity with diversity, of integrity with maximal freedom. To his hand lay ready a form developed by the Italians from the 16th Cen-

tury motet and introduced into Germany by Hans Leo Hassler—the fugue. Something in Bach's nature drew him to this most dialectical form where the basic thesis (subject) posits from out of itself its answering contrast, the whole composition growing in complexity by challenge and response to an organic whole.

The Bach fugue differs from others in the maximum degree of characterful individuality and freedom accorded each voice-part without destruction of the integrity of the form. The fugue became Bach's chosen and beloved vessel for gathering up the wealth of North German Gospel-inspired love and adoration, preserving it from formless dissipation and evaporation. In it he has preserved and expressed the tension between the cool discipline of Latin intellectuality and the fervent freedom of north European lyrical and devotional expressionism. The first and foremost problem of the artist—the problem of form and content, reconciling the interests of intellect and passions—was solved by Bach with such success that most of his fugues remain after two centuries alive with an autonomous life of their own.

Another area of tension by no means peculiar to Bach and resolved by him on the whole less successfully than by some other composers was that of determining the relative importance of words and music in his vocal compositions. Bach belonged to one of the great polyphonic epochs in the history of music. At the same time, as a Lutheran Church composer his music had to be Word-bound, subordinated to the service of the *kerygma* in the edification of the congregation. Long before Bach, other composers had struggled with the problem of making polyphonic music serve the Word rather than dominate it or smother it altogether under confusing masses of tone. The Roman Church found its classical solution to this problem in Palestrina's *Missa Papae Marcelli* of 1565.

To further sharpen the problem for Bach, he had been reared in the verbal inspiration theology of 17th Century Orthodoxy. For this theology not a jot or a tittle of the Biblical word was unimportant. Vocal church music existed for one purpose: to enhance and interpret the Biblical text to the glory of God and the instruction of the congregation.

Out of this tradition came the so characteristic literary quality of Bach's cantata creation, its tone-painting, its picturesque il-

lustration and symbolic detail codified by Schweitzer in a kind of dictionary of Bach's musical syntax. From it also came the deep immersion in and concentration on Luther's Passion text issuing in the Gospel according to Bach of the Good Friday music of 1723 and 1738.

Music in the service of Word and liturgy aimed, in the interest of the priesthood of all believers, at keeping in touch with the congregation. In his concern for the simpler ears of the laity Bach never tired of cultivating the folk-aspects of his art in the adornment of the chorale by all the resources of his musical cunning. The chorale furnished him with a point of contact with his fellow believers who knew its stanzas by heart, an apperceptive base to which he could allude again and again with hope of comprehension. Each Sunday's Gospel had its "de tempore" hymn which set the pattern for the other church music. Chorale and fugue, the one popular, the other learned, fixed the terms within which the majority of Bach's church compositions were determined.

Meanwhile in the great world outside the Church, a world to which Bach was by no means insensitive, a development was taking place away from vocal conceptions based on the natural speech rhythms of the breathing voice in the direction of an instrumental period based on idealizations of secular dance rhythms. This coming instrumental epoch represented an emancipation of music from servitude to the Word. Its aim was pure music (*musique pour la musique*). If the Age of Enlightenment produced the autonomous man, it was also the age of autonomous art, science and thought. The natural outcome of this new development in music was the harmony-determined homophony of the Vienna classicists, Haydn, Mozart, Beethoven.

As a child of his age Bach too came under this instrumental ideal. It dominates his vocal part-writing. Even his organ music betrays violinistic conceptions. When Bach wished to address his unchurched contemporaries (as during the Coethen interlude), he did so in the orchestral Brandenburg Concertos. Indeed, to the end of his life Bach treasured the title of Kappelmeister which he had borne at Coethen in its obvious superiority to Cantor. For "Cantor" implied the older vocal Schola Cantorum while "Kappelmeister" implied the newer instrumental Collegium Musicum. For him it was something of a

come-down to have to resume the Cantorate in Leipzig.

Thus to the tension between word and music was added the tension between vocal and instrumental music, music in the service of the word and music emancipated from the word. Wedded as he was to polyphony in the service of the Word as the most congruent musical expression of Christian social community, there can be no doubt that he was also powerfully attracted to the Enlightenment ideal of a pure, instrumental music. How much richer in fantasy and drama are the instrumental works, including the great preludes and fugues for organ!

That which gives continuity and support to the artist is above all the sense of calling, the feeling of being needed, of being in some kind of partnership with the unseen world. At the same time, it can furnish the ground of conflict with all that would hinder or divert from its complete execution.

The sense of vocation which had providentially guided the young orphan to Luneburg in 1700 came to full consciousness in the now famous letter of resignation to the town council of Muhlhausen in which the twenty-two year old master saw his life-work as the establishment of a "well-regulated church music to the glory of God." Of this overarching life purpose Bach never lost sight. It was to become a sustaining and ever-renewing creative force through years of conflict, despisal, and oblivion. The eternal freshness and youth of even the last works must be ascribed to this deep consciousness.

One cannot understand the bitterness of the petty feuds in which the square-headed Cantor became involved during the Leipzig years except on the basis of a stubborn insistence on the pursuit of his calling. It became the Archimedian point from which he wrestled against the all-consuming power of the Enlightenment threatening everything he held dear—theology, church, liturgy, musica sacra. Bach's collision with the Enlightenment in the persons of Gaudlitz and Ernesti led through faithful adherence to his calling to his gradual isolation and estrangement from the ascending cultural forces of his day.

Yet even over against the Enlightenment he stood in a positive if tensionfull relation. For in being forced back upon himself he turned more and more inward to the creation of ideal forms such as the Goldberg Variations, the Musical Offer-

ing, above all the Art of the Fugue. Here in this abstract, metaphysical, rationalistic, yet mystical quasi-mathematical music he found himself on common ground with at least some elements of the Enlightenment.

And what were these elements? Those of a Christian Enlightenment, a Christian Humanism? First, optimism. The basic component of Bach's music is its Christian optimism, grounded not in human pride, but in confidence in the Word of God. Here Bach stood closer to Luther's openness to the world and his affirmative stance toward life than to the cultural pessimism of post-Flacian Orthodoxy. There is a healthy tonus to Bach's rhythms, a tendency to close even his minor-keyed compositions with a major chord. Even the going forward to welcome death is optimistic to the last consequence.

Universalism. The Enlightenment left the Church to seek a super-confessional religion in the universalistic categories of reason and nature. Bach remained rooted in the Church and its Orthodox dogma, but from there out projected in musical forms which leapt the bounds of liturgical usage—the B Minor Mass, the Passions, the Christmas Oratorio—a Christ-religion of ideal and universal scope. It was as though Bach, foreseeing the coming ice age and all but complete dissolution of the Church, tried to gather up in these compositions a memory of what had been, crystallized in clear counterpoint to serve as admonition to the epigoni.

The proof of his music's universality is that it has gone out on a conquest of the civilized world in concert-halls, churches of all faiths, international music festivals, radio broadcasts, and phonograph record sales.

The components of Bach's problematic were technical-esthetic, personal-official, and cultural-historical. His solutions lie in his music. Rather, his music *is* his solution. As such, it is a music out of tension, conflict, and struggle—tension between his artistic conscience and the requirements of his calling, struggle between the attractions of past and future, conflict between his religious faith and the spirit of his time. Such tension and conflict gave his creation its peculiar shape, evoking it by stimulation or occasioning it, like the oyster's pearl, by irritation. Whatever the final judgment on Bach's music, its success or failure, it leaves the impression of being that kind of which Luther spoke: "Musica diabolum fugat."

Kerr vs. Chekov and Ibsen and (or) Where Do We Go From Here?

By Walter Sorell

Drama Editor

Every play reaching Broadway faces its jury. It is a permanent jury judging and coming to a verdict without being briefed by any judge. But any jury before any trial is checked by both parties and if the lawyer of the defendant or plaintiff thinks that one of the jurors may be biased he can excuse him. This is only fair.

