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Valparaiso University

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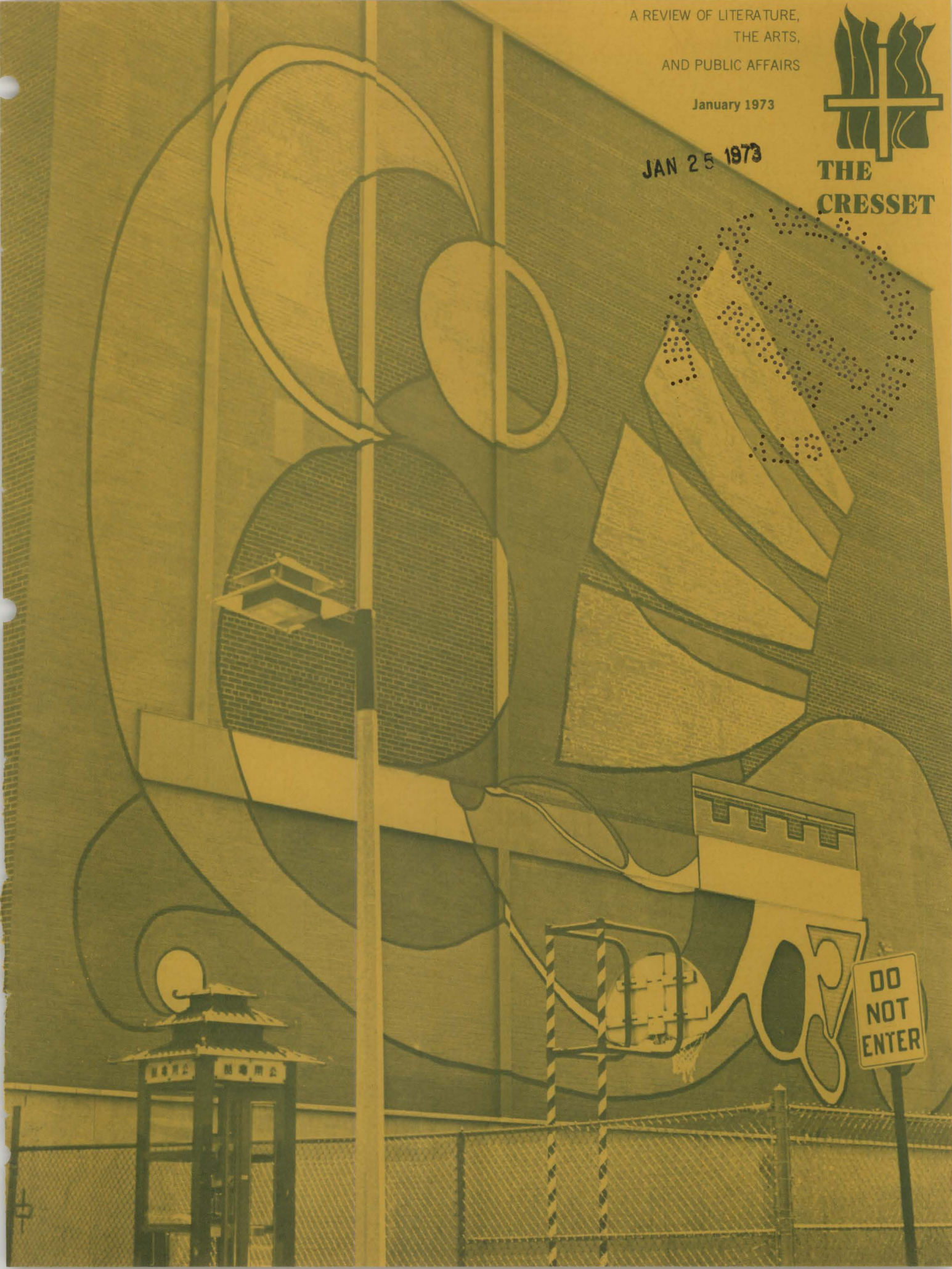
A REVIEW OF LITERATURE,
THE ARTS,
AND PUBLIC AFFAIRS



January 1973

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THE
CRESSET



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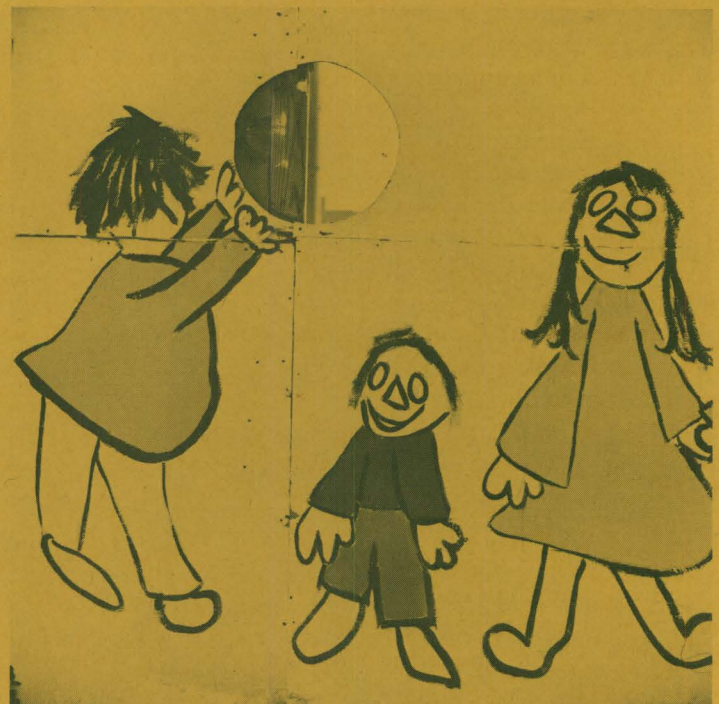
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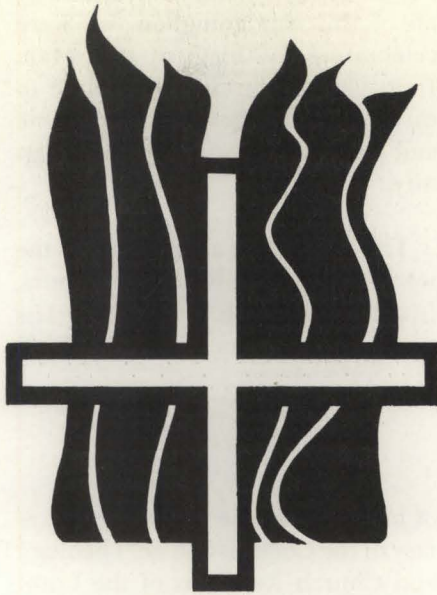
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Children's wall in Boston, Massachusetts



