SEARCHING FOR AN ETHICAL BUSINESS SYSTEM
ST. BRENDAN WITH THE BIRDS
THE NEWNESS OF EASTER
PLAYGROUND PIPE DREAM
THE WORK OF SADAO WATANABE
DEEPER INTO ROOTS
MORE FROM MY ZÜRICH DIARY
FOUR FOLK TALES
THE LOSS

ALBERT G. HUEGLI, Publisher
KENNETH F. KORBY, Editor

Departmental Editors
Richard H.W. Brauer, Visual Arts; Design Advisor
John C. Gienapp, Science and Technology
Richard H. Luecke, The City
Gail Elfrig, General Books Reviews
Theodore Jungkuntz, Religious Books Reviews
Joseph F. McCall, Recordings
Jill Baumgaertner, Poetry Consultant
Dorothy Czamanske, Editorial Assistant

Contributors
Walter Sorell, Theater
Albert Trost, Politics
James A. Nuechterlein, Politics
Patricia Winchell, Student Intern

Editorial Board
Jack A. Hiller, Walter E. Keller, Carl H. Krekeler,
Dale G. Lasky, Dolores Ruosch,
John Strietelmeier, Sue Wienhorst

Business Managers
Wilbur H. Hutchins, Finance
JoAnna Truemper, Administration and Circulation

THE CRESSET is published monthly except July and August by
the Valparaiso University Press, Valparaiso, Indiana 46383, as
a forum for scholarly writing and informed opinion. The views
expressed herein are those of the writers and do not neces-
sarily reflect the preponderance of opinion of Valparaiso Uni-
versity or within the editorial board. Manuscripts should be
addressed to the Editor and accompanied by return postage.
Letters to the editor for publication are subject to editing for
brevity. The Book Review Index lists Cresset reviews. Second
class postage paid at Valparaiso, Indiana. Subscription rates:
one year—$3.00; two years—$5.50; single copy—35 cents.
Student rates, per year—$1.00; single copy—15 cents. Entire
contents copyrighted 1977 by the Valparaiso University Press,
without whose written permission reproduction in whole or in
part for any purpose whatsoever is expressly forbidden.

ABOVE: Forms in certain of Watanabe's images are reminiscent of Japanese
family crests like these. The crests, or mons, are derived from ancient
textile patterns.

Stephen Korinko.
SEARCHING FOR AN ETHICAL BUSINESS SYSTEM

IT MAY APPEAR A BIT PRESUMPTUOUS TO try to sketch in bold strokes the evolution of values underlying American business practice when pluralism in our society provides us a complex and everchanging mix of ethical bases for human action. America’s Bicentennial year called attention not only to our national heritage but also to the changing values in our society and their consequences for our third century. This interest in rediscovering our roots, coupled with the current uneasiness about potential changes in American life in its third century, makes a review of American business and its values timely, if not urgent.

Such a reassessment is particularly important from a business point of view because of continuing crises within the business system itself. These crises are evidenced by increasing loss of public confidence in business. In part this loss of confidence stems from increasing contradictions between goals of society, concerned about conservation and ecology, and goals of business, seemingly pursuing industrial growth and advocating continuing mass consumption. It also stems from public concern about perceived monopolistic power of large corporations and from the various scandals involving embezzlement, political pay-offs, bribery, and conflicts of interest among business leaders. At the same time there is a search in our society for enduring values to live by, a search emanating not only from traditional religious establishments but also from the young, the educated, and the disillusioned.

Our nation’s Bicentennial coincided with the bicentennial of the publication of Adam Smith’s *An Inquiry into the Nature and Causes of the Wealth of Nations*, which established the rationale for capitalism, making the marketplace the ultimate arbiter of economic justice. The American business system is an outgrowth of the reconciliation of two seemingly opposing ethical systems, the one being a system of self-seeking and material accumulation, in the Adam Smith ideology, the other a system of altruism, helping, and giving, in the Judaeo-Christian tradition. The reconciliation of the seemingly contradictory values in these two systems is a feat of Yankee ingenuity as impressive as some of the economic exploits that followed from it.

THE ETHICAL DOMAIN IN SOCIETY

FOR THE PURPOSE OF THIS PAPER WE CONSIDER ETHICS AS A STUDY AND PHILOSOPHY OF HUMAN CONDUCT, WITH EMPHASIS ON THE DETERMINATION OF RIGHT AND WRONG, OR THE STUDY OF STANDARDS FOR JUDGING THE RIGHTNESS OR WRONGNESS OF CONDUCT. IN ANY SOCIETY, THESE STANDARDS OF ETHICAL CONDUCT EVOLVE FROM ITS RELIGIOUS BASE AND FROM ITS SOCIO-POLITICAL-ECONOMIC HISTORY. THE RELIGIOUS BASE FOR AMERICAN BUSINESS ETHICS (AND PROBABLY FOR ACCEPTABLE BEHAVIOR IN GENERAL) IS ROOTED ALMOST EXCLUSIVELY IN THE JUDAEO-CHRISTIAN TRADITION AS EXPRESSED THROUGH VARIOUS FORMS OF DEISM, PURITANISM, AND PENTISM OF OUR EARLY

---

William F. Bernthal, Professor of Management and Organization at the University of Colorado, was graduated from Valparaiso University, and for a time served on its faculty. This essay is adapted from a presentation at the Mountain-Plains Management Conference, held at Boise State University, 15 October, 1976; it was part of a panel discussion on “A Bicentennial Assessment of Management.”

April, 1977
national history. Growing out of the Reformation, these forms of Christianity were influenced over the years by societal factors such as the Renaissance culture (emphasizing individual freedom), the industrial revolution (emphasizing the application of science to mass production of goods and services), and the rule of law.

There are a number of approaches that could be used in analyzing the ethical foundations for business decisions. The one I am using here consists of raising certain questions of moral idealism, following the thesis of Samuel H. Miller in his article, "The Tangle of Ethics." According to this approach, philosophers perceive ethical relationships as tri-directional: 1) Man's relationship to things; 2) Man's relationship to other persons; and 3) Man's relationship to God.

The notion of man subduing the earth, dominating things, is central to a capitalistic system. It can also be reconciled with Old Testament theology. Thus it is not difficult to see American businessmen on a holy mission, pushing back the frontiers. Yet their Puritan ethic admonished them also about their ethical responsibility for quality and dependability of product. As Samuel Miller put it, "In this particular, an atheist carpenter who makes a good table is a better man ethically than a pious one who botches the job." This obligation infers that in the production process there already is an ethical obligation for the care of the earth.

Also, since until recently American business lived under the assumption of unlimited natural resources, one of the neglected dimensions of the American businessman's relationship to things has been his obligation to conserve the earth rather than consume it. As concerns for ecology, environment, conservation, and recycling become central to a society, this ethical relationship to things takes on new meaning in the businessman's decision processes.

The second of the businessman's relationships, relating him to persons, is both direct and indirect, affecting people in many roles. The most direct human relationship

3 Samuel H. Miller, "The Tangle of Ethics," Harvard Business Review (January-February, 1960), pp. 59-62. This approach is only one of a number of alternatives for analyzing the ethical foundations for business decisions. One common approach has been to try to apply various ethical concepts, such as equity, fairness, justice, and honesty to business problems. This is known as "ethical criticism." Another approach is to assist the executive in deciding his ethical responsibilities by providing him with deliberative questions raised by various philosophical schools, such as utilitarianism, instrumentalism, and, as Miller does in "The Tangle of Ethics," raising questions of moral idealism. A recent school of "situational ethics" argues that the search for general answers is inappropriate because the problem of ethical responsibility in business is essentially contextual or situational. Finally, a "structural approach" would look at the balance of power in interdependent relationships, as in business, and would address itself to correcting imbalances in these power relationships where abuse of power is possible. For a review of these alternative approaches to analyzing ethical foundations of business, see James M. Patterson, "Corporate Ethics—A Structural Approach," Valparaiso University Business Review (Spring, 1969), pp. 24-40.

4 Miller, p. 61.

within the firm is with employees. In client-serving organizations, similar direct relationships occur in face-to-face contacts with clients. Human relationships extend indirectly to owners (in non-owner-managed firms), to customers who buy the products through the market system, and to citizens of a community in which the firm operates. These human relationships manifest themselves in behavior which, in an ethical sense, must result in justice as defined by the values of society. In a society professing equality, freedom, and self-expression as basic human values, potential exploitation of employees' or consumers' economic dependency by businessmen creates an inherent tension in these role relationships.

The third relationship, the businessman's relationship to God, appears in this trilogy of relationships as something of an uncomfortable factor. Modern businessmen are seldom prone to admit to externally imposed value constraints beyond those underlying the capitalistic ethic. However, the businessman, not unlike the modern politician, has not been reluctant occasionally to attribute some divine imperative to his appeals. In light of the use to which businessmen and politicians thereby put God, it may well be embarrassing or emotionally disturbing to admit the relationship and submit it to analysis.

THE SEARCH FOR A HUMANISTIC BUSINESS SYSTEM

THROUGHOUT AMERICA'S HISTORY, ITS BUSINESSMEN have attempted to reconcile the apparently conflicting values of their business ethic with the prevailing religious ethic. One reconciliation was on the side of humanism, subordinating economic drives to humanistic religious imperatives. Our history provides us with a number of examples of utopian humanistic experiments which foundered on the economic side and either became extinct or compromised their initial values in the interests of economic survival. The primary religious utopia which formed the model for later experiments was the attempt of the early Christians, as recorded in the Book of Acts of the New Testament, to form a communal society in the interests of serving fellow man and spreading their gospel of the imminent return of Christ. It was an idealistic, short-run strategy, which suffered abuses from the start, and eventually was discontinued. Later prototypes for American utopias were the various religious orders which withdrew from the economic mainstream in order to emphasize lives of meditation and religious commitment. (It may be more than mere coincidence that among those orders that survived and prospered through the ages, some of the most prominent are known today for their good wine and cheese, perhaps a wholesome economic by-product of the contemplative life.)