But no author who presents a play that is faintly experimental, intellectual, or a play of ideas can get up and say: "Juror Walter Kerr of The New York Herald Tribune is excused." And he would be justified in doing so since Walter Kerr openly declared in his book, "How Not to Write a Play," where he stands, or—to echo his negative title—what he does not like. He thinks that our playwrights have fallen victim to Ibsen's and Chekov's heritage and that actually George Bernard Shaw is to be blamed for the self-inflicted "extinction" of the contemporary theatre. I remember the heading of one of his Sunday reviews in the Tribune which read: "Drop that Ibsen, It's Laugh Time," and began with the statement: "Art is fine, but it's better when it's funny."

Mr. Kerr must know that this will not save the theatre (and that he is vitally interested in it goes without saying). In its best days we had tragedy and comedy, we had melodrama and burlesque, and there were always ten mediocre plays against a single good one. All I will admit is that trash, or the light theatre fare, must exist to enable the great play to be written and

performed. In his anti-intellectual crusade Mr. Kerr asks whether there is nothing we can do "to loosen the creative energies" as far as the legitimate stage is concerned. And he comes to the surprising answer: "I doubt that the answer is to be found in experiment. 'Experiment' is a horrible word...There is one thing we can change: Our habits of thought. We can stop being so tensed up with virtue. We can relax our righteousness. We can stretch and smile and learn to feel comfortable." But experiment is essential for all art. Leonardo da Vinci experimented his whole life. Every great writer or composer who has had something new to say experimented, at least in the beginning. And no great art has ever been created out of smugness.

His attack against the intellectual dramatist is hitting almost no one. The only "egg-headed" plays in the last few years were "Camino Real" and "The Skin of Our Teeth." I doubt whether one has encountered intellectualism on the stage at all since Shaw. Giraudoux, no doubt, is closest to it. T. S. Eliot could have done it, had he not chosen to step down from the "Cathedral" into the marketplace to propagate God instead of dealing with man.

But I do not doubt that Walter Kerr's concern with the future of the theatre and his despair are sincere and also justified. Our playwrights do create plays à la Chekov and Ibsen since these two giants of the stage have hewn the path for the mood or character play and the play of ideas. And to some extent the modern dramatists have perfected them. Well, where do we go from here? Mr. Kerr believes in the Aristotelean "magnitude" of a play. He knows what is missing: the pulsebeat of greatness, the poetic conception and its translation into the theatrical medium. (But poetic conception need not necessarily be in the form of poetry. John Gassner recently reminded us of Cocteau's saying that "a playwright can bring into being a 'poetry in the theatre' in lieu of dramatic poetry.")

When Walter Kerr prescribes, "It would be good if we would bring ourselves to have quiet confidence in the common instincts toward pleasure and excitement—to believe that satisfying these instincts is one way of arriving at importance," then, I think, he is mistaken. The common instinct has never revolutionized the theatre and has never gotten it out of an impasse. It was always someone or

man, to the father who dies of cancer; and though it is somewhat anticlimactic, it is still stirring when those very lies which have driven his son into the arms of alcohol make him finally find refuge in those of his wife, however unwilling, under whatever inner protests. Here, too, is a happy ending, but one which had no arrows pointing at it from the very beginning, and you hardly accept it as a happy ending. It simply is a period after one paragraph in a long story that goes on and may never come to any happy end.

"The Cat on a Hot Tin Roof" could also be called Mendacity Triumphant. It is a mood piece in which the poetic overtones give the play an inescapable power. Its crass and often crude realism is seen through a film of lyricism. Its format is somewhat unconventional and daring. (Walter Kerr registered his No.)

All this cannot be said about Christopher Fry's "The Dark Is Light Enough" which the Tribune's critic headlined as a "daring" Winter Comedy. Fry has written one great play, "The Lady's Not For Burning." In his last, however, as in many others, he has played with words and lost his theme in the ornaments of his language. He is so infatuated with his verbal command that he leads his words into a lost dramaturgical battle.

The play is confused and confusing, since none of the moves and reactions of his characters are motivated. In its way it is a story of good and evil as epitomized by a Hungarian Countess and her former son-in-law who is a chronic rebel against authority and conformity, a genial but despicable character. The drama takes place at the Countess' castle during an uprising in 1848 in the Austrian-Hungarian Monarchy. The Countess opens her house as an asylum to military fugitives, and on her decision depend the lives of several people. When, quite unmotivated, she dies at the end of the last act one has the impression that Fry wanted to leave us with the idea that she stood for the Christian ideal, for tolerance and forgiveness, for a human attitude in a world torn by senseless disorder and vile violence.

The simplest things are often expressed in the most complicated manner and end in such platitudes as this:

> "You put me very near the hard heart of the world, Colonel, where bad and good eat at the same table."

It is illogical for her to say: "No man's life is mine to give," when

she saves one man's life, an act through which she condemns the other man at the same time. The flirtation with his own cleverness in juggling with words sometimes ends up with such beautiful lines:

"Summer would end, surely, but the year fell
For my sake, dying the golden death
As though it were the game to put
Hands over my eyes and part them suddenly
When primroses and violets lay
Like raindrops on a leaf
In the beginning of spring."

Nor does the play lack pointed aphorisms, as when the Countess asks a soldier:

"Are you
Military by nature or misfortune?"

But verbal intoxication and ornamental beauty do not make a play. No doubt, we need more poetry in the theatre, but not at the expense of theatre.

LOSTNESS

Lost in ever lostness—
Lost in an age which we sustain,

Were white-capped ocean waves
Ever so lost among each other?

They roll and merge, exchange—
Part, but without loss,

Moving to another crest,
To exchange whiteness with whiteness.

Or clouds, they roll, merge,
Exchange, part—part without loss.

Only we—merging, exchanging, parting—
Only we exchange lostness with lostness.

—TRUMBULL DRACHLER

Letter from Xanadu, Nebr.

Dear Editor:

Well, I got Homer packed up and shipped back to the University, but it was a close shave. I don't know what has come over the kid. All through high school, he was as sound as they come. He got his lessons, had a lot of fun, and never gave his mother or me a single minute of worry. And it was pretty much that way his first year at the U., too, except that he got to be a little bit of a wise guy, always smarting off to me when he came home on vacations. Then last year, you remember, he got this intellectual bug, got to reading poetry and signed on as a history major. Apparently he took to running around with the campus eggheads and they got him all mixed up, and by the time he got home last June he was really a mess—wouldn't go out at night, read till all hours of the morning, and started talking like he had stripped his gears.

Imagine. Here I was sitting out on the porch one night smoking a cigar and working on a bottle of Bud when all of a sudden, out of the blue, Homer says, "Dad, just what are you trying to get out of life?" Holy smokes! I told him that by the time he gets to my age he will realize that it isn't a question of getting something out of life; it's just a matter of getting through life. So then he says, "No, I mean why do you think you were put on earth?" and I didn't try to answer that question because it happens that I was born when my parents were in their early forties and I have always suspected that I was sort of lucky to have been born at all. You know what I mean.

Well, that's the way it went all summer. Silly questions and crazy remarks. There for a couple of weeks he was reading some screwball Dane named Gerkengard or something like that and I thought he was really going to jump the track.

To cut a long story short, Homer finally broke down one night and came out with the whole story. He didn't want to go back to the U. He wanted to go to the Seminary. He was willing to work his own way through if that was necessary. He had found what he really wanted to

do with his life and nothing else mattered.

Well, you can imagine that at that point I really started to sweat. I have the highest respect for the ministry and if I thought that Homer had what it takes to be a first-rate preacher I wouldn't try to stand in his way. But Homer has got too much of me in him, always has had, and always will have. He's going through a phase, just like I did, when he's all idealistic and wants to reform the world. That's OK; a boy ought to go through a phase like that before he settles down to real life. But I'm not going to let him shoot his future to pieces while he is going through it.

So we had a heart-to-heart talk. I told Homer to finish the University and, if he still felt like it then, I would finance him through the Seminary. Meanwhile, I told him to apply himself to his work at the University and to try to keep things in balance. I told him that I could sympathize with his interest in religion because I have always been interested in it myself, but that he should remember the Bible's advice to practise moderation in all things, including religion. Besides, I told him, we need religious laymen at least as much as we need preachers, and with his talents he could do a lot more for the church with his contributions than he could do from the pulpit.