COVER: Community Wall in Chinatown in Boston, Massachusetts

IN LUCE TUA



Birth and Death at Christmastide

The movement of the saints' and martyrs' days after the Feast of the Nativity of Our Lord reminds us, as does T.S. Eliot in the "Journey of the Magi," that the birth and death of our Lord indeed tie into the linkage of our own birth and death.

This Christmas celebration was for us again a time of reflection on birth and death. Reflections swirled around death and shame and hope. There is the dark and dull weight of the deaths of large numbers of people in war and natural disasters, deaths in hospitals and infirmaries, and those in traffic accidents.

Most of us are fearful and inept in reflecting on death, for our times have made strange valuations on life and death. It is strange how some howl about the deaths by bombing and fighting, but endure silently the number of traffic deaths. Some blithely advocate the killing of a

helpless and unborn fetus, but argue violently to preserve the life of a convicted murderer. Life (for many) seems to be nothing other than the worship of death: there is the endless and frantic attempt to evade and avoid it. The whole life seems to testify that death is Lord. However, one hears more and more about "death with dignity." I think this outlook is an improvement on the fakery surrounding death and dying in the recent past. The cry for death with dignity arises also out of the awareness that death is a shame on man. Death is a loud and inescapable word that we are under judgment as sinners.

Some of my reflections about death were stimulated by and focused on particular people, only one of whom I knew personally. My list appears to be (and is) haphazard: Jackie Robinson, Roberto Clemente, Carl S. Meyer, and Harry S. Truman. Admirable, lovable (if sometimes reprehensible) qualities of human beings were displayed in the lives of these people. There was

the fiery independent who worked well on a team; there was the man of many ailments, about which he wanted to talk, whose quiet charity is now publicly noted. There was the quiet scholar who could be so dogged about facts and details; there was the peppery man who deliberately maintained a common appearance, and accepted accountability for horrendous decisions and yet tenderly reminisced that if he had anything to do over, he would marry Bess earlier.

Cut flowers and a lonely coffin

These were determined people, disciplined in their work and in their play, decisive in their conduct. I do not fail to cherish the good things that came from them: the model ball player for a young college second baseman, the stimulus of a persistent researcher, or the courage of a decision maker. But Truman's funeral reminded me of something else, too. At the end of the ceremony, the flag having been removed, the coffin stood there

alone, covered with nothing but cut flowers. How many times the people who loved him had cared for him, covered him, and tucked him in bed. But in this last act, when he was to be put back into the ground, only the professionals were left to tuck him in for the last time.

All of this seemed like a parable on man: death strips us and leaves us alone. This is the shame that strips us of dignity, leaving us with

the memory of what is lost. While all of this was going on, we were celebrating the birth of that Man, Jesus Christ, the one who came to care for us by bearing our shame and covering us with his own dignity.

The word to us at his birth is the word "for us." His birth, unlike ours, is not for himself; it is for us. His death, unlike ours, is not for him-

self; it is for us. The shame of our utter defeat in death is covered by the victory of his death for us. The destiny of this Son of God and Son of Man is to rise from the dead. That, too, is our destiny, for he is for us. Herein is born the hope that takes our death to death and goes through death to life. The song has a refrain: "And man shall live forevermore because of Christmas day." □



Response on the Preus Statement

In June 1972 *The Cresset* published an article by Dr. Walter E. Keller, commenting on and analyzing "A Statement of Scriptural and Confessional Principles" by Dr. J.O.A. Preus, president of the Lutheran Church—Missouri Synod. Dr. Preus was invited to use the pages of *The Cresset* to reply to Dr. Keller's criticisms.

When Dr. Preus declined to write a reply article, he was invited to select someone who would represent his position to write an article. It was suggested that Dr. Ralph Bohlmann would be entirely satisfactory to *The Cresset*. Because of the press

of his duties as the Executive Secretary of the Commission on Theology and Church Relations of the Lutheran Church—Missouri Synod, Dr. Bohlmann was unable to furnish *The Cresset* with an essay.

Nevertheless, Dr. Preus followed through on our request; the result is the article by Mr. Steven Hein in this issue of *The Cresset*. We commend Dr. Preus for this expression of willingness to continue the discussion, and we appreciate his comments that, in his judgment, the Hein article makes several valid observations with regard to the Keller critique.

The struggle about the Bible, the apostolicity of the Word of God and the church, and the supremacy of the Gospel together with the faith appropriate to the Gospel, is not a private struggle. Nor is it a struggle merely within a synod for the sake of that synod. Neither is it a struggle within the church merely for the sake of the church. Surely these are primal arenas and objects of the conflict. But the struggle is also for the sake of the Gospel on behalf of men and women in society who are not yet believers, not yet members of the church.

The University: An Arena for Debate

One of the problems facing most synods and churches is the lack of a forum in which to debate those issues which appropriately are subject to human learning. Universities

have furnished this kind of forum in the past, although they are not infallible and their record has not been without blemishes. Nevertheless, we remember with delight that element in the Lutheran past when, for example, the University of Wittenberg, via its faculty of law and theology, was instrumental in formulating and conducting a visitation of the pastors and teachers to ascertain the state of affairs in the life and teaching of the churches and to furnish help for instruction and pastoral care.

Some of the issues of the present conflict about the Bible deal with the human disciplines of history, science, and literary studies. Study and learning, teaching and clarifying in these (and other) areas are part of Valparaiso University's vocation. As a school, Valparaiso University has been and seeks to be of service to the church and responsive to her needs. This University has a care for and a stake in the future of the church.