In America today, Christian utopias are illustrated by Amish and Mennonite groups who put worship and the dedicated life first, while keeping economic activity
simple, labor-intensive, and communal, shunning modern technology as much as possible. Other segregated religious groups, such as the Hutterites, embrace modern technology, but develop religious and cultural ties through which the humanistic value system is perpetuated and enforced among its members.

An early illustration in America of a nonreligious humanistic utopia is the Brook Farm experiment of the Transcendentalists in Massachusetts, from 1841-47, in which Nathaniel Hawthorne, Mary Fuller, and other literary people participated. This colony of artists and writers was built on values that put humanism and aesthetics first, while keeping economic wants down to bare essentials. The experiment foundered even on the bare essentials.

Other utopias were much more oriented to efficient production while at the same time trying to maintain a higher set of values as their guiding purpose. Robert Owen's successful experiments in his textile mills in New Lanark, England, in the early 1800s led him to transplant the colony to New Harmony, Indiana, where it did some exciting things in education and philosophy. But it also lost its vitality in both humanism and economics as people from different backgrounds joined the community. A similar erosion of idealism occurred in the Amana colonies and the Oneida communities, both of which prospered financially but gradually modified their utopian ideals to make them more compatible with economic and social realities.

The search continues, more or less, for humanistic utopias, as illustrated most recently by various attempts to form so-called "hippy" communities in places like Haight-Ashbury in San Francisco, and communes in the mountains of Colorado and New Mexico. Few, if any, have been a success either as viable economic entities or as applications of humanistic ideals in a modern life style.

**MATERIALISTIC UTOPIAS**

**WHILE THE HUMANISTIC UTOPIAS PLACED humanism first, with only minimum concern for economic performance, the *Communist Manifesto* of Karl Marx (1848) proclaimed a materialistic utopia, promising a proletarian paradise in which producers' and consumers' goods are to be held in common, and materialism "here and now" becomes the basis for the good life. The route by which, according to Marx and Lenin, this utopia was to be achieved provided its own ethical dilemmas in that revolution and the "temporary" dictatorship of the proletariat are intermediate steps. While communist utopia is still held as the goal or vision, most practical attempts to reach it have foundered on the violent path Marx and Lenin prescribed for its attainment. In the People's Republic of China this path continues to create problems of transition from Chairman Mao to a new set of leaders. However, a more moderate communist political-economic system is likely to evolve in Yugoslavia, and it is still uncertain what form emerging Euro-communism will take in the countries of Western Europe. To the extent that new moderate forms of communism can call attention to social and economic injustices in Western capitalistic democracies, they may become strong contenders also in America for providing an alternative third-century business system.

More modest attempts in the same materialistic utopian direction are proposals for blending the producer, owner, and consumer roles in co-operatives, or for blending the worker and owner roles through a form of "people's capitalism" as proposed by Kelso and Adler in *The Capitalist Manifesto*.5

**AMERICAN PRAGMATISM TO THE RESCUE**

**WHILE HUMANISTIC AND MATERIALISTIC utopias present ideal systems, the real basis for reconciling the conflicting values of humanism and materialism in America has been a form of Yankee ingenuity characterized as American pragmatism. Early American business values were embodied in the Protestant ethic and the Puritan temper.6 Daniel Bell reminds us that both these value systems were the world-view of an agrarian, small-town, mercantile, and artisan way of life, where life and character were shaped by the small town and its religions. The Puritan temper is exemplified in the sermons of Jonathan Edwards, which spelled out the exemplary life and the constraints under which the Puritan must live if he is not to be eternally doomed. Thus the Puritan businessman was accountable less to fellow man than he was to God. Classical Calvinism, as represented by the sermons of Jonathan Edwards, provided the rationalization of the "good" in economic pursuit, the idea that material blessings are from God, and man is only a steward over things. Thus, honesty, hard work, and thrift are moral virtues by which the businessman serves the Lord. Furthermore, the doctrine of predestination, claiming that there are privileged elect whom the Lord would bless also on this earth, was a strong motivation for a businessman to prove himself elect both by the extent of his accumulation and by the virtuous methods he used in achieving it.7 As John Wesley once said, the American businessman was really trying to build up a bank account in heaven, but ended up increasing his bank account on

6 This point is developed in Daniel Bell, *The Cultural Contradictions of Capitalism* (New York: Basic Books, Inc., 1976), pp. 55-76, upon which the discussion in this and the following section is based.
achieve his end. He may well be the prototype of the
contradicts the righteousness of his rhetoric.
dience, cunning, and political skills, which helped him
American businessman whose personal behavior often
sincerity, justice, moderation, cleanliness, tranquillity,
form the essentials of the Boy Scout's Creed, if not the
authority.
If Jonathan Edwards typifies the Puritan temper, Benjamin Franklin can be seen as the pragmatic and utilitarian Protestant. He, too, was intent on "getting ahead," but not particularly with an otherworldly goal in mind. He prided himself in, and excelled in, the use of frugality, industry, and native shrewdness to improve himself and his "usefulness" in life. In Poor Richard's Almanac he listed the thirteen virtues that today still form the essentials of the Boy Scout's Creed, if not the guidelines for the businessman's actions. These were temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquillity, chastity, and humility. While espousing these virtues, Franklin became known also for his practicality, experience, cunning, and political skills, which helped him achieve his end. He may well be the prototype of the American businessman whose personal behavior often contradicts the righteousness of his rhetoric.

THE AMERICAN BLEND: ADAM SMITH AND JOHN CALVIN

THE PRAGMATISM OF ADAM SMITH, WHO was a frugal Scot and also professor of moral philosophy at the University of Glasgow, did not rest on a rationalization, or sanctification, of acquisitiveness and accumulation through Calvinistic theology. Rather, Smith based his case on the assumption that it is natural for all men to truck, barter, and exchange one thing for another, in their self-interest. Under a system of competition in the marketplace, this private vice could be turned to public virtue, in that each person, seeking his own maximum profit, will be led as if by an invisible hand to that action which serves the social good. Thus, man's greed, his acquisitive nature, can force him to become productive and socially useful, since any profit made, for whatever selfish motive, under conditions of competition, will be made by way of socially useful production as measured in the marketplace. This provides the rationalization in some versions of the American Business Creed today that blind pursuit of profit is somehow virtuous because of its useful social consequences. That is, the end justifies the means.

The gradual decline of small-town religious values as the ethical foundation for American business practice can be traced to the shift to an urban culture after the Civil War, and accelerating in the twentieth century. The new urban middle class enjoyed the prosperity of mass-consumption—a newly widespread materialistic way of life resulting from the technology of mass production, mass distribution, and the spread of installment buying. It is the latter, the use of credit without guilt, an ethic of instant gratification, which is evidence of the final deathknell of the Protestant virtues based on thrift. While the Protestant ethic originally was a system of economic productivity motivated by religious values, it was gradually inverted to where its obvious ends were entirely economic. The goals are uninhibited hedonism, vaguely justified as part of the "Protestant ethic," or more commonly as the "American Business System" or the "American Way."

The theme that private vice (that of spending beyond your means) is public virtue was an essential part also of John Maynard Keynes' program for maintaining a high employment economy during and after the Great Depression. His message was clear that Puritan ethical considerations are not merely irrelevant, they are actually a hindrance, to creating economic abundance. "For at least another hundred years, we must pretend to ourselves and to every one that fair is foul and foul is fair; for foul is useful and fair is not," Keynes said in 1930. "Avarice and usury and precaution must be our gods for a little longer still. For only they can lead us out of the tunnel of economic necessity into daylight."

The prophet for the American Business Creed no longer is John Calvin or his Puritan spokesman, Jonathan Edwards. Rather, the prophets are Adam Smith and his recent revisionist, John Maynard Keynes. The goal of the system is measured as gross national product, and the individual's measure of attainment is in terms of his expressed hedonism.

ETHICAL FOUNDATIONS FOR OUR THIRD CENTURY

AMERICAN IDEOLOGY THUS IS DEEPLY rooted in the values of capitalism, democracy, and various forms of humanism stemming from our religious heritage. Business is a major part of the "American way of life." Whether business provides us with an adequate foundation of values by which the society is guided into socially useful and ethically sound channels is not at all clear. More likely, business can provide only a truncated ethic of its own, grown out of its concerns with production and competition, which fuels the economic machine but which may prove inadequate


as the foundation of an American way of life in our third century.

Ethical foundations for business in our third century are likely to continue to be eclectic and contradictory. Although the self-restraint in business practice stemming from Puritanism appears to be lost in our ethical mainstream, there still are exceptions. The Protestant ethic appears to be alive and well among some Mormons, among members of fundamentalistic sects of Christendom, and in many small towns where the social controls of a cultural island are still operative. But these are exceptions, not the rule.

At the other extreme, that segment of the counter-culture of the sixties espousing a completely hedonistic value system has discredited itself as a basis for a viable society. Daniel Bell concludes his analysis of the sixties as follows: “The counter-culture proved to be a conceit. It was an effort, largely a product of the youth movement, to transform a liberal life-style into a world of immediate gratification and exhibitionistic display. In the end, it produced little culture and countered nothing.”

This judgment, however, may be a bit sweeping, severe, and premature. While certain elements of the counter-culture movement merely coupled hedonism with radical forms of nonresponsibility or irresponsibility, others expressed a more fundamental concern for the need to move away from a social system that has materialism as its central value. This latter group was often frustrated by the established economic institutions and the harsh realities of American economic life. But they demonstrated in their life styles a protest against the apparent hypocrisies and insensitivities to social and economic injustice in the present system. In this respect they reflected some of the values of earlier humanistic utopias, as well as some of the problems of those systems. They also may well be the precursors of a third century life style which will force the great majority of Americans to scale down their consumption of energy and resources, and focus their attention upon community and human concerns. 11

In its posture toward its employees and its clients, the business corporation today makes a schizophrenic appeal. On the one hand, it expects the individual as employee to work hard, pursue a business career, accept delayed gratification—the essence of the Protestant ethic. And yet, on the other hand, in its products and its advertisements, the corporation promotes pleasure, instant joy, relaxing and letting go, the essence of hedonism, to the same person in a consumer role. Apparently, to be a “straight” by day and a “swinger” by night is the corporation ideal for self-fulfillment and self-realization. 12

Attempts at reconciling the conflict between humanism and materialism continue. The erosion of Puritanism and the Protestant ethic and the demonstrated sterility of hedonism as a value system have left American business with no moral or transcendental ethic. One resolution of the ethical issue for business was proposed by Albert Z. Carr in the late 1960s. 13 He suggested that the ethics of business are not and should not be those of society. Rather, they approximate much more the ethics of a poker game, in which all situations are “win-lose” situations. The ethical decision in business is to seize every opportunity to win, as long as it does not involve outright cheating. This, of course, is the Adam Smith ethic in modern dress, and represents the prevailing ethic of much of American nineteenth- and early twentieth-century capitalism. It suggests that in their office lives, businessmen cease to be private citizens. They become game players who must be guided by a somewhat different set of ethical standards than those they profess (and maybe practice) in their private lives. Apparently, the capacity to live with role conflict would be one of the higher traits of such successful businessmen.