I don't think I completely convinced him, but at least I have stopped him for the time being. What I am hoping is that he will get back to the U. and maybe take up with his old friends at the frat house and get his feet back on the ground again. Then he's got the draft coming up somewhere along the line, and that will keep him busy for a couple of years. By that time, he will be ready to settle down and get married and he will be able to get a good laugh out of looking back on these days and on this crazy idea of going into the ministry.

So you see what you guys have to look forward to. You no sooner get your kids through the various fevers and rashes of childhood than you run into these mental and spiritual outbreaks. The important thing is not to lose your head. Take it easy and give the youngster a little rein and he will be all right. It's all part of the growing-up process and after all of these years Nature must know what she is doing.

Best regards,

G. G.

fascinating than this engaging musical device. Haydn's exemplary craftsmanship – particularly in the wonderfully constructed double fugue which he wove into the fourth movement–contributes in large measure to the abiding beauty and importance of the work.

* * * *

For one reason or another, the music of Ralph Vaughan-Williams, to whom England points with pride, usually leaves me cold. I hasten to add, however, that in all probability the explanation is to be found in my own heart and in my own brainpan rather than in what the famous Englishman has to say in his works. Maybe I am altogether unfair when I say that much of Vaughan-Williams' music reminds me of a pea-soup fog in London. If I am in danger of being drawn and quartered for this statement, I shall do all I can to become a Vaughan-Williams enthusiast. But the prospects do not seem bright.

If every composition from Vaughan-Williams' pen were on a par in beauty and clarity with the *Fantasia on a Theme by Thomas Hallis,* it would not be hard to learn to set great store by the noted Englishman's writing.

* * * *

Among Ludwig van Beethoven's five concertos for piano and orchestra the wonderful *No.* 4 reigns supreme in my heart even though the magnificent *No.* 5 is called the *Emperor Concerto.*

What must one look for in a performance of Beethoven's *No.* 4? There must be poetry in the playing–poetry which matches the poetry of the music. There must be sensitiveness. There must be pensiveness. There must be sadness when the music evokes such a mood. When necessary, there must be brilliance. An ideal reading invariably makes one keenly aware of Beethoven's rugged independence of spirit. In addition, it causes one to take delight in the great master's sense of fun. Toward the end of the *Finale* the performance must have that infectious devil-may-care spirit which, I believe, is part and parcel of the music.

* * * *

A few months ago I heard a beautiful performance of Beethoven's *Quartet in E Flat Major, Op.* 127–a performance that was artistically disciplined in every detail. The phrasing was founded on a thorough understanding of the music; the tempi and the accentuation were always in complete accord with the intentions of the composer. At all events, this was my opinion.

For a number of years before composing his *Op.* 127 Beethoven had been devoting intensive study to the music of Johann Sebastian Bach and had been making sketches for a work which he intended to call a *Bach Overture.* Whenever I hear the slow movement—a theme with five variations—of the *Op.* 127, I think of the almost superhuman skill of Bach. At the same time, however, I realize that although Beethoven's awe-inspiring mastery of the art of counterpoint reminds me forcibly of Bach, it is Beethoven to the very core. Here, I know, is the great master who, in the course of the years and by dint of untiring zeal and miracle-working inspiration, learned to write for four stringed instruments with such gripping expressiveness and with such dumbfounding skill that the world of music will never cease to marvel at what he achieved.

Let me say with all the emphasis of which I am capable that a string quartet which ventures to perform Beethoven's *Op.* 127 — with its marvelously constructed first movement, its deeply moving *Adagio,* its rugged and scintillating *Scherzo,* and its rollicking *Finale*—is addressing itself to a work which literally bristles with difficulties in the matter of execution.

* * * *

Incidentally, Maurice Ravel's *Quartet in F Major,* a work written with downright wizardry, requires technical agility of the highest order.

Ravel, one of the world's greatest masters of the complex art of instrumentation, wrote his absorbing *Quartet in F Major* shortly after the turn of the present century. The composition did not meet with immediate approval. When the famous Kneisel Quartet performed it in New York City in 1906, the critic for the *Tribune* found in it "about as much emotional nuance as warms a problem in algebra." This music, the reviewer added, was "a drastic dose of wormwood and asafoetida." In his opinion, it brought about what he, out of the depths of a supersensitive soul, called a "horripilation of nerves." The audience, he declared, had been tolerant.

Another New York critic remarked that Ravel "can make chords out of any notes that happen to be lying around."

Well, times change, and so do opinions. Today Ravel's *Quartet in F Major* is regarded as a masterpiece—a masterpiece in the matter of unity and coherence as well as in the art of writing

so skillfully for two violins, viola, and 'cello that often the effects are almost orchestral in character.

RECENT RECORDINGS

EDVARD HAGERUP GRIEG. *Lyric Pieces: Books I and II, Op.* 12 *and Op.* 38 *(Arietta, Waltz, Watchman's Song, Fairy Dance, Popular Melody, Norwegian Melody, Album Leaf, National Song—Berceuse, Popular Melody, Melodie, Halling, Hop Dance, Elegie, Waltz, Canon.* Menahem Pressler, pianist. —Sensitive performances of gems by the Norwegian composer whom Hans von Buelow called "the Chopin of the North." 33 1/3 rpm. M-G-M E3196.

KURT WEILL. *Concerto for Violin and Wind Orchestra, Op.* 12. Anahid Ajemian, violinist, with the M-G-M Wind Orchestra under Izler Solomon. ANTON WEBERN. *Four Pieces for Violin and Piano.* Maro and Anahid Ajemian, piano and violin. —Weill's concerto was written in 1924, but its American *premiere* did not take place until March, 1955. It is atonal in character. The harmonies are novel, original, and decidedly chromatic. In this work the composer's style of writing is completely different from what he did in such works as *The Threepenny Opera, Down in the Valley, Lost in the Stars, Knickerbocker Holiday,* and other compositions. Webern, who wrote his *Four Pieces for Violin and Piano, Op.* 7 in 1909, was an ardent disciple of the late Arnold Schoenberg. 33 1/3 rpm. M-G-M E3179.

ARNOLD SCHOENBERG. *Pierrot Lunaire: Melodrama for Recitation and Chamber Orchestra, Op.* 21. Alice Howland, speaker; Edward Steuermann, piano; Lois Schaefer, flute and piccolo; Donaly Lituchy, clarinet; David Kalina, bass clarinet; Robert Koff, violin and viola; Seymour Barab, 'cello. Arthur Winograd, conductor. —My hat is off to M-G-M for recording works one seldom has an opportunity to hear in the concert halls of our land. Schoenberg's *Pierrot Lunaire* is a most engrossing setting—for *Sprechstimme* and chamber orchestra—of poems by Albert Giraud as translated into German by Otto Erich Hartleben. 33 1/3 rpm. M-G-M E3202.

SERGEI PROKOFIEFF. *Sonata No.* 9, *in C Major, Op.* 103, and *Ten Pieces from the Ballet Cinderella, Op.* 97 *(Fairy Spring, Fairy Summer, Fairy Autumn, Fairy Winter, Grasshoppers and Dragonflies, Orientalia, Passepied, Capriccio, Bouree, Adagio).* Menahem Pressler, pianist. —Prokofieff's *Op.* 103, composed in the years 1945-1947, is not representative of the great Russian creator at his best. But even when Prokofieff was not at his best he was exceedingly good. I prefer the pieces from *Cinderella* to the *Sonata No.* 9. The composer himself transcribed them for the piano from the orchestral score. 33 1/3 rpm. M-G-M E3192.

PETER ILYICH TCHAIKOVSKY. *Concerto*

No. 1, in B Flat Minor, for Piano and Orchestra, Op. 23. Gina Bachauer, pianist, with the New London Orchestra under Alec Sherman. —An excellent wife-and-husband presentation of what is undoubtedly the most popular piano concerto ever written. 33 1/3 rpm. RCA Victor LM-1890.