We are not making pretentious claims for Valparaiso University. But we are saying that she is identified as a Christian and a Lutheran university. In the matters of the Christian faith, the public, theological stance of the University can be known in those confessions which demark Lutheranism. All of this by way of saying that *The Cresset*, as a small part of the University's life, takes seriously the task of making room for learned, pious, and diaconal debate. □

VALPARAISO UNIVERSITY'S OVERSEAS STUDY CENTERS

Various people who have had and still have an active part to play in the Overseas Study Centers of Valparaiso University were asked to provide a history of the development of these centers, a statement of their operating philosophy, and a description of the day by day working of the centers. With this information The Cresset hopes to bring its readers information of interest about one important facet of the University's work. Perhaps the information will be of value also to other institutions and to students considering their educational plans. KFK

The History

In the spring of 1967, Dr. O.P. Kretzmann, then the president of Valparaiso University, instructed Dr. Walter Friedrich to go to Europe "to arrange for two Valparaiso University study centers, one in England and one on the continent."

Dr. Friedrich reports that after the initial shock at the assignment, he attempted to make contact with his friend, Prof. James Sutherland of the University of London, Prof. Clever, Director of the Indiana University Study Center in Hamburg, Germany, and Dr. Norman Nagel, then Preceptor of Westfield House, Cambridge, England.

Cambridge was a natural first choice for a study center in England, both because of the city and the university, and because of the contact with Dr. Nagel. Although Westfield House, the house of studies for Lutheran theological students at Cambridge, was too small to house the Valparaiso University students, Dr. Nagel, the Preceptor, assured Valparaiso of his support for the new center. Fortunately, the Evangelical Lutheran Church of England owned property adjacent to Westfield House. Although the house on the property was in bad repair ("dilapidated" was Dr. Friedrich's word), it was arranged that the Valparaiso students would be permitted the use of the educational facilities of Westfield House, some students were to be housed there, and the old house was to be renovated, furnished, and rented to Valparaiso University for student quarters. Dr. Nagel was to serve as chaplain for the study center.

Together with a memorandum from Prof. Clever, Dr. Friedrich received the minutes of a conference of the

directors of various American study centers in Europe. The American Ambassador to Germany called the meeting to bring together a report on what American universities were doing in Europe. In addition to this material, Dr. Friedrich had received information on a research institute in a small town on Lake Constance. Armed with this information he set off for southern Germany, only to discover that the research institute would not provide adequate resources for classroom instruction, library, and student living quarters for the Valparaiso students.

The minutes of the conference called by the American Ambassador contained comments by a resource person for the conference, Frau Professor Dr. Annemarie Christiansen. She was well versed in both German and American education; she was chairman of the Department of German of the Paedagogische Hochschule (a College of Education) in Reutlingen, Germany, and she had served as Visiting Professor at the University of Kansas.

Through contact with Dr. Christiansen, Dr. Friedrich was introduced to the Rektor of the Paedagogische Hochschule, Dr. Otto Duerr, and presented Valparaiso University's plan to him. Valparaiso desired to rent a classroom and an office for the director; permission was also requested for the use of the library reading room and the gymnasium. The Rektor was favorable to the plan but noted that permission would have to be secured from both the P-H faculty and the Kultusministerium (Ministry of Cultural Affairs) of Baden-Wuerttemberg in Stuttgart.

The Minister of Cultural Affairs received the plan with the suggestion that the school at Ludwigsburg might be preferable to the school in Reutlingen. After investigation, however, Dr. Friedrich decided in favor of Reutlingen. Approval was granted by the Ministry of Cultural Affairs and it remained only to receive the approval by the Reutlingen Faculty and the Committee on International Studies of Valparaiso University.

Approval was granted by the P-H faculty at Reutlingen, with one change: Valparaiso University and students were to be guests; no charge was to be made. Valparaiso University approved the arrangements and Dr. Donald Munding, then Dean of the College of Arts and Sciences, was sent to Cambridge to carry out the

details of the plans. Faculty were secured; housing arrangements were completed, which included the students in Germany living for a time in a village Gasthaus (before moving into German dormitories in April 1969); and by the spring of 1968, the centers were operating with their first groups of students.

*

The International Studies Office on Campus

Martin H. Schaefer, Director

Valparaiso University's overseas study centers at Cambridge and Reutlingen are beginning the eleventh semester of operation this month. Twenty-two groups, totalling 442 students, will have participated by the end of this academic year.

The purpose of the overseas centers is to provide an inter-cultural experience to interested and qualified students within the framework of their regular four years of study at minimal cost.

Since courses in the liberal arts are provided at the centers, students from twenty-seven major areas of study have been able to participate. The five highest areas have been English, with 59 students (13%), History, 47, Political Science, 45, Social Work, 24, and Elementary Education, 22 (5%). Areas producing between eleven and sixteen students are: Business Administration, 16 (3.6%), Psychology, 16, Mathematics, 15, Geography, 14, Sociology, 14, Theology, 12, and Chemistry 11 (2.5%). In descending order, yielding from ten to one student each, the remainder are: Humanities, Art, Biology, Home Economics, German, Philosophy, French, Economics, Engineering, Spanish, Music, Speech and Drama, Latin, Physics, and Physical Education.

The additional charges that the University assesses are the transportation fare, ranging from \$200 to \$235, an administrative fee of \$5, and a group study trip fee of \$30 at Cambridge and \$90 at Reutlingen. The extra charge may thus range between \$235 and \$325. Other charges (tuition, housing, and general fees) remain the same. Regular scholarship grants are applicable toward payment. Food expenses (students prepare or buy their own meals) are comparable to or lower than on-campus costs. Of course, students take advantage of the ample opportunities for independent travel and spend, in addition, between \$300 and \$700 for that purpose, depending on their own financial resources.