An equally radical proposal, of the opposite extreme, comes in a series of essays by E. F. Schumacher, a reputable British economist, under the title Small Is Beautiful: Economics as if People Mattered. 14 Schumacher appeals to two strong ethical concerns in his proposal to rethink economics and to realign business practice. These are ecological concerns about scarcity, pollution, and conservation, and humanistic concerns that stem from a set of religious values. In the latter, he chooses “Buddhist Economics” as the religious base for an economic system, although he claims the choice of Buddhism is purely incidental; the teachings of Christianity, Islam, or Judaism could have been used, as well as those of any other of the great Eastern traditions. 15

Schumacher’s theme essentially is that “work is life,” that a meaningful life must have meaningful work. This is not far removed from the thesis of the industrial humanists of the 1960s, such as Douglas McGregor, 16 Chris Argyris, 17 Rensis Likert, 18 Warren Bennis, 19 and

10 Bell, p. 81.
11 For an imaginative preview of a society based on conservation and human concerns see the novel by Ernest Callenbach, Ecotopia (Berkeley: Banyon Tree Books, 1979).
12 Bell, pp. 71-72.

April, 1977
to some extent Frederick Herzberg, all of whom built their management philosophies around a concept of work achievement as the primary motivator for all organization members. Similar conclusions were drawn in an elaborate study, Work in America, sponsored by the Department of Health, Education, and Welfare under Secretary Elliot Richardson in 1973.

Schumacher, however, carries his thesis to a much more radical conclusion, appealing for a fundamental shift in basic values. He explains his position as follows:

Buddhist economics must be very different from the economics of modern materialism, since the Buddhist sees the essence of civilization not in a multiplication of wants but in the purification of human character. Character, at the same time, is formed primarily by man’s work. And work, properly conducted in conditions of human dignity and freedom, blesses those who do it and equally their products.

Economics, once more, becomes a means to an end. In Schumacher’s economic system, man’s needs as consumer would be satisfied, but his materialistic wants would be greatly scaled back. Man’s needs for life-satisfying work would be provided essentially in small units where the producer is given maximum freedom, whether in small business units or in small decentralized units within large business organizations. The burden of reshaping man’s value system rests upon education, an education which, in addition to developing technology and science, must also produce “whole men.” All academic subjects, no matter how specialized, must be connected with the center, which consists of metaphysics and ethics, transcending the world of facts and concentrating on basic convictions concerning the meaning and purpose of life. And so we have come full circle, to a proposal once more for a modern humanistic utopia.

Schumacher does not give a timetable for the transition to a “Small Is Beautiful” economic and social system, but he implies it to be within the grasp of the enlightened present younger generation, the non­ hedonistic segment of the counter-culture. Robert Heilbroner, on the other hand, in his essays on Business Civilization in Decline, ventures a timetable for transition to different basic values underlying our economic activity. He sees Schumacher at least a hundred years premature, with an interim period of state planning and control, supported by a new patriotism. He says:

I suspect that a major force for the transformation of business civilization will be a new religious orientation, directed against the canons and precepts of our time, and oriented toward a wholly different conception of the meaning of life and a mode of social organization congenial to the encouragement of that life.

A high degree of political authority will be inescapable in the period of extreme exigency we can expect a hundred years hence. This augurs for the cultivation of nationalist, authoritarian attitudes, perhaps today foreshadowed by the kind of religious politicism we find in China. The deification of the state ... seems, therefore, the most likely replacement for the deification of materialism that is the unacknowledged religion of our business culture.

At a further remove it is possible to imagine ... an eventual dissolution of centralized power and a turn to the small-scale communities, based on self-sufficient and ecologically safe practices. That is, perhaps, the destination toward which the constraints of nature are pushing the evolution of the social organism. But this achievement of communal society cannot possibly occur until the present unified structures of industrial production have been disassembled; until the threat of nuclear obliteration has been overcome once and for all; until the administration of economic life has been successfully internalized and no longer needs external sanction. All this is possible, but it is not the agenda of the coming century, at least not for the industrial nations of the world.

FACING THE FUTURE

THE SEARCH FOR AN ETHICAL BUSINESS system continues. Samuel Miller’s paradigm of a three-fold set of relationships—man to things, man to man, man to God—provides a useful analytical base for this search. In its evolutionary way, American pragmatism continues to work itself out in various combinations of business ethics, ranging from the short-range view of cynicism and Machiavellianism on the one hand to a larger view of secular humanism on the other.

In a competitive world without the constraints of Puritan values, the minimum level of ethics, that of staying barely within the law of the land, tends to become also the maximum level for the majority of business firms. To the extent that changing expectations of consumers, workers, and citizens, based on economic, ecological, and social realities, demand a higher ethical level of business behavior, new and more stringent regulations and controls will inevitably be imposed upon business, further infringing on the remaining freedoms of free enterprise, and modifying the economic system itself.

22 Schumacher, p. 55.
23 Ibid., pp. 93-101.
25 Ibid., pp. 119-121.
America's third century will in all likelihood be an age of economic decline, occasioned by increased scarcity of resources, increasing cost of energy, and pressures on a fragile ecological system trying to absorb effluents and pollutants of a high-consumption society.

The "age of decline" will compel a major restructuring of the American belief system which legitimizes not only our economic institutions but our political, social, and educational institutions as well. As Daniel Bell has written, "The ultimate support for any social system is the acceptance by the population of a moral justification of authority."27

The most important challenge facing the leaders of American business is to legitimize corporate capitalism in the hearts and minds of the American people. To accomplish this, American corporate capitalism, through its leaders, needs to hold and express a clear set of values that are acceptable to, and congruent with, the values of the people, as well as compatible with the changing economic realities of the society. At the same time, the major problem facing government during a period of value change is the maintenance of public support. This is a difficult task when the basic beliefs of a people are under pressure to change.28

Historians will record how well the Carter administration succeeded in the initial attempt to reorient American values to cope with the economic and social problems of the third century. But equally crucial to a healthy society in the third century is the role our social institutions, such as education, communication, religion, and family, will play in shaping the values and beliefs of the people to cope with the new reality of a changing world.

26 David K. Hart, "American Corporate Capitalism and the Crisis of Legitimacy" (a paper presented at the Mountain-Plains Management Conference, Boise State University, October 15, 1976).

27 Bell, p. 77.

28 See Hart, passim.

ST. BRENDAN WITH THE BIRDS

Beyond the spring on higher ground a great-branched tree so full of white birds that not a limb or leaf showed.

Then one of the birds flew down, the flapping of its wings stirring the air, & settled on the ground & spread its wings & looking placidly at Brendan said, "We are angels who fell, caught in the wind of Lucifer's fall. Our faithful & just God placed us here to suffer no torment.

We cannot see His glory, though we remember it in shadow & pieces & always speak of it to help us recall. We wander the air between the gate of Heaven & the Earth & Sundays & holy days we turn into birds & gather here to sing." With that the bird flew up from the ground & rejoined the flock. At Vespers sang: "Thou, O God, art praised in Sion, & unto Thee shall the vow be done in Jerusalem . . . ."

beating their wings against their sides, & singing the verse again & again, the rhythm & melody & their beating wings ringing like bells, the wind, a song of loss & deep lament.

JERRED METZ
THE NEWNESS OF EASTER

A. G. HUEGLI

"Therefore if any man be in Christ, he is a new creature; old things are passed away; behold, all things are become new." 2 Corinthians 5, 17

HAPPY EASTER! All over the world, Christians are greeting one another with these words today. Happy Easter! It has a different sound from the greeting we use at Christmas time. "Merry Christmas" reflects a gladness, too, but somehow there are overtones of sad and solemn events yet to come. Merriment is only for a moment, but in God's good time, happiness is forever. Easter has a message of unalloyed joy that will last and last.

Happy Easter! That is what the Scripture readings, the glorious music, even the colorful balloons bobbing throughout the Chapel are trying to say to us. The mood of the day is celebration!

A. G. Huegli is president of Valparaiso University.

The festival of Easter surely comes at the right time. Winter is past—and a long, hard one it was this year. Spring is summoning the buds to the trees, and hyacinths and tulips are beginning to call their colorful blossoms to our attention. Every spring the world becomes fresh and shiny again. It is a new season. In many homes Easter suggests a new wardrobe. In many places the Easter eggs, dyed and decorated, become the happy symbol of a new life cycle.

Something of this spirit is in the Apostle Paul's words to the Corinthians, which constitute our text. In Christ we become new creatures. Indeed, all things are become new. It is this newness which makes the message of Easter so wonderful to hear.

BY WAY OF CONTRAST, THE FIRST GOOD Friday was a sad one for the disciples of our Lord. He had seemed to promise so much for them, for their people, for everyone who loved Him. Then He died like a criminal on a Cross. They turned away in sorrow. "So that's the end of it all," they said to themselves. "Just like every other dream, the bubble has burst, and we are left with nothing once again. Death, as always, has the final say."

In our observance of Holy Week, we could sense the disappointment and sadness of the disciples. We shared with them the deepening gloom as events in Jesus' life moved toward their climax. We were forced to reflect with them on the psalmist's complaint: "As for man, his life is like grass; he grows and flourishes like a wildflower. Then the wind blows on it, and it is gone, and no one sees it again."