THE SMILING BACH. *Bouree I and II,* from *Suite No. 1.* The RCA Victor Orchestra under Fritz Reiner. *Prelude No. 1, in C Major,* from *The Well-Tempered Clavier.* Wanda Landowska, harpsichord. *Zion hoert die Waechter singen,* from *Cantata No. 140.* The Robert Shaw Chorale under Robert Shaw. *Badinerie,* from *Suite No. 2. Jesu, Joy of Man's Desiring,* from *Cantata No. 147.* Leopold Stokowski and his symphony orchestra. *Air,* from *Suite No. 3.* The RCA Victor Orchestra under Reiner. *Gigue,* from *Suite No. 3.* The RCA Victor Orchestra under Reiner. *Lass uns, o hoechster Gott,* from *Cantata No. 41.* Eileen Farrell, soprano, and the Bach Aria Group under William Scheide. *Prelude No. 5, in D Major,* from *The Well-Tempered Clavier.* Wanda Landowska, harpsichord. *Allegro Assai,* from the *Brandenburg Concerto No. 2.* The Boston Symphony Orchestra under Serge Koussevitzky. *Sheep May Safely Graze.* Stokowski and his symphony orchestra. *Rejouissance,* from *Suite No. 4.* The RCA Victor Orchestra under Reiner. *Fugue No. 7, in E Flat Major,* from *The Well-Tempered Clavier.* Wanda Landowska, harpsichord. *Chorale Finale,* from *The Passion of Our Lord According to St. John.* The Robert Shaw Chorale, the Collegiate Chorale and the RCA Victor Orchestra under Robert Shaw. —This fine disc has made me exceedingly happy. It is a most effective counter-blast to those who say and think, in season and out of season, that the mighty Johann Sebastian Bach was a stuffed shirt and a sourpuss. Here the great master smiles in serenity, in rollicking fun, and in the joy that springs from faith. 33 1/3 rpm. RCA Victor LM-1877.

GEORGES ENESCO. *Sonata No. 3, in A Minor for Violin and Piano, Op. 25 ("In the Popular Roumanian Style").* LEOS JANACEK. *Sonata for Violin and Piano.* Rafael Druian, violin, and John Simms, piano. — Wonderful playing by the Russian-born concertmaster of the Minneapolis Symphony Orchestra and Arkansas-born John Simms. Superb recording. I like the earthiness, the fire, and the elemental power of the sonata by the late Georges Enesco, master-violinist and one of the greatest musicians of recent times. And I take great pleasure in the sonata by Janacek (1854-1928), the Moravian-Czech composer who has been called the Moussorgsky of Moravia. 33 1/3 rpm. Mercury MG-80001.

BELA BARTOK. *Sonata No. 2, for Violin and Piano.* MAURICE RAVEL. *Sonata for Violin and Piano.* Rafael Druian, violin, and John Simms, piano. —Those who read what I write about music and musicians know by this time that I regard Bartok, who died in 1945, as one of

the greatest composers of recent times. Ravel, as you have heard many times, was a past master of instrumental magic. I am sure you will like the second movement of his sonata—a *Blues.* The third movement—a *Perpetuum Mobile*—will literally make the blood dance in your veins. 33 1/3 rpm. Mercury MG-80000.

ROBERT SCHUMANN. *Sonata No.* 1, *in A Minor, for Violin and Piano, Op.* 105. JOHANNES BRAHMS. *Sonata No.* 2, *in A Major, for Violin and Piano, Op.* 100 (*"Thun"*). Rafael Druian, violin, and John Simms, piano. —Schumann's *Op.* 105 is by no means one of the German composer's finest works. Nevertheless, it is rich in beauty. Brahms's *Op.* 100 is sometimes called the *Prize Song Sonata* because at the beginning it reminds one of Walther's *Prize Song* in Richard Wagner's *Die Meistersinger.* Was this a quotation or a mere coincidence? Who knows? At all events, Brahms's *Op.* 100 is a masterpiece. 33 1/3 rpm. Mercury MG-80002.

LA DANZA! *Tango in D,* by Isaac Albeniz; *Siboney,* by Ernesto Lecuona; *Havanera,* from *Rhapsodie Espagnole,* by Maurice Ravel; *Tico Tico,* by Abreu; *Cielito Lindo,* a Mexican waltz of obscure origin; *Seguidillas,* by Albeniz; *Jarabe Tapatio* (the *Mexican Hat Dance*); *Espana Cani,* by Marquina; *Castillane,* from Le Cid, by Jules Massenet; *Spanish Dance,* from *La Vida Breve,* by Manuel de Falla; *La Danza,* from *La Boutique Fantasque,* by Gioacchino Rossini, orchestrated by Ottorino Respighi. The Hollywood Bowl Symphony Orchestra under Carmen Dragon. —I am sure that this superb recording will make the blood dance in your veins. Dragon is a good conductor. 33 1/3 rpm. Capitol P-8314.

SERGEI PROKOFIEFF. *Sonata in D Major, for Violin and Piano, Op.* 94. GEORG FRIDERIC HANDEL. *Sonata No.* 4, *in D Major, for Violin and Piano.* TOMMASO ANTONIO VITALI. *Chaconne.* Nathan Milstein, violin, and Artur Balsam, piano. —Wonderful writing. Wonderful playing. 33 1/3 rpm. Capitol P-8315.

RICHARD RODGERS AND OSCAR HAMMERSTEIN II. *Oklahoma!* From the motion-picture sound track. You hear the following selections: *Overture; Oh, What a Beautiful Mornin'; The Surrey with the Fringe on Top; Kansas City; I Cain't Say No; Many a New Day; People Will Say We're in Love; Poor Jud is Dead; Out of My Dreams; The Farmer and the Cowman; All er Nothin'; Oklahoma!* Here is the cast: Gordon MacRae, as Curly; Shirley Jones, as Laurey; Gloria Grahame, as Ado Annie; Charlotte Greenwood, as Aunt Eller; Gene Nelson, as Will Parker; James Whitmore, as Andrew Carnes; Jay C. Flippen, as Ike Skidmore; Rod Stieger, as Jud Fry. The orchestra and the chorus are conducted by Jay Blackton. —*Oklahoma!* now belongs to American folk lore. This fine recording is bound to be a best seller. 33 1/3 rpm. Capitol SAO-595.

THE NEW BOOKS

Unsigned reviews are by the Editors

RELIGION

THE SWORD AND THE CROSS

By Robert M. Grant (Macmillan, $2.75)

The topic to which the author addresses himself relates to the persecution of the Christians in the Roman Empire during the first three centuries of our era. The opening sentences of the book set the stage by asking, "Why did the Roman government persecute Christianity and other foreign religions? Why did it persecute them intermittently rather than constantly?" The discussion leads inevitably to the third question, "Why did the sword fail in its conflict with the cross?"

In the course of his study Robert Grant comes up with some very interesting material about the Roman state religion, the various foreign religions that sought recognition, the intermittent nature of the persecutions, their comparatively small toll, and other points.

His answer finally boils down to this: Although "Christians were first persecuted because some of them were in fact hostile to the state," (page 130) "apparently the Roman understanding of Christianity was so limited and so bound up with precedent that simple ignorance was one of the chief causes of persecution. .... There was a double failure of communication. Rome could not express her aims in Christian terms, and Christians could not express their aims in Roman terms. The solution was reached only through the use of sword against the cross." (page 121).

While there will be difference of opinion on the ultimate cause of the conflict and whether it could have been avoided, if the Christian had seen earlier than they did the possibility of being loyal citizens, there is no doubt that the author has successfully undermined some popular misconceptions and has been very helpful toward seeing the conflict between Christianity and the Roman government in a good perspective.

ALFRED O. FUERBRINGER

OUR HEARTS REJOICE

Compiled and edited by John E. Meyer (Wartburg Press, $2.00)

Wartburg Press is to be commended for the publication of a devotional manual for Lutheran communicants. Knowing what happens eventually to most books, namely, consignment to the shelf or the second-hand bookstore, this one boldly asks to be a com-

panion through life, filling a need that never ends.

Its twenty-four chapters treat the subject of attendance at the Lord's Table under three headings: A Searching Preparation, A Joyful Reception, and a Dedicated Departure.