In the past five and a half years, about 900 students have applied for acceptance into the program. Each student has been interviewed by the on-campus Director of International Studies. The purpose of the inter-

Martin H. Schaefer is Director of Foreign Studies for Valparaiso University and a professor in the Department of History. Mr. Schaefer was graduated from Concordia Seminary, St. Louis, Missouri (1943), and received his MA at Washington University in St. Louis (1949).

views is to gain a first-hand impression of the applicant and, in the course of conversation, obtain additional information about him beyond what appears in his written application. He is asked about his involvement in extra-curricular activities, about the nature of his summer jobs, what sort of sports he engages in, what kind of independent reading he does, whether he has any skills or active listening interests in music, whether he has any knowledge of art or art history, and what, if any, hobby he might have. The resulting information yields something of a picture of the applicant's versatility, flexibility, open-mindedness, and capacity to adapt to new situations.

Selection of the applicants is made by a committee of three faculty members, with the Director serving in an *ex officio* capacity. In selecting students, the Committee tends to prefer students of Junior standing, and other factors being equal — those of higher academic performance. Thus for both Centers, 45 per cent of the participants have been Juniors, 29 per cent Seniors, and 26 per cent Sophomores. At Cambridge the percentage of Sophomores has been lower (20%), at Reutlingen higher (32%). Academically the students' standing has been at a "B" average, but with the range varying from "C" to "A." The lower performance level is more acceptable in the case of Senior applicants than in that of Sophomores or Juniors.

Housing facilities have determined the balance of the sexes: ten of each sex at Reutlingen, ten men and eleven women at Cambridge. Thus of the 442 students participating, there have been only ten more women than men.

Orientation of each new group of overseas center students takes place on four Sunday afternoons and evenings preceding departure. Resource personnel for these sessions are former resident Directors of the centers, students who have had the experience abroad, and the on-campus Director. A mass of information is conveyed (much of which alas is forgotten; abroad each must learn it anew). Sessions with former center Directors are devoted particularly to inculcate the attitude of receptivity to new and different ideas and styles of living, with warnings against the offense of "the ugly American" while abroad.

While students as individuals and the student body at large have been greatly enriched in openness of vision and maturity of judgment by the experience of about eighty students abroad each year, the University faculty has also been the gainer. Eight faculty members from six disciplines have served as resident Directors and part-time instructors abroad. At Cambridge these have been Professors Donald C. Munding, political science, Ferencz P. Kallay, geography, Kenneth H. Klein, philosophy, and William F. Eifrig, music. Professor Walter E. Bauer has represented history at Reutlingen, while the other three Directors there have come from the field of theology: Professors Kenneth F. Korby, Theodore R. Jungkuntz, and James W. Albers.

The Center at Cambridge, England

William F. Eifrig, Director

An Imagined Schedule

- 8:30 AM Up for coffee and corn flakes. Finish up the class report for English.
- 9:15 Over to Westfield House for Victorian Lit. Present report for discussion of John Ruskin's works.
- 10:30 Check morning's post. Have they sent the Eur-rail pass from home?
- 10:40 Geography. Further on Britain's move from Empire to Common Market.
- 12:00 Soup and sandwiches (getting tired of making these). Make plans with the other two for this weekend's trip to Cornwall. What's the best route for hitchhiking?
- 12:30 PM Into city centre shopping. Food supplies: shall we try to roast a chicken tomorrow night? Get another Marks and Spencer woolen under-shirt; cold weather coming. Get tickets for Chekov's *Three Sisters* at the Arts Theatre; also for Julian Bream concert at Guildhall. Visit Trinity College Library (designed by C. Wren; only open to public 2-4; originals of A.A. Milne just down from I. Newton and B. Russell).
- 3:00 Art history. (Glad the bicycle makes the trip from city centre to Westfield House in five minutes.) Baxter lectures today on Surrealist painters. (Hope the room isn't too stuffy; fell asleep in the darkness last time, the projector croons such a lullaby.)
- 4:15 Baxter looks over Cornwall map with us. Ask him for suggestions of best coastline and prettiest village.
- 4:30 Read another chapter in *Ireland Before the Famine*. History seminar tomorrow.
- 5:30 Evensong at King's College Chapel. Listen more carefully to the music this time. Report due in music class next week.
- 6:15 Kitchen should be less crowded now. Spaghetti and green salad tonight (any red wine and French bread?).
- 7:30 Group meeting. Report the leaking faucet in the bathroom. Be prepared for the regular

William F. Eifrig, Jr., a graduate of Valparaiso University (BA 1955) has studied at the Nordwestdeutsche Musikakademie, Detmold, Germany and received his DMA from the University of Michigan (1963). He is a professor in the Department of Music of Valparaiso University, has contributed regularly to The Cresset in the area of music, and is Director of the University Study Center in Cambridge, England (1971-1973).

- lecture on keeping the houses clean. Advance registration for courses on campus next semester. Examine itinerary of next group weekend trip—castles, cathedrals, and Stonehenge.
- 8:30 Try to get to the lecture at the Divinity School: protestant bishop of East Germany. Otherwise the folk singer at Selwyn College.
- 10:00 Still time for a pub visit—The King Bill? Afterwards records and talk at 26. Another Ireland chapter. Improvise until too tired to resist sleep. (Should be about 1:30 AM).

I doubt that any Valpo student in the six years of the program at Cambridge has set down a schedule like this one. Most of them could have done it; it is a fair sample of a weekday's activities, but written schedules don't fit student life-styles. The preceding therefore must be read more as a diary than as an appointment book. But there's not much time in Cambridge for memories. Back home perhaps ordinary campus life will allow time for remembering.

Days filled to overflowing. This is Valpo at Cambridge. The first ingredient: a full academic program after the pattern of the American college. Each student chooses four from the five three-credit courses offered. He can't escape at least one with the director of the program, a member of the VU faculty who fills his English days with fewer class hours but more administrative, custodial, and counselling duties than at home. But the student may work with three Englishmen whose enthusiasm for VU overseas entices them to add one more course to a workload that would appall many of their American colleagues.