Even in a university community like ours, made up predominantly of young people, the reminders of death are all too frequent. Two of our professors have passed away this year. Almost every week I send a letter of sympathy to at least one student, sometimes two, who have lost a father or a mother. Many in our fellowship have themselves walked through the Valley of the Shadow, lying gravely ill, and in the Chapel services we have offered our prayers in their behalf.

Why must death be so seemingly omnipotent? Why must it stalk us so inexorably? That was not God's intention when He created man. But human beings turned away from Him. Sin became more alluring than God's way. It still entices us. And with sin comes death. That is the big problem. No matter what we try—medication, vitamins, healthful exercise—sooner or later death catches everyone in its grip. From the moment of our birth, we die a little bit each day. Only God can interrupt the inevitable progression.

And He did! "If any man be in Christ," says the Apostle, "he is a new creature." Jesus was a new kind of Person in the long history of the human family. That loving
ministry, that suffering, that dying on a Cross—these were not just happenings. They took place because of us and God's plan for our salvation. It was His Son whose body Nicodemus and Joseph of Arimethea claimed for burial in the garden. But death could not triumph over God!

So the Easter story says something new to mankind. Simply put, it says that death is not the winner after all. God is. That is the astonishing fact we celebrate today.

The women who came to anoint Jesus' body were in for a surprise. "Why seek ye the living among the dead?" said the angel at the tomb. "He is not here. See the place where they laid Him." And pointing to the empty grave, the angel preached the first Easter sermon: "Do not be afraid... He is risen, even as He said."

The full implication of that message probably did not strike home to the women, nor to Peter and John and the other disciples, until a long while later. When they thought about it, they realized two things, even as we do today: First, the Lord lives. And second, He has promised: "Because I live, ye shall live also."

**THE NEWNESS ABOUT EASTER IS THAT IT**


gives us a wholly different perspective on life. "Old things are passed away; behold, all things are become new," says the Apostle. How true that is! Peter was one of the first to get the news. He naturally had to run to the tomb and verify it for himself. Later on Jesus appeared to Peter. After that he could not doubt the resurrection of his Lord. It was a fact which changed his life. "God hath begotten us again unto a lively hope," he wrote, "by the resurrection of Jesus Christ from the dead; to an inheritance incorruptible and undefiled, and that fadeth not away, reserved in heaven for you... ."

Peter's "lively hope" is God's Easter present to us. That's why this is such a joyous festival, wherever Christians gather. For many long years people have shouted at the universe in frustration, agony, and fright: "Is anybody there?" Easter gives us the ultimate answer:

**Christ Jesus lay in death's strong hands,**

**For our offenses given:**

**But now at God's right hand he stands**

**And brings us life from heaven... .**

**The news of Easter has to have a profound significance for all of us. As the Apostle Paul told the Corinthians, God has delivered us "from the fear of death, the power of sin, and the condemnation of the law." If that's the case, we can be different people than we were. Life can take on a new dimension. The hope we now possess becomes the sure and steadfast anchor of our soul. That hope, in Oliver Goldsmith's-words,**

... like a gleaming taper's light,

Adorns and cheers our way;

... And still, as darker grows the night,

Emits a brighter ray.

It is said that the quality of a man's hope is the measure of the man. In an academic community like ours, we nurture hope, for we are engaged in the cultivation of capacities which prepare for the future. That can be a risky business if the hope is not well-founded, and might lead to disillusion and despair. After all, no amount of learning will exempt any one of us from the troubles and perplexities of life. The Event of Easter therefore has a special meaning for our campus. We even call our house of worship the Chapel of the Resurrection. By our Lord's rising from the dead, He gives substance to our hope. Our expectations can then brightly shine, even when the darkness threatens to close in. For now we truly know that "neither death nor life... . nor anything else in God's whole world has any power to separate us from the love of God in Jesus Christ our Lord."

The assurance of this new relationship with God is in our baptism. For by it we have shared in the death of Christ, and by it, too, we become partakers of His rising again. The Easter triumph enables us to enter upon a newness of living. "Look upon yourselves," the Apostle tells us, "as dead to the appeal and power of sin, but alive and sensitive to the call of God through Jesus Christ our Lord."

Are we really aware of that call this morning? It is a summons to companionship with Christ and to ministry to one another. We cannot leave the empty tomb without being affected by it. For us, as for the disciples, there must be a new way of living, a new way of doing. The angelic messengers on that first Easter morning had said it all in a few brief sentences: "See the place where they laid Him... . Remember how He said He must be crucified and on the third day rise... . Go quickly and tell His disciples... ." The Easter message is action-packed: "Behold... believe... go tell..." It is a message which should move our grateful hearts into prompt response.

The Apostle John had outrun Peter on that first Easter morning and found indeed that the tomb was empty. As an old man living on the island of Patmos many years later, he must have recalled that occasion often while writing the Book of Revelation. In a vision toward the end of the book, he quotes Him who sat upon the throne as saying: "And now I make all things new." For the saints of God, the Easter story is only the beginning of all that is new. There awaits the new Jerusalem and the promise of the Lord: "Behold, the dwelling of God is with men. He will dwell with them, and they shall be His people; He will wipe away every tear from their eyes, and death shall be no more... ." Easter is our first installment on that eternal future.

Happy Easter! It is a familiar story. Yet it is always as fresh as each new day. "He is risen! He is risen, indeed! Hallelujah!"

---

\*April, 1977*
PLAYGROUND PIPE DREAM
March

They brought two concrete sewer pipes today
four-year-old size
for children to run through
and be reborn emerging
grinning to the hoping sun
as all those fairy-tale characters
groping up to safety
from the angry tunnel-realm of gnomes and goblins.

Crushing great things they were
constructed rings-on-rings to freight
all we reject, expel and hating cast away
to be forgotten, fester,
ferment there in utter cesspool darkness.
See, now they stand redeemed into a plaything
living-long and lurking
shadowy with secrets.

I skip a month
to Easter
see that rock-fast tomb cast
in our self-wound weariness, despair and doom
channeled down to putrefying permanence
a womb containing nothing borning
only the past
old death with all his bindings.

Then, with a yell
that echoes bell-like
round grey winding walls
hell is aborted
and the children of the morning
spill forth within the shape and sound
of one who stretches, smiles
and says, Behold, I am!

J. BARRIE SHEPHERD
The Work of Sadao Watanabe

SADAO WATANABE admits that he works, perhaps, longer and harder than he would like. In spite of this, the internationally known Japanese artist does not seem to be willing to slow down the making of his prints. At the age of sixty-three he is obviously not heading for retirement.

One explanation for this continuing enthusiasm for printmaking might be that the demand for his work around the world is almost certainly greater now than it ever was. However, meeting Mr. Watanabe and noting his gentle manner, one would not assess him as one being driven by ego or acclaim. After one hears him, another explanation becomes clear: his Christian faith motivates him. The flow of Biblical images from his studios is prompted by his commitment to sharing the Christian message through his art.

Coming to faith is not an easy thing in Japan where Christians are few in number. For Watanabe it was not an automatic response to growing up in the Christian home where his father’s Bible was always available. Faith came later, when he felt an urgent, personal need for Christ as Savior in his life.

As an artist, Watanabe says that his unique creative contribution to his field is the application of stencil techniques long used in the “useful arts” in Japan to the “fine art” of printmaking. As a young man he was apprenticed to a dyer. He might still be dyeing cloth for garments and other goods today, had he not soon envisioned the potential of the stencil print for reaching the Japanese people with Christ’s message. The Japanese would understand it. It was his special God-given gift.

The religious purpose of Watanabe’s prints is at all times serious, but the feeling is never somber. Even when using a crucifixion theme, Watanabe seems to refuse to conceal the eventual Easter victory within the moment of Christ’s defeat. The direct, almost symmetrical composition, used with such formality in early Renaissance crucifixions, conveys a sense of energy, completeness and strength in his image. The background color is not one of mourning (neither Western black nor Japanese white), but a strong ochre-yellow. Flowers and rosettes enliven the atmosphere without perfuming it.

The subjects for Watanabe’s art are unfailingly drawn from Scripture. Even seemingly secular subjects turn out to be incidentals in a Biblical narrative: three crisply delineated horses grazing in a red-orange space turn out to be the horses of the Magi.

The mind and heart of Watanabe are open to the people and events of the Old and New Testaments. He does not approach them systematically. Their appeal seems to be in their capacity to reach out as stimulating and important images. Sometimes he will return after a few years to a subject that he has treated previously, such as Christ’s entry into Jerusalem, and treat it in a fresh way.

Sadao Watanabe, the man, is alert and curious. Plants, trees, buildings or works of art are examined with interest and delight. And, almost as if not to contradict what is apt to be an American’s stereotype of the touring Japanese, he faithfully records with a camera the people, places and
things he encounters. His works of art, however, are far from being mundane Bible illustrations based on facts noted in everyday experience.

THERE IS A CERTAIN NAIVE and nonchalant manner in which Watanabe’s vision acknowledges the factual level of the stories in which miracles, saints, patriarchs, apostles, and Christ, the God-man, are involved. But an appropriate attitude of wonder pervades and overtakes the ordinary as Watanabe transforms the scenes in terms of a sumptuous visual language. A splendid matter-of-factness is near the heart of Watanabe’s faith and work and gives his art its value as Christian message.

The term “decorative” usually carries a pejorative connotation when applied to art today. Rightly so, too, if it is no more than that. But “decorative” can also describe qualities in the best Byzantine mosaics or late Medieval manuscript paintings where-in spiritual content is in, with and under the beautiful forms. Their beauty enhances not only their sensuous appeal, but also the underlying spiritual message. It is in this sense that Watanabe’s prints are decorative: splendid on a wall, yes, but splendid because the things of God are depicted as they deserve to be, that is, as beautifully as possible.

The effect of color in Watanabe’s prints is rich in spite of the fact that the number of colors is very limited. A subdued red, yellow, blue or green or, infrequently, white or black is used for a ground color. Whenever those colors has not been chosen for this purpose is used to color the figures and objects. No color ever approaches full saturation. The white shapes tend to sparkle and dance amid the darker, subdued environment.