Its twenty-four authors have proved by their work that they were not only in hearty accord with the book's purpose, but also able and anxious to make their contribution. A majority of the authors are from the American Lutheran Church, but the other larger Lutheran bodies are also represented, the Lutheran Church - Missouri Synod by three contributors.

H. L. STEINBAUER

JESUS AND THE FIRST THREE GOSPELS

By Walter E. Bundy. (Harvard, $7.50)

This book, subtitled "An Introduction to the Synoptic Tradition," is a critical inquiry into the possible origin of every unit of narration, discourse and editorial comment in the Synoptic Gospels. Dr. Bunday finds that in reshaping the traditions of the Church Mark is a dogmatist and dramatist, Matthew a churchman and catechist, Luke an apologist and propagandist. The historical Jesus behind these writings was an enlightened Rabbi, "genuinely human, typically Jewish, and exclusively religious."

It is to be regretted that Dr. Bundy did not include more extensive summaries of his own views on the composition of the Gospels and on the person of the historical Jesus. On the other hand, one of the merits of the book is the profuse documentation based on almost all the significant works produced in English, German and French on the Synoptic Gospels. Works of a more conservative nature have, however, been totally neglected. Even the books of C. H. Dodd (who with all his radical techniques has come to opposite conclusions on some very crucial points) have been passed by.

It must be emphasized again that when such critics as Dr. Bundy tell us that it is "inconveivable" that Jesus ever claimed to be the Son of Man, they are operating more on philosophical presupposition than on strictly scientific criticism of the Gospel tradition.

WILLIAM SCHOEDEL

THE NEW BEING

By Paul Tillich (Scribner's, $2.75)

Paul Tillich's second book of sermons is a substantial contribution to his theological work. Many people may find his theology accessible or meaningful to them via these twenty-four sermons or short addresses. In a sense they are an exercise in communication: the basic categories of his philosophical theology, such as the "New Being" or "New Creation," underlie the sermons, but a sort of conversational style and directness of presentation easily belies remarkable insight and depth of comprehension.

One quality not always emphasized in connection with Tillich's theology stands out in his sermons. It is his keen awareness of psychological

wounds, his relating the healing of the New Being to the hostilities, anxieties, and uncertainties revealed by depth psychology. But many topics are treated, for example, the Golden Rule, the meaning of joy, prayer. Here, as in other of Tillich's books, one misses the uniquely-historical, concrete character of the Biblical records. One questions the measure of aloofness to many of the workaday problems of the churches and their pastors. One may even question whether these addresses on "prophetic" religion to its cultured despisers will be enough to jolt or attract them along the way to a vital Christian life. But one may not refuse to learn from what Tillich has to say.

BAPTISM AND ITS RELATION TO LUTHERAN EVANGELISM

By Oscar A. Anderson (Augsburg, $ .60)

In this paper-bound essay, originally delivered as a series of Seminary Convocation lectures, the Rev. Mr. Anderson proves that there is not only a great deal to be understood and said about Baptism, but also much that can be accomplished through this gift of God, both in the individual life and as an inseparable companion of the Gospel in Lutheran evangelism. "Evangelizing cannot ignore baptism any more than it can ignore the preached word."

Its 33 pages do not claim to be an exhaustive study, and the Preface modestly offers the essay as an excellent introduction to an important subject. The author draws a few daring conclusions, for example, that there should be "no baptism for children from pagan homes," and that we had better look again at the age level at which we ask children to confirm the relationship to the Savior.

H. L. STEINBAUER

MARK'S WITNESS TO JESUS CHRIST

By Edward Lohse (Association Press, $1.25)

As one in the series of the *World Christian Books* this volume is designed to aid the ordinary reader both to *accept* and to *understand* the witness of the Christian Church to Jesus Christ. The reader is confronted with Mark's central dogma that Jesus is the Messiah, but a Messiah whose role is reinterpreted in terms of the Suffering Servant of Isaiah 53; this Messianic dignity of Jesus is revealed by his acts, his message, his death and resurrection. At the same time, a simple outline of modern scholarly techniques is introduced to help the reader understand how the Gospel of Mark grew out of both the form and content of early Christian preaching.

Those who are acquainted with the ponderous nature of much of German scholarship will be delighted to find in this book a clear and concise popularization of some of the finest Biblical scholarship of the German theologians. Dr. Lohse, though well acquainted with the techniques of modern critical study, employs them only to lay open more clearly the message of Mark's Gospel. His tone is essentially conservative and evangelical throughout.

The translation into English by

Bishop Stephen Neill well matches the clarity and simplicity of the whole presentation.

WILLIAM SCHOEDEL

HINGES OF DESTINY

By Ralph W. Loew (Muhlenberg Press, $2.75)

This is a book of sermons which seem to have been delivered during one or more Lenten seasons by one of the foremost preachers of the United Lutheran Church in America. When one thinks of sermons, one thinks also of churches and pulpits with occupants and pews with families of worshippers, including children who should not be left out of consideration. But these are sermons which make one think of an armchair and an undisturbed time for study. They will be best read with diligent effort, then thought about after the book is closed—a procedure which an earnest and mature reader will find more than a little rewarding.

The shadow of the Cross, which is so often missing in sermons—even Lenten sermons—that go to the typesetting room, is not missing here. A highlight of the collection is a series of meditations on the Seven Words of Jesus which made even a day in August seem like Good Friday.

H. L. STEINBAUER

THE RELEVANCE OF APOCALYPTIC

By H. H. Rowley (Harper, $2.75)

H. H. Rowley, a noted British scholar, has attempted in this little book both to outline and to point out the relevance of the apocalyptic literature from Daniel to the Revelation. It consists of four lectures. The first sketches the movements which led to the rise of apocalyptic literature and the outstanding characteristics of that literature. The second and third outline the contents and leading ideas book by book. The last lecture attempts to extract the more lasting and fundamental beliefs which lie behind apocalyptic literature and which make it possible to include the apocalyptists—particularly the writers of Daniel and the revelation—in the line of the great prophets of the Old Testament.

The book is an excellent outline of material which is difficult to obtain and, therefore, often very unfamiliar. It serves well as background to such New Testament figures as Belial, the Antichrist, Satan and the Messiah. The bearing of apocalyptic ideas on the message of Jesus is also explored and forms a good defense of much of the traditional eschatology of the Christian Church. The "refining" of apocalyptic theology in the last lecture amounts to distortion at times and often leaves us with greater respect for Dr. Rowley's theology than that of the apocalyptists.

WILLIAM SCHOEDEL

GENERAL

THOUGHT, ACTION AND PASSION

By Richard McKeon (University of Chicago Press, $5.00)

Richard McKeon is a much revered professor of philosophy and a mentor

of the humanities program at the University of Chicago, as well as a leading member of UNESCO and an emissary of the state department to the learned in many countries. The four essays brought together in this volume, together with an Introduction which traces the schema to be illustrated by the careers of the "themes" and "techniques" treated in the essays, are helpful in disclosing what Professor McKeon is up to in philosophy and what many more philosophers might quite profitably be doing.

The first three essays explore relationships between poetry, philosophy, and history, by examining a treatment by each technique of a theme appropriate to one of the others. The first essay examines a philosophic treatment of the poetic theme of "love" in Plato's *Symposium,* and exhibits the transformations of subject matter and of method in subsequent discussions of this theme. The second essay examines historical treatments of the philosophic theme of "truth" in the separate manners in which Plato and Aristotle used their predecessors, and exhibits the variety of ways in which the historical task may be taken up in any age. The third essay examines a rhetorical treatment of the theme of "freedom" in Pericles' Funeral Oration, for the historical purpose of exhibiting the ideals held in Athenian thought against the background of causes which led to the tragic action of war with Sparta (with moving analogies to present ideals and actions).

The last essay, "Imitation and Poetry," is published here for the first time and is almost twice the length of the other three combined. It presents a fascinating disciplinary or "problematic" history of the shifting meanings and functions assumed by the concept "imitation" in discussions of art, not only in different periods which fasten successively on objects, mind, and language, but in different philosophies within the same period distinguished by their separate methods. McKeon distinguishes four varieties of philosophic method, which he designates by the increasingly familiar terms: "dialectical," "problematical," "operational," and "logistic."