Harry Browne has remained with the program since its inception in spite of Tech promoting him to Head of the Humanities Division and, concurrently, Head of the Department of Arts and Languages. (Tech is the Cambridgeshire College of Arts and Technology, one of Britain's "new schools," one hundred years old, with a present enrollment around 8000, in Cambridge but not part of Cambridge University.) Mr. Browne's history lectures are remembered for sly wit and factual competence. Almost his equal in seniority with Valpo's program is David Baxter. Baxter lectures in art history at Tech and for Valpo but is also at home teaching English literature. Vacation periods he uses for original writing—TV scripts, essays—and restoration of his seventeenth-century thatched-roof home. David's energies are legendary. Peter Speak is as new with the program as the current director since the field of the third English lecturer depends upon the subjects taught by the program director. Speak's is geography. He heads the geography department at Tech. All three men are graduates of Cambridge University, Browne and Baxter at Emmanuel College and Speak at Fitzwilliam. Other overseas study programs for Americans depend on a British faculty short on experience and professional reputation. VU works under no such burden.

A normal academic program—papers, exams, lec-

tures, readings. To this add the life of an ancient university city that remains a world center for thought and action. While Valpo is in no way affiliated with Cambridge University (if you had been founded in 1325 you might understandably be suspicious of new-fangled programs from a former colony), it enjoys all the advantages of living with the people who are the University. Our students are welcomed into the memberships of most University clubs—rock climbers, industrial archaeologists, the Fabian society, etc. The daily calendar of events is an embarrassment of riches which tempts one to attend lectures, concerts, exhibitions, and debates as a full-time occupation. Valparaiso University enjoys association with Westfield House, the Lutheran house of studies at Cambridge University. VU classes meet in the library of Westfield House. The preceptor is chaplain to our students. The garden of Westfield House is a pleasant place to sit whenever the sun makes its brief appearance over East Anglia. The garden lies between the house of studies and the three-story house in which the women of Valpo live. 26, as it is known, is an adventure in cooperative life. Household chores are shared and each is responsible for her own meals. The men live similarly in another house a bit further away. But it is 26 that is the student center. Many who have survived the semester in Cambridge remember with affection the persons with whom they worked out living arrangements for the first time on their own.

Study and living and—travel. Travel in Cambridge, travel in East Anglia, travel in England, in Britain, and on the Continent. Travel fills the days to excess. Yet who would forego these experiences? The director bids his charges farewell each weekend and prays they come back for Monday classes. Classes meet Monday through Thursday, leaving a three-day weekend for the adventures of the road. One can get far in three days; not even the English Channel is too wide. At the midterm two-week holiday everyone flees to the Continent, pursuing separate itineraries alone or in small parties.

But they come back and they have seen things which have opened their eyes to the worlds of nature and of man. They have met people of unusual generosity and hospitality. They have not stayed in hotels nor frequented the better restaurants but they are learning how to travel intelligently. Each semester the group spends two weekends travelling together. One of the English faculty travels with us as guide and interpreter. We hire a coach to take us to York, the Dales, the Lake District, and the Midlands, or to Gloucester, Bath, Salisbury, and Stonehenge. In part the trips are meant to teach intelligent travelling but mostly they are just wonderful times.

There's a day together in Stratford-upon-Avon with a play in the evening. A London trip is traditional. The dizzying whirl of that great city is only one hour by British Rail from the rustic calm of Cambridge. And to that country city we return again and again as to a home.

Finally, though, one returns no longer to Cambridge

but to the States. Then Valpo at Cambridge succeeds. The alumni hold Cambridge in the kind of affection lavished on childhood homes, for it is here the world opened to them as it did when they were children, excited, wondering, and ambitious. Here they filled their days recklessly. Now there is time to regret the careless use of time and opportunity with the healthy regret of maturity.

*

The Center at Reutlingen, Germany

James W. Albers, Director

A Center of Learning

Describing the Reutlingen program is easier than describing the "Reutlingen experience." Innumerable, incidental, and unclassifiable experiences add up to a total experience which is more than the sum of its structured parts.

This article attempts to describe the objectives and structures of the Reutlingen Study Center. As such the description is no more a reflection of the significance of the program for the lives of the participants than a description of a skeleton is a reflection of the challenge, exhilaration, frustration, and pulsation of life itself.

The general objective of the program, at least to this writer's understanding, is to provide a structure for learning in which formal academic study is combined with personal observation and experience of European culture, so that their mutual stimulation results in an enrichment greater than if both were done separately.

The Reutlingen Study Center may be described literally as a "center of learning." This means simply that the Study Center is a center or base for a semester of continuous learning, which occurs throughout Europe, but more in Reutlingen than anywhere else.

The Reutlingen Study Center is located on the campus of the Paedagogische Hochschule, for obvious reasons known even to local residents as the "PH" (pronounced *pay-ha*). The PH is a school with university status in the German educational system and specializes in the training of teachers. Founded about ten years ago, the school now has approximately 3000 students. The Valparaiso Study Center is given the use of a PH classroom and the director is provided with an office.

The Study Center is a center of academic learning.

James W. Albers, graduate of Concordia Seminary, St. Louis, Missouri (1963), received his ThD in 1972. He is a professor of Theology at Valparaiso University and serving as Director of the University Study Center in Reutlingen, Germany (1972-1974). Dr. Albers is on the editorial board of the Concordia Historical Institute Quarterly, and has contributed articles to that journal.

Currently students may choose from six courses offered under the direct auspices of Valparaiso University. By special arrangement students may also attend and receive credit for courses offered by the PH itself or by its sister institution, the University of Tuebingen, which is fewer than ten miles away.

The curriculum of the Center is designed with two basic objectives. The first is to provide courses which are general enough in nature so that as many students as possible may participate in the program. Secondly, the courses are chosen for their appropriateness in helping students to know and appreciate historical and contemporary European culture.

Specifically, the curriculum is currently composed of two German language courses, two German history courses, a humanities course, and a theology course. The two German courses are offered at two different levels to accommodate students with different levels of proficiency. A minimal proficiency in German is necessary to enable the student to benefit from the opportunities which a semester in Germany offers. German, incidentally, is spoken extensively in several countries other than Germany, for example, Switzerland, Austria, and Czechoslovakia. These courses are taught more intensively during the first part of the semester, so that maximum proficiency can be achieved as quickly as possible. One German history course covers the sixteenth century, while a second course covers the period from 1800 to the present.