The colors are flat. Color variation occurs only as a result of the interaction of semi-opaque dye on the textured paper surface. Space-giving color effects and three-dimensional modelling are non-existent.

Space in Watanabe’s prints is flattened in other ways, too. Figures are made large or small according to their importance as personages and on the basis of compositional needs. (Note the size of Christ and the framing figures in “Jesus Entering Jerusalem”, 1968.) Figures and objects are drawn from mixed vantage points. (Notice the top view of the road and strewn clothing in “Palm Sunday”, 1973.) Black lines pull everything into a single plane. As in Medieval art, a denial of depth creates a new world where physical laws do not apply rigidly.

THE NATURE OF PATTERNS is to be ornamental. Watanabe can use patterns with lavish variety, but he has the good esthetic sense to know when adding one more would be like having a second dessert. Leaves, fish scales, undulating water, roof tiles, rows of animals or figures, drapery, a donkey’s fur and mane, and garment fabrics are all opportunities for the artist to create patterns, and Watanabe does not ignore any

The three designs above (and the back cover) are examples of Japanese stencil-dyed decorative papers.
of them. But he balances them against plain areas. In addition, he surrounds every print with a large open border.

Quite probably Watanabe's interest and his inventiveness regarding repeat patterns stem from his early experience in the dyeing trade. His motifs bear obvious resemblance to common stencil-dyed decorative papers as well as to the crests which identified the belongings of any given Japanese family. Resemblance to the latter is especially noticeable in flower shapes or in the twelve plates on the table in the "Last Supper"—each of which is as different from the next as the family badges would have had to be.

Compositionally the prints are usually based on uncomplicated devices that are probably present wherever folk art exists. Frequently there is a strong acknowledgment of the center axis. The stature of Christ or a patriarch is often established by his placement on this critical implied line. Stability is achieved not only by this informal symmetry, but also by the arrangement of carefully spaced figures in horizontal or vertical rows. Although all figures in a picture are distinctively individualized in detail, they enjoy a unifying similarity overall.

It appears that in the last few years, Watanabe has gravitated more toward compositions based on rhythmic curves. Sometimes curving move-

ents interlock; at other times they counterbalance each other. These compositions are, of course, much less static than his others. This dynamic quality is especially persuasive in the scene of Peter's faithless failure to walk on the water. Fortunately, in spite of the rolling turbulence of the unmistakably Japanese waters, Christ does hear Peter's call, "Christ, Save Me!" (Watanabe himself expressed a particular satisfaction with the effect and content of this print.)

Form expresses idea. It would be hard to miss the significance of the one figure dressed in black at the Last Supper. It is the only figure to face away from the viewer.

EVEN IF WATANABE'S VISUALIZATION grows out of his personal resources and certain traditional Japanese forms, Westerners are nevertheless not apt to find it altogether alien in a context of our own history of Christian art. Certain basic qualities seem familiar from Romanesque art in particular. For example, in the sculpture of the French pilgrimage churches we enjoy a straightforward presentation of the heart of the story in terms of revealing gesture, simple shape, and emphasis on rhythmic line. Areas of strong flat color are enhanced by patterns of lines, dots, circles and other shapes in the murals and altar panels of Catalan churches in Spain.
The exploration of imaginative variations on traditional iconography and design and the use of standard symbols are familiar characteristics, too. When Watanabe places the sun and moon above the arms of the crucified Christ, he has precedents in other Christian art for introducing the concept of universality in that way. When he includes a dog among the more essential wedding guests witnessing "The First Miracle" at Cana, how aware is he of the long tradition behind the inclusion of this symbolically "faithful" animal? Given Watanabe's interest in museums, he is more than likely well aware of it.

If aspects of form and content are not altogether unfamiliar to the Westerner, the medium Watanabe uses is wholly Japanese. The artist is accustomed to having his stencil prints mistaken for work in some other medium, usually woodcuts or silkscreens. In fact, the lavish volume "The Faces of Jesus" reproduces five of his prints in color but casually mislabels them all as serigraphs. It is especially ironic because Watanabe professes to consider silk-screening to be all too complex a process for him.

WATANABE'S TECHNIQUE IS known to the Japanese as "katazome." He is acknowledged to have played a significant role in reviving it:

The folk-art movement in Japan began in the 1930s as an attempt to keep alive various traditional arts, among them stencil printing. Watanabe was an early member of a rather small but important group of artists who dedicated themselves to learning and preserving these arts, and it is largely because of their work that the techniques have survived.

Among those with whom Watanabe worked at one time was the renowned Shiko Munakata, who became a master of the modern woodcut and as yet the only printmaker to receive Japan's distinguished Order of Culture award.

Watanabe's technique consists of numerous separate operations. Cutting the stencil is the key step. That is not quite as obvious as it sounds, because one might expect his initial drawing of the design to be of equal importance. However, his drawn lines are light and apparently tentative. They appear as weak as the lines in the completed prints appear strong. Whereas a stencil dictates that all the black lines and shapes are firmly joined together, the pencilled lines are not even connected. Only under Watanabe's knife is the idea realized; there the forms appear with all their vitality and variety. The prints show that every cutting stroke is incisive and sure.

The knife used is a tiny, scrupulously sharp blade set in a wooden handle—one of those appealing Japanese tools that should be the envy of any American or European who is used to the anonymity of the Exacto knife. The stiff stencil material is made from several layers of mulberry paper glued together.

Those of us who used to make posters by using the lettering stencils sold in the dime store would naturally expect that the black lines in Watanabe's prints come from the open parts of the stencil. However, Watanabe's


process reverses this. The solid parts of the stencil are what we see as black in the finished work.

Onto the prepared print paper Watanabe places the cut stencil. Over this he lays an extremely fine silk mesh fabric. The fabric is needed to hold the complex stencil in contact with the paper during the next step. Using a wooden spatula Watanabe carefully spreads a layer of rice flour glue over the stencil. This paste, which will act as a resist, covers all the paper except where the stencil lies.

After waiting a day or so for this glue to dry, Watanabe covers the whole area with black ink. When the ink is dry the paper with the opaque black shape on it is soaked in water. The glue swells and washes away with the ink that is on it. But in the areas of paper that were unprotected by glue, the ink remains as the permanent black image.

The rest of the colored shapes are actually painted—not printed—before the stencilled black image is applied. To get the colored shapes in the right places, Watanabe works on an illuminated table. He is guided by the shadows of the stencil that is placed between the light and the print paper. Of course, he must use dyes which are not affected by subsequent applications of glue and ink and by the washing process.

Before all the steps are finished, five or six days have elapsed, largely because of the waiting periods. Much of the tedious labor could be relieved if Mr. Watanabe made use of assistants. After all, many other prominent Japanese printmakers have them. In today's print publishing business in the West, leading artists eagerly rely on the expertise (and labor) of professional printers along with the advanced technology that they can bring to the contemporary original print. But Watanabe prefers to do all the handcrafted work himself. Thus he controls every stage of the process and, ultimately, each print in the edition.

Watanabe may also be reluctant to relinquish to someone else an element of surprise that is inherent in his handling of materials. One of the most esthetically attractive aspects of his prints is the crushed texture of the paper. The paper is one of the many strong Japanese hand-made Mulberry papers. Watanabe deliberately crushes each dampened sheet before flattening it out and drying it on a board. He feels that it not only absorbs ink better this way, but that it looks stronger as well. Probably most important, though, is that the crushed texture contributes to the uniqueness of each print. A stencil never lies exactly the same way on the individually wrinkled sheets, so Watanabe never knows precisely what to expect of the lines of each print.

Collectors will be interested to know that editions of Watanabe's prints ordinarily are limited to seventy. But when the seventieth print has been made, he does not discard or destroy the stencil. Nor does he deface it as most printmakers do their blocks and plates in order to "cancel" them. Watanabe feels he cannot do so. It is not a matter of keeping open the possibility of making further prints later. Instead the stencils are too much a part of him. He has too much respect for the mystery of the creative process from which they are inseparable, and probably too much of the Japanese respect for materials.

Sadao Watanabe's singular devotion to visualizing Biblical subjects may be unique among contemporary artists who have mastered a distinctive

"Resurrection of Lazarus," 1972. Collection of Mr. and Mrs. Reinhold Marxhausen.
The Great Thanksgiving of the Inter-Lutheran Commission on Worship:

IT IS THE CHRISTIANS' SUPPER AND NOT THE LORD'S SUPPER

GOTTFRIED G. KRODEL
Professor of Church History and History
Valparaiso University

Luther: We know, however, that it is the Lord's Supper, in name and in reality, not the supper of the Christians. For the Lord not only instituted it, but also prepares and gives it himself, and is himself, cook, butler, food, and drink.

Zwingli: The Eucharist is never bread or the body of Christ but the action of giving thanks.

$1.00
A 20% discount is given to bookstores.

Jesus, Jacob, and John,” 1974. Collection of Mr. and Mrs. William Wolfram.

Pathos and Polemic in Missouri:

The Makonde and Their Sculpture.
Pp. 12.

Plum Creek Odyssey. Pp. 32.

Pp. 38.


Order from: The Cresset, Valparaiso University,
Valparaiso, IN 46383

Please enclose payment with orders of $2.00 or less.
Postage paid if payment accompanies order.
FILM - RICHARD LEE

DEEPER INTO ROOTS

"GIVE THE CUSTOMERS what they want and always leave them wanting more" is the first law of Hollywood. When every other American watches a twelve hour film unfold every night for over a week—as Americans gladly did for Roots—Hollywood evidently hit upon something the audience wants and hit it big.*

Hollywood's law of the profits gives the social criticism of film its one, modestly reliable assumption. One reasonably believes a movie is socially significant if a massive audience buys it. One may safely assume little else, however, for the law is purely formal and without content. The film critic is as much at sea concerning what is socially significant in an immensely popular film as is the Hollywood impresario when he guesses what will sell. A successful work of popular art is not simply a technical operation, nor is the study of it, and both the film-maker and the critic must follow his intuitions.