These essays both insist upon a need and develop a technique for reading individual philosophies in their own terms, namely through an identification of their particular methods. The philosophic foundations of controversies in the special disciplines are exposed, and a way is opened toward communication among the disputants through translation of common concerns from philosophy to philosophy or through agreement upon common action. The history of philosophy becomes relevant for present philosophic tasks through its presentation of separate treatments of problems in which different aspects were taken as central, all of which must be considered in any adequate new discussion. Progress becomes possible in philosophy as we learn to stand not on the corpses but on the shoulders of the ancients.

Such a technique might seem of particular interest and importance to evangelical thinkers whose community

depends not merely on the development of a single theology and philosophy, but on learning to live together with a number of separate systems. These result from distinctive selections of "philosophic" methods which are not altogether determined by "faith" or "revelation." Indeed, these and other wandering theological concepts provide fruitful topics for similar disciplinary histories by Christian philosophers.

A bright jacket informs the purchaser that this book is for the "ordinary reader." It may be so; but particularly if he has done an extraordinary amount of reading. The reviewer recalls telling Professor McKeon that his wife was so taken by the title *Thought, Action and Passion* that she had placed the volume in the headboard above their bed. Had she read it? McKeon wanted to know. There was some evidence that she had. One morning she had looked up from her coffee to ask demurely: "And who exactly is the 'ordinary reader'?"

The answer is that he could be almost anyone, anywhere. Yet one of the few places where he could have been seen for sure was at the seventieth birthday party of Thomas Mann, enjoying himself immensely through McKeon's after-dinner speech, which is reproduced in the Appendix of this book.

RICHARD LUECKE

THE BENT WORLD

By J. V. Langmead Casserley (Oxford University Press, $4.00)

This book, subtitled "A Christian Examination of East-West Tensions," is an extraordinary treatment of a familiar subject. As the title suggests Dr. Casserly does not agree with the prophets of doom who write despairingly of a *broken* world. He is only willing to concede that it is a *bent* world troubled by serious conflicts. Every prophet, he avers, should proclaim a message of hope as well as one of judgment.

His plaintive cry is that too often the answer to the challenge of Marxism is attempted "by Western thinkers who represent our civilization only in its humanistic and secularized phase and who are almost as much estranged from its Christian roots and its Christian values as the Marxists themselves." (p. 12).

In carefully analyzing the teachings of Karl Marx he contends that it is inaccurate to refer to him philosophically as a "materialist." At least he is convinced that "Dewey and many of the pragmatists are quite as materialistic as Marx himself." (p. 25) Moreover, there is a danger in overstressing our denunciation of materialism. It is a perversion of Christianity to ignore and neglect the importance of material realities. The author reasserts the no longer novel dictum: "Marxism is a Christian heresy rather than a system of downright unbelief." (p. 35).

The bulk of the book is devoted to a penetrating critique of Western civilization. Among the characteristics of the West which he deplores are: the deification of democracy, the obsession with technics and economics, the nationalistic schisms, our divorc-

ing society, and the widespread instability of family life. He doubts our ability to cope with our opposition as long as we continue to resemble so much that which we pretend to reject. The West is not too different from the East in theory and practice. "Both are profoundly secular in spirit; both are willing to rely, in almost idolatrous fashion, on technical progress rather than spiritual insight; both are in one way or another inimical to the basic social institution of the family; neither is entirely lacking in virtue on the one hand, or free from sin on the other hand." (pp. 272. 273). He perceives a possible reconciliation between the divergent societies in fusing the highest values of each. While our Western tradition has excelled in reminding men of the preciousness of personality and individual freedom, the new Eastern civilization has arisen to show us the equal importance of collectivism and community life.

Without detracting from the acknowledged merit of this comparative study it strikes us that the author has overexerted himself in endeavoring to establish a balance sheet between the good and evil components entering into Eastern and Western civilizations. Even after we have confessed the sins of capitalism and the failures of the Christian Church in Europe and America we would still maintain that there is a diabolical strain in the ideology which dominates the East from which the West has still been largely preserved.

There are also minor points which one might question. Is it perhaps an Anglican bias that tries to read democratic procedures into the Episcopal system of church government? (p. 98) Is it really demonstrable that "the idea of holy virginity is indispensable to the idea of holy matrimony?" (p. 217). Is it not an oversimplification to conclude that "the conflicts we are now witnessing on a world scale are in essence a continuation of the Parisian conflicts of 1848 and 1870?" (p. 250). Is it possible to wage war without hate? (p. 266).

But there is much to be commended in this book. In view of the popular tendency to identify the two we appreciated the sharp distinction drawn between democracy and Christianity. We found resource material for a Labor Day sermon in Dr. Casserley's digression on the "Christian doctrine of work." (pp. 140-155). Among the terms which are adroitly re-defined we noted this one: "The proletarian is not simply a man without property... nor is he simply a man without a vote...more fundamentally he is a man without a civilization." (p. 160)

RALPH L. MOELLERING

THE OPPRESSION OF PROTESTANTS IN SPAIN

By Jacques Delpech (Beacon Press, $2.00)

Admirers of the Franco regime, who have been inclined to disparage accounts of extreme Roman authoritarianism, and have accepted uncritically Spain's assurances of religious toleration, should be advised to read this terse little volume carefully. The tone is dispassionate and the documenta-

tion is thorough. The author is aware of the existing situation from first hand experience.

An introductory chapter by John A. Mackay of Princeton Theological Seminary argues that there is a "quest for freedom" in modern Spain which has its roots in the reformers and mystic saints who appeared in the Iberian peninsula in the Sixteenth Century.

Although the constitution of 1945 announces that "no one shall be disturbed because of his religious beliefs" this provision must be interpreted and carried out in accord with the insistent claim that Spain is a Catholic nation which can only attain its manifest destiny if an absolutist government combines with an absolutist church to control the total life of the people. Even the limited extent to which Protestants are tolerated is a concession which is granted, not a right to be demanded.

Many Protestant places of worship that existed before the Civil War have not received permission to reopen. Even when Protestants are allowed to hold services in a chapel they are forbidden to advertise their religious activity in any way. Incidents in which direct attacks occur to intimidate dissenters from the Established Church are not uncommon. The evidence adduced by Jacques Delpech even demonstrates that these acts of violence are not always discountenanced by the official church. Perhaps most startling are the stories relating the mistreatment of individuals who have been discriminated against in business and professional life, and the instances in which converts to Protestantism have been compelled to receive a Catholic burial. The manifold restrictions which hamper the work of Spanish Protestants cause one to marvel at their persistence and heroism.

It is encouraging to read of the sympathy expressed for the persecuted minority in other parts of Catholic Europe and by American Catholic publications. But it is depressingly significant to observe that Rome has given its official backing to the position of the Spanish hierarchy.

RALPH L. MOELLERING

NOW IS THE TIME

By Lillian Smith (Viking, $2.00; Dell Publishing Company pocket edition, $ .25)

This little book was written by one whose roots are deep in the Southland tradition. When reading *Now is the Time,* as well as *Strange Fruit* and *Killers of the Dream,* all from the pen of Lillian Smith, one must be impressed with her love and concern for all people, but primarily for those with whom she is identified—Southern Caucasians. The book has been written for her own people. They cannot say in this instance: "Another case of d--- Yankee interference." If they are honest, they should read her book. It will help them to understand what racial segregation really is.

Now is the Time was written in 1954, shortly after and as a result of the May 17th decision of the U.S. Supreme Court which declared segregation in public grade schools unconstitutional. Miss Smith knows segrega-

tion, not from the reading of technical treatises in sociology but from the baneful influence it exercises on the personalities of people as she witnessed it from childhood. She traces the origin, development, and use of racial segregation in the South to the present time. She reveals it as the tool and the whip of Southern demagogues used by them to get votes and to perpetuate the unscientific philosophy of Caucasian superiority.

A good book for these times, for Northerners as well as Southerners.

ANDREW SCHULZE

THE DEVIL'S PRETTY DAUGHTER AND OTHER OZARK FOLK TALES

By Vance Randolph, with notes by Herbert Halpert (Columbia University Press, $3.75)

"The farm boy just grinned. 'My pappy always done it this way,' says he, 'and so did grandpappy before him. What's good enough for them is good enough for me.' And then the farm boy rode on, but he kept a-thinking about what the fellow said."