A humanities course focuses on the history of European art, architecture, and music. This course enables students who have had little exposure to the arts to begin to appreciate what Europe has to offer, which is, of course, a great deal. The course is structured so that those who have had previous experience in these areas also benefit. The humanities course is taught by a team of three instructors. A theology course includes units describing the church in Germany and the church's encounter with Marxism. The courses in theology and sixteenth century German history are taught by the current director. The other courses are taught by German professors.

Research papers are usually not assigned in any of the courses, although occasional book reports are required. Tests are required in all courses, including final examinations. The exception to this rule is the humanities course, in which students are required to keep a notebook of lectures, textbook readings, and personal observations and reflections. The notebooks are examined and graded. The notebook is returned to the student, thereby providing him with a permanent record of many of his European experiences.

Specific programmatic correlation between academic learning and experiential learning is made through several group study trips. Each trip has specific objectives related to the content of one or more of the courses. A three day trip is made to Strassbourg, Colmar, Freiburg, and the Lake Constance area for the purpose of

studying Romanesque, Gothic, and Baroque art and architecture. An art instructor usually accompanies the group on this trip.

A second trip is made to Italy, primarily to explore the art and architecture of ancient Italy. Included in this trip are visits to Florence, Venice, Pisa, and Milan. Rome, Ravenna, and other cities are included on different itineraries as time and interest permit. Eight days is the usual duration.

A third trip, lasting twelve days, is made through East Germany, Berlin, and Czechoslovakia. In East Germany visits are made to several sites of importance for the history of sixteenth century Germany, particularly the Reformation. For example, the Luther House in Eisenach, the Wartburg Castle, and the Luther buildings in Wittenberg, are toured. Also included are stops in Weimar, Buchenwald, Leipzig, Dresden, Potsdam, and, of course, East Berlin. These places are of special significance for modern German history. During the five days in West Berlin, local leaders provide lectures on the recent history and current situation of Berlin. These lectures are also directly related to the course in modern German history.

The tour of East Germany and Czechoslovakia provides an opportunity to view the nature of living conditions in two socialist countries. The opinions of citizens of these countries are most interesting. The total impact of this trip virtually demands that every student re-examine the strengths and weaknesses of both socialist and capitalist societies. To do so requires an honest confrontation and examination of one's own values and commitments. The confrontation is not quickly resolved, and often provides grist for future academic work and reflection.

Students are encouraged to travel on their own. Reutlingen's location in central Europe, approximately thirty miles south of Stuttgart, affords easy accessibility to most of Europe. Within fewer than four hours students can be in France, Switzerland, or Austria, and almost any place in southern Germany. Personal travel is facilitated by the structuring of a three and a half day academic week. This shortened week is made possible because students usually register for twelve credit hours, three less than the normal academic schedule on the home campus. The alternation of several days of travel with several days of formal study provides students with frequent opportunities to reflect on their travel experiences, a luxury which few tourists can afford. For various reasons, including academic ones, students do not usually travel every weekend of the semester; nor are they always away for the entire weekend.

Each semester usually includes a two week period during which students may travel extensively. Greece, Africa, Scandinavia, and even Russia are frequent destinations. This period is usually placed in the last half of the semester, by which time students have become inveterate travellers.

Travelling in Europe can be relatively simple and

inexpensive for students. Sleeping in youth hostels costs about one dollar per night. A student rail pass is valid for almost all of the frequent and efficient European railway systems. Students are almost invariably also given reduced admissions at places of cultural interest.

Planning is essential. Students are encouraged at the beginning of the semester to formulate tentative travel objectives and itineraries. Guides and other materials are made available so that potential destinations may be researched. Advance study affords the opportunity to make maximum use of travelling time. Students are encouraged to formulate itineraries which complement the group study trips.

Learning is confined neither to the classroom nor to travelling. Unlike American universities, German universities do not provide students with housing. In the case of the PH, a partial substitution is provided. Two student apartment buildings owned by a semi-private housing organization in Reutlingen and one by the Church of Wuerttemberg, accommodate approximately one hundred students each. The Study Center is fortunate to have twenty permanent spaces in these buildings. Most Study Center students have German roommates who usually provide excellent guides to German culture.

Since the PH operates a cafeteria only for the noon meal, students must prepare their own breakfasts and suppers in one of the kitchens. These are located on each floor and shared by all residents of the floor. The kitchen with its adjacent dining area is frequently the place where students of the Center can meet German students.

It is also a good place to obtain vital information regarding the purchase and preparation of German food, or even a lesson in basic cooking. Occasionally German students invite the American students to their homes, an opportunity which almost no one passes up.

A comment concerning the spiritual dimensions of the program is also appropriate. Although students are encouraged to participate in worship services in the community and on the campus of the PH, weekend travel does not always make such participation possible. The directors of the Reutlingen Study Center have so far all been clergymen in the Lutheran Church—Missouri Synod, and have provided pastoral services for students. An important feature is the regular celebration of the Eucharist.

The director of the Study Center is a resource person who stands ready to assist and advise in any way possible.

That is the skeleton. To put flesh on it would have required hundreds of vignettes. Each, though only a small glimpse into the Reutlingen experience, would have illustrated an experience which contributed in some way to the process of maturation. The incident may have revealed increased self-reliance, a broader vision of the world, a deeper insight into the nature of people, or a more sensitive appreciation of the world in which we all live.

The significance of the "Reutlingen experience" naturally varies according to the uniqueness of each participant. Yet this writer has yet to meet one participant who has not felt that the Reutlingen experience was eminently instructive and worthwhile.

Reutlingen is a center of learning; perhaps this is why students are so enthusiastic about the program. □

Until One Day . . .

I finally saw through
Artificial inspiration,
And also knew
Integrity
To be the devil's cleverest lie
In the scheme of our
 damnation. . . .
Until one day
Godhood came through
To me in human incarnation,
Saying, "It is I."

Henry Hutte

Some Recent Christian Responses to Literature

IMAGINATION AND THE SPIRIT. Charles A. Huttar, ed. Grand Rapids: William B. Eerdmans, 1971.