My hunch is that Roots sold splendidly because of its celebration of family solidarity, presently one of the major preoccupations in American popular culture. Working-class family solidarity sells especially well on TV at this time, and Roots supplied it mightily with a family surviving literal slavery. Roots succeeds first as the underside of Gone With the Wind.

To be sure, Roots adds other reliable ingredients for its success. As one candid ABC vice-president said, "We did not buy Roots as a project that would deal with black history," but because "it's a story of greed, lust, and fear, and all the things that make real drama." Including, I should add, rapes, tortures, mutilations, flagellations, murders, and sex. But these ingredients alone do not guarantee a popular success. Twisting the knob any night of the week of Roots' run would tune in those same ingredients on other channels, but the audience stuck solidly to Roots on ABC. Roots even bumped ball games in bars.

Nor can I deny that shrewd advertising hooked viewers for the first episode, and most of the enticements cleverly whitened this story of a black family. A dozen popular white personalities typed as "good guys" on TV were cast against type as "bad guys" in Roots, and the advance film clips highlighted those familiar white players in their new roles as villains. In my viewing area, one would have guessed that Roots concerned a conscience-stricken white sea captain and his lusty white first mate who clash over the propriety of sexually violating their (largely unseen) black cargo. The commercials were then tagged with that most lurid and suggestive line ever devised for gaining an audience: "Parental discretion advised." But when the mass audience found out Roots really was an emotionally touching and superbly performed story of a black family, it clung to it for four generations and eight nights. In show business this is more than a hit. It is a phenomenon.

Obviously the audience of whites outnumbered the audience of blacks. I suspect a white audience doesn't mind seeing whites as villains if that villainy is in the distant past, if at least a few whites in the film are not villains, and if acknowledging a little obvious villainy spares one from acknowledging a lot of hidden villainy. But more importantly, a white audience will watch black heroes if they uphold what whites believe are their family values. Some Anglo-Saxons especially admire in others what they fear they are lacking in themselves. At another time it was sexual potency; now it is family solidarity. The old envy of the randy black stud and his bitch now shifts to their close and loving family life together with their children and their children's children.

Thus, what is at first a dramatic difficulty—no single protagonist for audience identification for eight days—becomes an advantage. The real protagonist of Roots is the family, and Roots goes further than any current popular cultural artifact toward making the family sacred. As one comic aptly quipped, the Italian family in The Godfather had only vines compared to the black family in Roots.

THE CELEBRATION OF THE holy family in Roots is deeply conservative and male dominated. The author, Alex Haley, strangely saw his genealogical research done when he "found" his nearest free born African male ancestor. He freely admits that "finding" was a mixture of fiction and fact, and he calls the male ancestor Kunta Kinte, a faction." The movie powerfully preserves the penile thrust of that enslaved African warrior down through the American generations of his family. His name is invoked with the awe, wonder, and fascination ordinarily reserved for the holy, and his memory is the family's only touch with a tradition of freedom. (Christianity, especially black Christianity, is conspicuously muted in the saga of Roots, though there is one hymn sung at a wake.)

*The demographic data show that each episode reached an average of 85 million viewers; parts of the series reached 135 million different viewers; and 85% of the TV sets in American were tuned to Roots at one time or another.

April, 1977

19
The carriers of Kunta Kinte’s tradition of freedom are also male, with Kizzy, his daughter, the exception that proves the rule when there is no man around the house. Women may bear the tradition of freedom so long as it is the tradition of a male ancestor. White or black, apparently no one sings of the “faith of our mothers.”

The sacralization of the family and its male patrimony leads Roots into some incredible moments. Against all the evidence the film honestly presents, Roots would have the audience believe that the spirit of revolt was kept alive by black family solidarity and the memory of a male ancestor. Slaves in the film dismiss Nat Turner’s rebellion as an act of juvenile delinquency, an example of how black boys go bad when they leave their families for a wider brotherhood. Roots’ unquestioning belief in the primacy of the family surely must be what the audience wants to believe, for without that willing belief much of Roots is absurd.

Consider the moment when Kizzy falls on her knees to beg young Chicken George not to avenge himself on Master Moore who has just raping his mother. She reveals that Moore is Chicken George’s sire, his “own flesh and blood,” and thus justice for him should be parricide. Master Moore’s chronic raping of Kizzy pales into insignificance when judged by the sacrality of the family. Under no circumstances is the family to be endangered by an individual act of revolt, and even toubob rape is lightened when it results in a male who may bear the family tradition—of freedom? Few, I fear, laughed.

What we have at root in Roots is an epic American tragedy, but that deeper and darker story is blunted in the film. The tragedy is the understandable desire for family solidarity and the equally understandable desire for freedom working at cross purposes in black history. It is only when blacks were able to separate themselves from primary loyalty to the family that revolt against white oppression became possible. (Some of us remember this painful phenomenon from the early 1960s when the first opponents of young black civil rights workers were their own families.) Much of Roots suppresses and contains black revolt against white oppression by the sacralization of the black family, and this conservative fantasy helps it become an extraordinary popular success.

The revolt at the end of Roots confirms my point. By the seventh episode, Chicken George, now the patriarch of the third generation of the family, goes abroad with a British nobleman to train his fighting cocks. During his inexplicably long absence the family hears not a word from him or about him. They wait like the faithful upon a distant and silent god. Meanwhile, they mutually console one another through one indignity after another, and Roots makes abundantly clear that emancipation from slavery drove the black family into even greater solidarity, for they were now totally unprotected in a hostile white society.

Roots takes no interest in Chicken George’s experience during his years away from the family. But when he returns, greyheaded and worldly wise, he is just what the desperate situation demands; like the cavalry to the rescue he brings something the family cannot supply themselves in their solidarity. He has learned “strategy and tactics,” he announces, and more importantly, he has become a spiritually free man. There are now things he will not put up with! And, indeed, he organizes the family to rid them of white harrassment, risks the family in violent and militant action, and successfully leads them north into the promised land. The point to note in this melodramatic conclusion of Roots is that freedom is achieved not by family solidarity but by the leadership and vision of a man who left his family. He returns to them with a different experience (which we never learn), but apparently that experience has freed him from his family so he can be free for them. The last episode of Roots begins to introduce a militancy which undercuts the conservative theme of the previous episodes, and here Roots must end. Developing that new liberating them would undo the conservative fantasy and render the work far less popular.

INTERESTINGLY, A FEW months later, another skillful work of popular culture raised the question of family loyalty and revolt in a different way. Each episode of Franco Zeffirelli’s Jesus of Nazareth reached “only” seventy million viewers, making it somewhat less popular than Roots. On the whole, this “move Jesus” hovers sadly among men and sighs world weary pieties. Many of the prophetic words of the gospels are tranquilized, and the message of salvation tends to trickle away into a spiritual retreat of each man into the sanctuary of his own soul.

But Jesus of Nazareth also has flashes of authenticity, and not surprisingly the few redeeming moments occur when the film stays literally close to the scriptures. At one point Zeffirelli faithfully preserves Jesus’ desacralization of the family, one of the few times he shifts from his emphasis upon the Gospel of John to the synoptics. With the recent heavy sacralization of the family of Roots in mind, it was almost shocking to hear: “Do not think I have come to bring peace on earth. I have not come to bring peace, but a sword … He who loves father or mother more than me is not worthy of me; and he who loves son or daughter more than me is not worthy of me; and he who does not take up his cross and follow me is not worthy of me.” Since Zeffirelli’s Jesus is long on law and short on promise, I should here add the scriptural blessing which follows that warning: “Truly I say to you, in the new world … every one who has left houses or brothers or sisters or father or mother or children or lands, for my name’s sake, will receive manifold, and inherit eternal life.”

It goes without saying that the biblical Jesus is not anti-family. He is opposed to the sacralization of the family as well as the sacralization of every other created order, for all orders must be open to the coming Kingdom. In the scriptures Jesus frequently uses the language of the
family figuratively to announce the coming Kingdom, speaks of his own relationship to God in familial terms, and creates and restores families to serve the Kingdom. But Jesus never makes the family the sacred locus of one's primary loyalties. No revolutionary could, and certainly not the only genuine revolutionary who ever lived.

For all its flaws, Zeffirelli's *Jesus of Nazareth* fleetingly reminded me of that genuine revolutionary. And, for all its virtues, *Roots* alerted me to one of the encroaching idolatries of our time. I haven't the foggiest notion how these two immensely popular movies worked upon one another at the unconscious levels of the mass audience, and I doubt that their cumulative effects, if any, can be assessed with any certainty by anyone. The social criticism of film can only attempt to discern the fantasies which men in the mass buy gladly.

Meanwhile, Christians remain on call to cleanse their minds of the popular cultural fantasies of the world in which they live and to relieve others so beguiled. If that world looks longingly for roots in the past (especially to the past with a personal face, the family), and if the finite meaning there are sacralized as they are now in many successful works of popular culture, then the current cross for Christians is cut out for them. To be sure, the family cannot bear this sacralizing pressure, and eventually this popular cultural preoccupation will recede and be replaced by another. But, for the time being, men and women rooted in the Kingdom of God may need to speak to the sacralizing genealogical passions of the world the words of the resurrection messenger: "Why do you seek the living among the dead?"

---

**LETTER FROM ABROAD / ZURICH — WALTER SORELL**

**MORE FROM MY ZURICH DIARY**

LIFE HAS OFTEN THE appearance of a jigsaw puzzle that seems to be put together with one piece fitting nicely into the next. At times some of the pieces of the past return to one's memory more frequently than others and look at us questioningly: "Do you still remember me, the tiny piece you put into the spot? You thought it would be just right for me? And after so much time has gone by, how do I look to you now? How do I fit into the whole picture?"

The answer is probably as puzzling as the chance meeting was at the time when it all happened. I met Kurt Seligmann, the Swiss-American painter, again in Zürich at the Gallery Strunskaja. Not really him in person—he committed suicide in 1962—but some of his work which is still as fascinating as ever. About forty years ago we had met in New York where we both had settled before the madness of man threw the world into the cataclysmic events of World War II. Seligmann was born in Basel, the city associated with Erasmus and early Renaissance wisdom, with the biting wit of its people, with the names of C. G. Jung, Jacob Burckhardt, and Karl Barth, but also with its pagan carnival processions in which the grotesqueries of frightening masks play a major part. Seeing Seligmann's work again brings much of it back to my mind.