This new book will keep the reader thinking about similar stories for quite a while.

When Vance Randolph published *Who Blowed Up the Church House and other Ozark Folk Tales* (see my review in *CRESSET* for April 1953) he started a pattern in print that is here continued. These 91 brief tales, too short for coherent summary in this place, are mostly for an adult audience or reader. Naturally they reflect a universal kind of experience or desire, but their local emphasis achieved by the use of native details is their real charm.

A volume of this kind is a convenient introduction to a particular area's sub-culture. Why? Because it is actually the anecdotes which people repeat that will indicate what they believe or ridicule, praise or condemn. The Notes, therefore, will not only delight the source-hunter or parallels-investigator, but to the discerning reader they become as valuable as the main portion itself, namely by personalizing the factual side of such material. The episodes here mentioned about the tale-tellers do often equal in their interest the story itself, as one discovers that there is indeed much folklore about these folktales. Thereby we learn, also, that the savor and richness of this and similar collections stem from a dependence upon oral tradition which appears to be blighted by the advent of literacy. It seems to me that both the collector and the commentator are needlessly nostalgic about an art form that is only supposedly dying. Fortunately, however, as the Introduction says, "There is still plenty of time, in the backwoods, to sing ballads and tell tales."

HERBERT H. UMBACH

A Minority Report

By VICTOR F. HOFFMANN

Intellectual Isolation

In *Red Brick University,* Bruce Truscot (pseudonym) has defined a university as follows: "Imagine a group of men, in any age, *retiring from the life of the world,* forming a society for the pursuit of truth, laying down and voluntarily embracing such discipline as is necessary to that purpose and making provision that whatever they find shall be handed on to others after their deaths. They pool their material resources; build a house; collect books; and plan their corporate studies. This, in its simplest form, is the true idea of a university." This emphasizes the ivory-tower complex of pure science and intellectual endeavors.

But Bruce Truscot goes on to say: "But to do all this is not sufficient for them. Not content with discovering and leaving dissemination to others, they want to disseminate too. And, not content with doing this by means of books, they want to do it *through living channels.* So they seek contact with others, especially with the young, who are like-minded with themselves, and train them, first and foremost, to be discoverers of fresh knowledge-i.e., researchers and secondarily, to be diffusers of the knowledge which they give them as part of their self-imposed task. And, as the effectiveness of a teaching inspired by such high ideals becomes manifest, more and more come to them to be taught — including many who have not the ambition, nor perhaps the capacity, to embrace re-

search as a vocation, but who value, and desire, what we term 'the hall-mark of a university career'."

This writer prefers (why he prefers this, he cannot say) a university and university professors who wish to disseminate and who desire contact with others. The idea of an ivory tower and pure science university seems foreign. It does matter whether the results of science lead to atomic war or to atomic health and peace-time power. It seems ethically right that researchers and teachers consider the results of their thinking and research. It seems ethically right that researchers and teachers do their work in terms of contacts and dissemination.

There is an additional side. Pure science, conducted with nary an eye to relevance, may be conducive to growing inward. To this writer, there does not seem to be much point in a scholar communicating *only* to his few colleagues by means of essays and journal articles. At the very least, teachers and researchers must communicate to students and embryonic scholars. This requires contact work and dissemination. In short, the teachers and researchers are to be *relevant*.

The University and The Community

In line with this thinking, the university and the members of the academic community are to be orientated into their surrounding communities. In *The College and The Community,* Baker Brownell (professor of philosophy at Northwestern University) comments rather extensively on some of the failures of the American system of higher education. On his list of failures, he includes the university's prevalent disregard of the community. He says in various places: "A. . .mark of failure of the college is its use as an avenue of escape from the home community. . .Instead of helping to enrich small communities and to stabilize them, the college in general serves as a channel whereby youth and wealth are drained away. . .The colleges train their students for an individual-centered career, not for a community-centered or family-centered career. . .When this community is dissolved, human life breaks down biologically, morally, even intellectually, and human education becomes futile. College education is one of the erosive forces that cause our small communities to wash away under our feet."

At Earlham College, Richmond, Indiana, the administrators of the school have consciously established their curriculum on a town-gown basis. Consciously, Earlham College has adapted its curriculum and its extra-curricular activities to the creation of good relations and solid cooperation with their community. In the area of political science teaching, the Citizenship Clearing House program is designed to keep the political science major in practical politics and in his community. In the state of Indiana, the Citizenship Clearing House program (under the direction of Dr. Wilder of Wabash College) has been conducted for a number of years with nearly all of the political science departments in the state cooperating. One notices too that more and more college professors are running for office and are taking part in the affairs of the community. At Valparaiso, Indiana, the department of geography of Valparaiso University is in considerable measure responsible for an efficient zoning and planning commission. In this same community, several members of the university faculty cooperated with members of the larger community in creating and maintaining programs and projects of a cultural nature. How, for example, can political science be taught without practical insights into the marketplace? How can a university religion or philosophy course be taught without considerable experience with man as he is in the arena of day-by-day living? The teacher of English composition, grammar, short stories, and the novel does not seem to be quite qualified to teach in these areas without the insights and experience of one who himself has w r i t t e n compositions, short stories, and novels—and who continues to do so.

An intellectual who has been called an egg-head often deserves the title (and often does not) because he has withdrawn to a considerable degree from human associations and from places where decisions have to be made. Teaching with a knowledge and understanding of the decisions and the pressures of decisions that *must* be made by people in the social complexes illuminates the teaching process with the cosmopolitan human understanding—and sympathy. Withdrawal is easier than involvement.

Communication

At the end of the 1955 summer—after a rather strenuous Ph. D. program—the writer of this

column hid his Roosevelt dimes and headed for one hundred degree plus temperatures in Nebraska and got accustomed again —as one of my colleagues suggested—to going barefoot. During his stay in Nebraska, he spent some time with a brick-laying gang. It was interesting and hot work.

To me the chief point of interest consisted in our attempts at communication. Conversations got around to asking, "What's your business, kiddo?" With a good deal of pride, the columnist remarked that he was a Ph. D. with a specialty in political philosophy who was almost done with that business of life. "You gotta write something, don't you, before you get that sheepskin?" I was in a hurry to explain that I was writing on some aspect of the theoretical concepts and ethical assumptions of political science. "Come again, kiddo?" I tried to explain as simply as I could the importance of group theory, symbolic logic, the theory of games, etc., in a language which seemed simple enough. To which the "kiddo" kid replied, "Good, we'll have it for breakfast tomorrow!" Though all of them showed considerable respect for my aspirations, it was clear that I had not been clear. I should be able to clarify my concepts.

On the other hand, these bricklayers had a jargon all their own. *Mud* is a cement mixture that we used of about seventeen parts sand to about seventy pounds of cement. In addition, I had to recognize sixteen corner blocks, fourteen blocks, slab, "knock it off", and "hand me a common". "Hey" meant sixty different things. There was also a certain amount of earthy vocabulary I had lost track of. This is not to say that there is not an earthy jargon among the intellectuals.

Those three weeks in Nebraska contributed to my understanding of the teaching process. Brownell can be quoted again: "But education in little places is more than stones and courses. It is a philosophy and a conviction of sin. It involves a vision of new techniques and instruments, and a respect for the little place. It is a love of human beings in their communities, and a belief above all in their importance."

THE MOTION PICTURE

By Anne Hansen

It was a hot day in early August. The temperature had climbed to a torrid ninety-five, the humidity registered a stifling ninety, and the sun was beating down with relentless intensity. But in spite of adverse weather conditions the queue which began at the box office reached to the corner and halfway down the next block. Patiently I took my place at the very end of the slow-moving line. Twenty-five weary minutes later I finally stepped into the welcome coolness of the air-conditioned theater.