RELIGION AND LITERATURE. Helen Gardner. New York: Oxford, 1971.

SHRIVEN SELVES. Wesley A. Kort. Philadelphia: Fortress, 1972

FOR SOME TIME NOW, CHRISTIANS have been carrying on a lively and often heated discussion with one another and with men of letters about the character of the relationship between poetry and belief. Each of the three works under scrutiny in this essay makes its own peculiar contribution to that discussion. Yet, precisely because the discussion has been going on for almost a half century and therefore has its own rather stormy history, one needs some familiarity with the currents and cross-currents shaping this dialogue to appreciate the nature of these contributions. Thus, for example, it is doubtful that any but the specialist in this area will recognize that the essays in *Imagination and the Spirit*—whatever their other accomplishments—provide us with a rare opportunity to observe the impact of the Fundamentalist posture of conservative Protestantism on the critical enterprise.

Even if one wishes ultimately to locate these works within the larger critical discussion in which all participate, they are too diverse both in purpose and method to attempt such a feat without first attending to the more immediate audiences they address. Consequently, it may be best to move by indirection and to turn first to some concern or issue or question important to all three thereby bringing these texts into conversation with one another before turning to ask about them as distinctively Christian contributions to the critical enterprise.

Fortunately, all three do share at least one con-

cern, namely their concern with what they see as the separation or even the conflict between religious and nonreligious ways of life and thought. More specifically, this concern is treated as a matter of a conflict between religion and some militantly anti-religious perspective, whether this be identified as "science," "positivism," or "secular existentialism." For this reason, we can discover points of contact even between Christians whose positions vary as widely as do Wesley Kort's confessional Calvinist stance, Helen Gardner's Anglicanism, and the Fundamentalist posture of the conservative Protestants whose essays make up *Imagination and the Spirit*.¹ With this concern, we can also begin to locate these theological critics within the larger critical discussion, for secular critics have often dealt with the conflict between poetry and "science" or "positivism" in very similar terms. What is more, this issue—or cluster of issues—has played a crucial role in the exchange between Christians on the one hand and men of letters on the other, for it serves as a way of exploring the continuities and discontinuities that define the relationship between religion and literature.

For Wesley Kort, this conflict appears to be a definitive characteristic of the religious scene in which we live today. As such, it is a conflict that lies at the heart of the contemporary religious situation. Indeed, Kort's essays on the religious problems in recent American fiction treat the works of William Styron, Bernard Malamud, John Updike, Peter DeVries, and J.F. Powers as explorations of various aspects of this conflict. As Kort

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1. *Imagination and the Spirit* is a collection of essays gathered together as a *Festschrift* for Clyde S. Kilby, longtime professor of English at Wheaton College and originator of Wheaton's effort to examine the relationship between Christianity and the arts. Charles A. Huttar, ed. (Grand Rapids: William B. Eerdmans, 1971).

points out, whether we view the matter in external, sociological terms or in internal, spiritual ones, our religious milieu is one marked by a schism between the religious and the nonreligious, the private and public domains of life. Under the circumstances, it is not surprising, then, that observers of the current scene so often speak of this situation as one of 'spiritual predicament.' Certainly, these are precisely the terms Kort himself has in mind when he uses a scene from Isaac Singer's *The Magician of Lublin* to depict this separation, for he shows us the protagonist, Yasha Mazur, stepping out into the streets of Warsaw after an experience of peace and refuge in a synagogue and commenting upon the division that characterizes his life:

It now seemed to Yasha that the street and the synagogue denied each other. If one were true then the other was certainly false. He understood that this was the voice of evil having its way, but the piety which had consumed him as he stood in the prayer shawl and phylacteries in the prayer-house, began to cool now and evaporate.²

Kort is correct in saying the problem can be seen over and over again in contemporary fiction, but it is by no means confined to fiction or, for that matter, to literature of the contemporary period, for it appears in poetry and drama as well and has been doing so for at least a century now. Thus, Allen Tate puts the matter in different and perhaps even more negative terms, but the problem is essentially the same in his *Sonnets at Christmas*.

One cannot escape the problem of living in a divided world, whether "by way of belief or by way of unbelief."

Like Yasha, Tate's speaker is a modern man, but he has difficulty attempting to celebrate Christmas in full awareness of the rift between the street and the synagogue or church. He knows that others have given up the battle and therefore celebrate the season "At ease, at food and drink, . . . at chase," but he cannot do so. Yet, when he attempts to worship, this way too seems barred:

Yet I, stung lassitude, with ecstasy
Unspent argue the season's difficult case
So: Man, dull critter of enormous head
What would he look at in the coiling sky?
But I must kneel again unto the Dead
While Christmas bells of paper white and red
Figured with boys and girls spilt from a sled
Ring out the silence I am nourished by.³

2. Cited by Wesley A. Kort, *Shriven Selves* (Philadelphia: Fortress, 1972). (The citation is taken from Isaac B. Singer, *The Magician of Lublin*, trans. Elaine Gottlieb and Joseph Singer [New York: Farrar, Straus and Cudahy, 1960], p. 155.)

3. Allen Tate, *Poems* (Denver: Alan Swallow, 1961), p. 50.

Although Kort himself deals with writers whose protagonists have lived in various stages of disrepair because they are forced to live in such a divided world, one can think of secular men afflicted with the same problem. Arthur Miller's Willy Loman may not be Singer's Yasha Mazur, yet he is driven to the point of suicide by his unsuccessful attempt to find some meaning and value in a life devoid of faith and by the discovery that he is incapable of doing so. As Kort points out, it is "as difficult for people to address their activity in the public domain with norms and attitudes derived from their religion" as it is for others to "derive from the public domain norms and attitudes for dealing with insoluble problems, such as undeserved pain, death, and pervasive evil."⁴ In short, one cannot escape the problem whether by way of belief or by way of unbelief, and it is a tribute to Kort that he recognizes this, for it permits him to acknowledge the seriousness and the religious dimension of works all too often either ignored or condemned by men of the church.