IT IS DIFFICULT TO FATHOM the reasons that may drive a man—let alone a creative man—to that point where life becomes unbearable to him. Was it disgust with man and the world or was it due to a sudden short circuit in the complexity of his mental mechanism? Certainly, he was a very complex person, seemingly realistic and earthbound at first sight, but, in reality, living withdrawn in a world of his own making, dominated by medieval images, knights in full armory, witches escaping the earth on a broomstick. The more I knew of him, the more often did I envision him sitting behind one of those nondescript creatures escaping into nonexistence or rather into a fantastic world of his own invention. Black magic and witchcraft preoccupied his mind and work. Whatever he painted or drew was denuded of reality. His figures bewitched by a sorcerer's imaginative mind seem to move as if they had just broken away from a medieval Dance of Death. Talmudic celeriration and Germanic thoroughness intermingled to support methodically the bizarrie and the magic of a world in which he felt most comfortable. As I moved among his bookshelves, I always marvelled at the many volumes with occult themes.

In the late Forties I worked on an essay with him which I wanted to include in an anthology I then put together. It was a strange experience for me to observe and follow his imagination which always seemed to run away with him. Only he may
have been aware of its final destination. But on the way to it and at a moment when he stopped to measure the distances between here and there, he caught, on canvas or paper, those many strange shapes of his surrealistic visions which have stuck in a corner of my mind for four decades. Strange, or perhaps not strange at all, that his work, exhibited at the Museum of Modern Art and many other places in this country, in England and France, is not found in any Swiss museum. This is now being remedied.

WHAT MENCKEN ONCE WAS

in American literature, or the early Upton Sinclair, writers who cannot help taking a stand on the vital issues in life, Max Frisch—more so than Friedrich Dürenmatt—is to the Swiss: an uncomfortable writer for the established and strongly entrenched ways of being. Frisch had published his Diaries over the years in which he writes about himself and the problems of his time. Having passed his 65th birthday, he has recently been the center of many celebrations. Nobody can claim that such an “uncomfortable” writer standing very much left of center, believing in—not what I would call—a “noble” socialism as the only cure for mankind, is persecuted or silenced or ignored. He was praised and prized more than anyone else lately. The German Kanzler took him, a Swiss citizen, in his entourage on his journey to Peking. Last fall he received the Peace Prize of the German Book Fair, the last in a series of eight prizes and awards of high distinction in the world of German letters. And now the Public Library in Zürich opened an exhibition of his work with a great deal of memorabilia, books and essays written about him.

Many speakers introduced this exhibition, among them a teacher who pointed to the fact that Max Frisch’s work is still more than less anathema as required reading in Swiss schools. In this speech Max Frisch was pitted against the realists, against those believing in Realpolitik and not seeing beyond their ephemeral today. Humanism cannot be anything but utopian, it was said, and utopian ideas drive wedges into the concepts of those whose only interests lie in the preservation of the status quo. In other words, how important is the pike in a pond filled with carps? Has not Upton Sinclair’s novel The Jungle improved the conditions in Chicago’s stockyards in 1906? Sinclair said about the success of his novel: “I aimed at the public’s heart and by accident I hit it in the stomach.” I cannot help thinking that Max Frisch is challenging the guts of the people and touches their hearts.

HOW FAR A WRITER SHOULD

engage himself in politics—Goethe spoke of “ein politisch Lied, ein garstig Lied”—is a very individual and questionable problem. There is a prevalent feeling that a writer because of the usage of the word is predestined to form opinions, as if a painter could not do the same. There are plenty of examples from Goya to Daumier to George Grosz. And yet the logical assumption is that the onus in this respect, the moral obligation lies with the writer. After all, it is he who articulates thoughts. Even his ivory tower—should he wish to pen himself in—is turned into a fortress beleaguered by the problems of his time.

IT IS A WONDERFUL FEELING

to make the acquaintance of a new playwright who is not too young anymore to throw around his weightless weight trying to write another Hamlet or Faust and who is not yet old enough to show despondency between the lines. He is a Swede, called Per Olov Enquist. He also published three novels and has taken an active role in Swedish life and letters. He belongs to the Socialist Party and observes his immediate environment and the fumbling of mankind with a critical eye and does not shun to speak out against outrages that have world-wide impact and to say the truth however uncomfortable it may be. In other words, another Max Frisch.

He dealt with the problem of emancipation in Strindberg’s time but, undoubtedly, aimed at the various attempts of the lib movement in our era. The play is called Night of the Tribades and is a play within a play. It was produced by several German theaters and also in Basel. Recalling the time when Strindberg was in financial needs, Enquist re-creates a rehearsal of his one-acter The Stronger. For two and a half hours without intermission we watch the goings-on in Strindberg’s life. We find this great and prolific writer between two women, and the scene within the scenes ends with the triumph of the women who find the way to each other in a tribadian way, no doubt; we leave the theater with a bad taste in our soul, knowing, as we do, about Strindberg’s suffering and his defeat as a man.

It is a dramaturgic master stroke to have chosen this play as a background in which two women appear but only one of them speaks and speaks compulsively about her feelings and relationship to the man who is never seen onstage. This one-act play was written by Strindberg for one of his wives, Siri von Essen, whom Enquist has onstage rehearsing. He involves her in fights with Strindberg whose several marriages are known for having ended in failure. A grotesque scene in which Siri accuses Strindberg of impotency is followed by his even more grotesque attempt to prove the contrary. A tragicomedy par excellence.

A new play by Enquist, Chez Nous, is in the offing. He writes and writes for the stage to challenge his audience, to evoke discussion, as he said. Writing, in general, means to Enquist the probing of problems, the raising of questions. He always asks himself how effective can a writer be in helping improve the state of the world. In not letting up to raise his voice he answered his question.

Without inner strength and faith in the better side of man one could often and so easily do what the surrealistic Kurt Seligmann did: to be found next day dead beside one’s gun.
FOUR FOLK TALES

A Pioneer

It was a time when a man grew restless. He put on his Jade East and strayed East or West depending, as he said, on which way the wind blew. Was the wind blowing? There's no way of knowing.

A Boy and His Boot

They had been through a lot. The wide prairie, the soaking swamp. The tall mountain, the cold, the damp, the saltering sun until man and boot and bound together, marriage made of man and leather.

The Kid

after he was dead we remembered how he had saved the town; he booted out the cutthroats but would not marry the widow.

And then there was the time which was long long ago when John Riley swung his woman up behind him and the two of them rode their separate way.

THE LOSS

Where once I lost you in the world, I find you everywhere in the world: sassafras root thins out our blood in spring, choke cherry fruit our wry communion at the summer's end. You in the old red chamber of the Supreme Court stand. You sit through my graduations proud and fond. You are never called away to take a deposition, to draw a will, to correct the composition of some untutored brief. I never send you any message at all. You come. I find you.

Wherever I go now, you always are. The dialogue of breath destroyed, we speak centered silence of forever; seeking no one, we find ourselves always together. Our secret symbols are signs everywhere. Your hands and eyes are nowhere; mine are here, warming cold platinum, exchanging glances in facets of your finger ring where dances our diamond of discerning. We confer:

no were, no will be, but an always are.

SARA deFORD
Having laid out my places, a skillful workman stitched me to a ball, got all the colors right. I felt my colors close in. Where my borders pucker, I pass through my lines, meet my own projection. There's nothing inside; or only the same air someone's wadded around my perfect degrees. My blue is unruffled; no peaks to my fields; nothing disturbs my jungle with an unfinished cry. Even the spin, air whipping past, a touch moist as I think seas might be, hardly moves me. My poles keep their distance. Inches stretch out miles over my face. My climate is always temperate. Only the slap of latitudes, this fullness around the equator, longitudes ganging up north and south, disturb me. Once I was finished, I passed out of time. I have neither end, nor beginning, anymore.
ocratic Republic, says Hall, has had to work out an alternative to the Constantinian Arrangement. The Church there is not established as it is officially in the Federal Republic of Germany or unofficially in the United States and Canada (here in the sense of enjoying tax privileges and the like). The vitality of the tiny functioning Christian community in a Marxist country encourages Hall to give the American churches the advice, "Disestablish yourselves!" and so find The Way of the Gospel's "Reality" again.

Hall does not mean that the churches should henceforth ally themselves to that which is against the Establishment. He rightly observes that a church bound to the counter-Establishment is still a bound church. A truly free church, Hall suggests, will be found only with complete disestablishment—from the abandonment of tax privileges to the termination of the assumptions that make the churches conservators of the status quo. Then, he feels, the churches might be able to engage in straight talk with the Nicodemuses at midnight.

Meanwhile, back in East Berlin, one of my students and I are talking with the pastor of St. Mary's Church. I ask whether he and his people have found ways to resist being boxed in by the society in which they live and work. "We American Christians," I admit, "have real trouble with that one. Our pressures to conform, to worship American idols of all sorts, are almost irresistible. How are you brothers and sisters holding out against the pressures on you?" His first response is politically respectable: "we are free to worship and have Bible study," he insists. I press the question: "so are we, but I mean those pressures to be prophylactic rather than prophetic, to blunt the witness to Jesus Christ by being loyal citizens." "Well," says he, "I guess we have to co-operate as much as you do. The socialist system is here to stay, and we are powerless to change it. Better to co-operate, to try to help make the socialist system work well for our people, than to throw sand that helps no one. You westerners," he adds, "have trouble trusting us when we say things like that." "Yes, I guess we do," I admit. "Worse," he resumes the offensive, "worse, you are usually so antisocialist that you doubt that we're really Christians at all." Well, some, many of us say things like that. And I think to myself how our mistrust is directed more parochially, at eliminating those who don't use the right slogans, who hold out for justice or support ministries under attack from doctrinaire vigilante groups masquerading as defenders of the truth. He interrupts my reverie: "look," says he, "we didn't choose to be liberated by the Red Army, you did, for us. But it's here, and we have no choice but to try our best to care for one another under this system. If that makes us look like fellow travelers, then we'll have to bear that cross, too." Then, to demonstrate at a non-verbal level what he's really getting at, he takes us into the narthex to show us the fifteenth century "Dance of Death" frescoes. He explains a bit about the faded figures on the wall, where the sharpest criticisms are aimed at the princes and the bishops, then comments with what I think is a sparkle in his eye: "see, in this church there's been a tradition of social criticism since before the Reformation." Now, I think, we might be getting somewhere; I'm troubled. But that's all for today. My student and I have had a lesson in brother-trusting, and we have had a lesson in non-Constantinian "arrangements."