You may well ask why anyone in his right mind would brave the rigors of a hot day merely to go to a motion-picture theater. Some may have done so because they wished to spend a few hours in relative comfort. But I am sure that by far the greater part of the capacity audience came solely because they were eager to see Walt Disney's new feature-length cartoon *Lady and the Tramp* (Walt Disney, Buena Vista). My friend the ticket-taker told me that for four days in a row the theater had been filled to capacity for each presentation.

In recent months Mr. Disney's popular TV program *Disneyland* has been advertising *Lady and the Tramp* in a manner which our ten-year-old Karen described as being "just enough to tantalize you and to make you want to see it." Highlights from the film, presented in an excellent recording by RCA Victor, increased the interest and suspense. I know that while our small visitors were with us we heard this recording at least once each day.

It would not be truthful to say that it is either restful or relaxing to see any picture in the company of hundreds of excited youngsters. Children are usually noisy; they bob up, down, and sideways; and they make endless trips to the refreshment stands and to—you know where. Nevertheless, it is always both interesting and stimulating to be part of such an audience. Children express their reactions to what they see and hear. They suffer audibly when their heroes suffer;

they groan and shriek when these same heroes seem to be in danger. All heroic actions are applauded with vigor and enthusiasm.

The audience assembled for *Lady and the Tramp* did all these things. They loved and applauded Lady, Tramp, and other sympathetic characters. They scorned and disliked Aunt Sarah, the Siamese cats, the dog catcher, and the villainous rat. They shrieked and groaned when Lady, Tramp, and the baby were in danger. Yes, *Lady and the Tramp* scored an overwhelming triumph with the small fry.

It seems to me, however, that adults will find the film less entertaining than many of Mr. Disney's earlier releases—either the feature-length cartoons or the "live" productions. For me at least none of the characterizations had the freshness, the charm, the appeal, or the originality of, say, a Mickey Mouse or a Donald Duck.

The first release in what promises to be an engrossing new series of short films titled *Peoples and Places* make a fine companion piece for *Lady and the Tramp*. *Switzerland* (Walt Disney, Buena Vista), photographed in superb technicolor, portrays not only the great natural beauty of the tiny republic which nestles on the slopes and in the valleys of the forbidding Alps but depicts the Swiss people and many of their age-old customs and costumes as well.

Hollis Alpert, motion picture critic for *The Saturday Review*, recently observed that the legitimate theater seldom "has more than mild entertainment to offer us these days; it has little or no profundity. To intrigue the audience left to it the theater must perforce go in for sensationalism, sex farces, and near-nudity." A study of the plays that have been smash hits on Broadway in recent years gives support to Mr. Alpert's contention.

A little more than five years ago I saw Henry Fonda in *Mr. Roberts*, the Thomas Heggen-Joshua Logan stage play which had a phenomenally long run on Broadway. Since I had read Mr. Heggen's book—from which the play is derived—plot and characters were not new to me. What was new was the deliberate overemphasis on profanity and smutty dialogue. Much of this profanity and many of the baudy lines have been deleted from the film version released a short time ago.

Mr. Roberts (Warners, CinemaScope, John Ford and Mervyn Le Roy) is sure to be a big

money-maker. Magnificent Warner Color photography has caught the sweep and the majesty of the wide Pacific. The cast is top-notch, and many of the comedy sequences are hilariously funny. The expanded film version perforce lacks the straightforwardness, the taut economy, and the intimacy of the original stage production. Henry Fonda again plays the title role with outstanding success. He is ably supported by James Cagney, William Powell, and Jack Lemmon.

A little more than a year ago almost everyone read—and talked about—the late Morton Thompson's novel *Not As a Stranger.* Even today this book is still high on best-seller lists all over the country. It seems to me that *Not As a Stranger* owes its success to the wealth of medical lore and clinical detail woven into the story of ambitious Lucas Marsh rather than to any outstanding literary merit. The screen version, too, leans heavily on the drama and the suspense of the hospital room and the surgery.

Not As a Stranger (Stanley Kramer; United Artists) deals with only a small portion of the book. And even that small portion has been changed. For me at least the film falls far short of the high standard of excellence one has come to expect in a Stanley Kramer production. And one must speak out against the distasteful and wholly unnecessary sequences in which four-footed actors are used to symbolize the action of the human characters. Incidentally, I wonder how these scenes ever got past any censorship board. Robert Mitchum's deadpan portrayal of the hero, Lucas Marsh, makes it difficult to catch his alleged "dedication" to the art of healing. Olivia de Havilland is not at her best as the long-suffering Kristine. Frank Sinatra is excellent as the wisecracking roommate. Broderick Crawford and Charles Bickford, both veteran actors, display sterling artistry in important supporting roles.

Our little Cinema theater continues to attract small but appreciative audiences. Recent showings include a truly magnificent production of Shakespeare's *Romeo and Juliet* (United Artists, Renato Castellini), a delightful English comedy titled *The Belles of St. Trinian,* a far less successful English comedy called *The Adventures of Sadie,* and a re-issue of the great Garbo's *Camille* (M-G-M).

Two undistinguished crime-and-violence thrillers have one thing in common: fascinating

and colorful locales. *House of Bamboo* (20th Century-Fox, Samuel Fuller) was filmed in Tokyo in superb CinemaScope De Luxe Color photography. *A Prize of Gold* (Columbia) has its setting in postwar Germany.

In 1804 Captain Meriwether Lewis and William Clark set out on the history-making journey which is known as the Lewis and Clark Expedition. *The Far Horizons* (Paramount, Rudolph Mate) retraces the route traveled by the intrepid trail-blazers. Unfortunately, the script is weak, and historical facts have been bypassed in favor of pure Hollywood hokum.

Moonfleet (M-G-M, CinemaScope, Fritz Lang) goes back to eighteenth-century England for a swashbuckling, richly colored tale of adventure. This is a well-made and beautifully mounted picture. Stewart Granger is excellent in the role of the gentleman smuggler. Jon Whiteley, the English boy whom you may remember for his fine work in *The Little Kidnappers,* again gives a natural and appealing performance.

The Purple Mask (Universal-International, Bruce Humberstone) obviously borrows its cloak-and-dagger plot from the well-known story *The Scarlet Pimpernel.* This is reasonably entertaining melodrama.

Jeff Chandler and Jane Russell are co-starred in *Foxfire* (Universal-International, Joseph Pevney), a commonplace tale written especially for the screen by Anya Seton.

The heroic defenders of Dienbienphu are deserving of a far better tribute than that which is paid them in *Jump into Hell* (Warners, David Butler).

You're Never So Young (Paramount) makes it obvious that the effectiveness of the crazy antics of Dean Martin and Jerry Lewis has worn thin because of endless repetition.

The Editor's Lamp

PROBLEMS

CONTRIBUTORS

FINAL NOTES

With this issue, we complete volume 18. We are grateful for the continuing support of those who have seen what we are trying to do and have not been too harsh in judging our failures to achieve what we have tried to achieve in these monthly commentaries on public affairs, literature, and the arts.

The CRESSET came into being as a voice attempting to reach through to a generation which found God irrelevant to the life and activities of the "real world." Through the years, our task has changed as the thinking of our people has changed. The America of our day has become, like the Athens of St. Paul's day, "too religious." The danger to men's souls has, in the process, become greater. Those who are without God may, under stress, be driven to seek and find Him. Those who have found a kind of peace in a god of their own making must first be persuaded that their god is an idol.

For the immediate future, then, we conceive it to be our task to expose this American tribal god for what he is, an idol of our own making, formed in our own image, and designed to serve us rather than to direct us. In the process of driving him out, we must be careful not to wantonly attack those things in our national life which are essentially good but which have been perverted by their attachment to him. Political leaders highly sensitive to moral considerations are good; self-righteous prigs are not. Public education as a device for ensuring a literate citizenry is good; public education as a device for creating and indoctrinating a national myth is not. Capitalism defined as an economic system designed to reward risk, industry, and thrift, is good; capitalism as a gloss for selfishness, however enlightened, is not.

Nothing would relieve us more than to be permitted to turn this job over to men better equipped than we are to do it. We are not presumptuous enough to suppose that we have just what it takes to wrestle with principalities and powers and the rulers of the darkness of this world. In the absence of any replacements, though, we have to carry on as best we can. We need, and will be truly grateful for, whatever support we receive.