AND THAT'S WHY I'M NOT so convinced as Hall seems to be that Constantine is the culprit. A culprit, perhaps, but not the culprit. The emperor thou gavest me, he made me do it? The proper Christian confession is always mea culpa!

Granted, Hall's appeal makes strategic sense. The credibility of a servant Christian is often destroyed by the helped-one's knowledge that the churches get favors from the system-oppressor. It is after all chapter one missionary strategy that one has to win a person's trust before one can hope to find an open ear for the Word.

Still, some cleaner distinctions would help the whole argument a great deal. Hall knows better than to make an easy equation between church and Church, between denomination or institution and the one holy catholic and apostolic Church. He regularly speaks of "the churches." But the last pages of the book suggest that it is the Church after all that he is talking about, that must change, that must become disestablished, that must in fact yet come into being!

But Christians aren't liars when they confess "one holy catholic and apostolic Church." That Church is; she exists wherever the Gospel is preached and the sacraments are administered, where the "dear holy cross" is borne. So Hall only confuses when, in closing his book with a reference to the yearnings and questionings in the night of our contemporary Nicodemuses who ask about the meaning of life and what human beings are for anyway, he says, "Around that yearning and that asking, Jesus Christ will yet build his church."

True, that Church-building is a future tense in Matthew 16. But the foundation there is not a question about the meaning of life; the foundation there is a confession about Jesus Christ!

After all, what is so good about the Church and about any churchly strategy is always and only her Good Lord and his Good Word. He is good, even when the una sancta exists among established institutions. He is good, even when the una sancta exists among disestablished quasi-institutions.

To distinguish churches and Church, strategy and faith, yearning and confession, would help some potentially good advice to realize its potential.

SUCH HELP COMES FROM Hall's fellow-Canadian, Hordern, the President of Lutheran Theological Seminary in Saskatoon. Hordern's book is dedicated to the prin-
principle that good systematic theology (which the book is) must be good practical theology (which the book also is). His thesis is that the doctrine of justification by grace alone through faith alone (his regular phrase) has in fact and practice been dislodged from its central position in Protestant theology and faith and life, and that the churches will need to put their practical money where their theological mouth is if they wish to continue to lay claim to the heritage of Luther and Calvin.

(Let it be said here that Hordern makes a valiant effort to rest his case on both reformers. Still, it is clear by the end of the book that Hordern is writing as the Lutheran he is, and that his most crucial and decisive points are even made in a way that forces him to be mildly critical of the Geneva reformer.)

Living by Grace is the product of a keen systematic thinker, who observes well and writes simply, who develops reasoned arguments and is not slow to draw unpopular conclusions—as, for example, the criticism of the kind of evangelism thinking that produced “Key ’73” which Hordern exposes as something that gives the lie to claims about the centrality of justification by grace through faith. An evangelism pitch that promises that one will be better off by accepting Christ, he says, is a denial of this central doctrine, because it appeals “to the very curved-in-upon-oneself condition from which it is the goal of the Christian faith to deliver us.”

Hordern has assembled a list of legalisms in American church life that is depressingly accurate—so inventive are we at finding ways to deny by our practice the Gospel that we preach. Among the foibles: rules and regulations that must be followed if one is to be considered a good church member; distinguishing active and inactive members by the amount of annual contributions; the idea that a Christian school is to be distinguished from a secular school by such things as compulsory chapel attendance or stricter regulations on intersexual relationships and alcohol and even dancing; giving the impression that only respectable, well- scrubbed, and well-behaved people are welcome in the congregation, and thus that a person has to measure up in order to qualify for the grace of God; and the tendency to set up a special standard of conduct for the clergy. In these and other ways, Hordern says, the churches deny in practice the Gospel of justification by grace through faith.

A symptom of the sort of justification-denying legalism that Hordern criticizes is the widespread tendency to tell about “how I found Christ,” and to exhort others to “find Christ” too. He comments:

All of this makes it sound as though Christ were hiding somewhere and it is up to us to go out and locate him. Inevitably this gives the impression that faith is a work we do, and for which we may take credit. Worse still, it leaves the impression that it is Christ who is lost, not we. But when we speak of justification by grace, we are reminded that while we were yet sinners Christ died for us (Rom. 5:8). That is, before we had the bright idea of looking for Christ, he was out looking for us and had found us.

The bulk of Hordern’s book is a successful combination of practical and systematic theology. He expands his diagnoses of creeping legalism while giving profound (and easy-to-read) lectures on biblical and Reformation theology. The chapter on “The Nature of Righteousness” is a jewel, although it is only a shade more exciting than the one on “Religious Paternalism,” where the commonly-discussed theme of American civil religion is turned to serve the goal of a servant church. Similarly helpful are the chapters on “Liberation from Sin,” where Hordern mines the Biblical source for ways of enlarging our understanding of sin (from mere moral boo-boos to pervasive bondage), and on “The New Life in Christ,” which contains one of the clearest discussions of the question of the “third use of the law” that this reviewer has encountered.

In a later chapter Hordern tries to pull together a sketch of what a church’s practice might look like if it really acted out of its central commitment to justification by grace for Christ’s sake through faith. One part of that sketch echoes the advice in Hall’s book: such a church is free to lose its life. “When the church... has an idolatrous fear of losing its life, it tends to preserve itself through appeals that fall short of the gospel.” A church that takes the Gospel seriously and centrally will be free of such fear and thus really ready to be a servant church—without tax exemptions, with a radically other-oriented budgetary structure, and with a readiness to help Christians to “mix it up” in a messy world.

Earlier I suggested that Hall and Hordern have a lot in common. In the vision of the Church in his closing sentences, however, Hordern offers what seems to me to be the best rejoinder to Hall’s somewhat muddy ecclesiology.

If we consider the reformation or renewal of the church in the light of the doctrine of justification, we shall always see it as a free and joyful response to what God has done. We shall never see it as something which we must first do in order that we may become the true church. True renewal of the church itself will always be a fruit of the gospel and never the result of obeying the demands of the law.

Living by Grace deserves a close reading by all (especially by non-professional theologians!) who are caught up in the struggle to understand and to live out the mission of the Church.

DAVID G. TRUEMPER

WATERBUFFALO THEOLOGY.

PAUL TILLICH INSISTED that all theology must be “answering
sets the stage for the dominant theme in the dialogue: the Thai funeral is saturated with the experience of the "many-timeness" of nature, with one's own life a small circular movement within nature's broader circular movement. The Buddhist's view of life correspondingly is "cool," fostering tranquility and detachment. The Buddhist arahant (saint) is the embodiment of apatheia, passionless and detached from all the "warm" experiences of home and family, sexuality, grasping and clinging. In contrast to the cool arahant, Koyama describes the "hot" God of the biblical covenant, attached to his people with warm love, bursting into hot jealousy and wrath, suffering pain in the redemption of his people.

Koyama's interesting and sensitive portrayal of the dialogue between the cool arahant and the hot God is certainly his most substantial contribution in this book. His suggestion that St. James in the New Testament is a "cool" apostle may lead some to reread the letter of James with new sensitivity! Koyama generally avoids the usual tendency in books such as this to minimize the difference in perspective between Christianity and Buddhism—the two views represent quite different approaches to existence, and both are excellently outlined by Koyama. Unfortunately, at a certain point Koyama ends the dialogue and as a solution proposes the "Hebraization" and covenantation (sic) of the Buddhist concepts. The Buddhist realities of anicca (impermanence) and anatta (no-self) are made to point to Israel's imperfect devotion to God and her self-destructive rebellion! Surely these Buddhist insights have a more critical role to play in a dialogue than merely being filled with biblical meaning. Is there not an element of "no-self," for example, in Christ's teaching that has conveniently been forgotten by the Christian churches?

There are other books which probe more deeply into the dialogue between the Christian and the Buddhist—among recent books, one thinks of Drummond's Gautama the Buddha: an Essay in Religious Understanding and Dumoulin's Christianity Meets Buddhism. But Koyama, as an Asian theologian, brings provocative insights into the discussion that can only arise from an Asian perspective. He corrects the notion, for example, that Buddhism does not take history seriously—what else are the 240,000 monks throughout Thailand doing but freeing themselves from the snares of history? And Koyama adds a devastating jab: "Those who can afford to eat much experience history more superficially than those who are not so affluent. A bank account and an abundant diet somehow . . . insulate man from coming to feel the primary truth of history" (p. 23).

The book is easy to read, but it is not without its problems. One wearies of cut phrases and of words that end in "-ization." Labored phrases ("critical accommodational-prophetism and critical prophetic accommodation") probably betray the author's difficulty with English. But the superficiality and the preachiness of some of the sections unfortunately keep the book from making a major theological contribution. Still, the book poses a great challenge and must be taken seriously by both theologians and all thinking Christians. Koyama is especially strong on the theology of the cross—his teacher at Tokyo Union Theological Seminary was Kazo Kitamori, who relied strongly on Luther in his development of a Japanese "theology of the pain of God." This theological posture, which stresses the crucified mind, being cast out, sharing the pain of God, poses a gigantic challenge to the established churches of the west, to denominationalism, to the mission mentality, the kind of Christian imperialism which is so typical of western Christendom. It is significant that Koyama speaks not of the mission to the third world but of the mission of the third world. The mode of Christian presence in the world has to do with a stumbling, discomfited, unfree presence, sharing the pathos of God and being neighbor in the full sense to fellow human beings.

THEODORE M. LUDWIG

April, 1977