Unlike Kort, however, I am not convinced that this conflict is central merely to American fiction or that it can therefore be considered a definitive characteristic of either recent American fiction or the contemporary religious scene. As I have pointed out, the theme appears in all literary forms, and it has been doing so with striking regularity at least since the late nineteenth century. Admittedly, Kort is more interested in what he calls "the confessional novel" and in its emergence as an important literary type that provides us with a constructive response to this problem, but neither the theme itself nor the situation out of which it emerges is recent. Just as important for our purposes, the problem is not one found only in imaginative works and in everyday life, but one that is also to be seen in the work of critics—theological and secular alike. Here, especially in the twentieth century, the schism between the religious and nonreligious domains has been complicated and at times exacerbated by another division, namely the separation between poetry and belief.

When one turns to the conservative Protestants of Wheaton College whose position is presented in the essays of *Imagination and the Spirit*,⁵ it may not be clear at first where they stand on the matter of poetry and belief, but there is no doubt that the conflict between synagogue and street is quite as real to them as it is to Singer's Yasha Mazur. In-

4. Kort, p. 9.

5. Although this collection contains some essays by men who were neither trained at Wheaton nor affected by it by virtue of their teaching there, I have deleted consideration of these authors in order to concentrate as completely as possible upon the distinctive position of the Wheaton group.

deed, in the opening essay, Arthur Holmes poses the issue in much the same way in spite of the fact that the terms have been changed somewhat and the conflict translated into one between science and "the humanities":

In our day the problem of "two cultures" with the gap between the sciences and the humanities, between technology and human values, in measure results from a corresponding gap between two languages. On the one hand, language is regimented to scientific demands; on the other, it is the creative tool of the humanist.⁶

Once again, we are introduced to the problem only to discover that it does not lie simply in the fact that we have two languages or in the fact that there is a "gap" between them, but rather in the fact that their relationship is one of antagonism. Thus, according to Holmes, in the positivist's view of things:

. . . metaphysics is denounced as meaningless gobbledygook, art is relegated to the emotive, and ethics falls by default to the existential situationist. Religion meets all three fates depending on whether it is regarded as wishful metaphysical thinking, as an expression of feelings, or as self-authenticating encounter that completely defies conceptualization.⁷

Since Holmes attempts to provide the conservative group with a theoretical base for their attempt to affirm literature and to do so as Christians, his acceptance of these terms is noteworthy. Clearly, he too is willing to pit the sciences against the humanities and to make them antagonists virtually committed to one another's annihilation.

Since Holmes refuses to define verbal meaning in merely propositional terms, it may seem that he is willing to make common cause with the humanities and to link poetry and belief in more positive ways. Yet, appearances turn out to be deceiving here, for Holmes himself does little more than provide poetry and religion with a common enemy, and his colleagues at Wheaton leave us with a situation in which Christianity and the arts are almost as starkly opposed to one another at the level of critical theory and theological commitment as are the sciences and the humanities. We see this when we realize that, in spite of the conservatives' good intentions, they tend to distinguish rather sharply not only between the sacred and the secular but also between mere "religion" — which is a humanistic concern — and "the Christian faith" — which is not. Only when religion is defined in one of the three ways Holmes

6. Arthur F. Holmes, "Language, Symbol, and Truth," *Imagination and the Spirit*, p. 3.

7. *Ibid.*

prescribes but also obviously discounts above does it use a "humanistic language." In other words, only when religion is *mistaken* for metaphysics, ethics, or art can it be considered one of the humanities or make common cause with the humanities by virtue of a common language. When we rid ourselves of this error, it becomes clear that faith is a very different thing and one that deals with divinely revealed truths of some sort.

Although this point of view is most clearly and explicitly set forth in Holmes' essay, "Language, Symbol, and Truth," a careful examination of the conservatives' critical method and its theoretical implications will indicate that Wheaton's working critics not only reflect this same crucial stipulation but also make it even more restrictive. Before doing this, however, it will be helpful to examine two other theoretical essays which preface the volume,⁸ since both are — if anything — even more concerned with the positive connections linking religion and literature and therefore provide an even sharper contrast to the practical essays making up the body of this collection.

For Holmes, Christians may conceivably join forces with poets against a common enemy, but

To interpret the antagonism between religious and non-religious as the conflict between science and "the humanities" still does not deal with the relation of poetry and belief. The Wheaton school "does little more than provide poetry and religion with a common enemy."

there is no clear indication that they have a common cause or any other positive link apart from this. For the more visionary members of the Wheaton group, however, it seems clear that the poet shares certain, fundamentally religious concerns with the man of faith and that the two are therefore joined in some kind of common enterprise or situation. Certainly, both Chad Walsh and Charles Huttar share a concern with connecting the literary enterprise with broadly religious, though not distinctively Christian, dimensions of life. Thus, Huttar claims, for example, that "imagination opens a door upon the Ultimate," whether one is Christian or not.⁹ In much the same spirit, Walsh also suggests that the human spirit is the "*imago Dei* within us" and that it may well include "the urge to carry on the work of creation."¹⁰ Indeed, Walsh goes even farther by suggesting that the arts can be linked with a distinctively Christian process, for he seems to claim that the arts can participate — at least in a preliminary way

8. These two essays provide the volume with a foreword and introduction and are written by Chad Walsh and Charles A. Huttar. *Imagination and the Spirit*, pp. vi-x, xiii-xvi.

9. Charles A. Huttar, "Introduction," *ibid.*, p. xiv.

10. Chad Walsh, "Foreword," *ibid.*, p. viii.

— in the process of sanctification when he comments that artists play a role in “the humanization of mankind” and goes on to describe this as “a process analogous with sanctification and perhaps connected with it by more than formal analogy.”¹¹

Clearly, then, both Walsh and Huttar recognize that all serious literature has religious import. Yet, neither recognizes that myth may be a necessary as well as a legitimate mode of expressing and embodying truth or that theological concern with the arts might focus upon the forms such myths take when they embody different religious perspectives. Indeed, neither writer charges the practical critic with the task of examining these dimensions of literature or provides him with a way of doing so when he is working with a concrete literary text. They prefer to speak instead about the creative forces that bring such works into being or about the effect such works have upon the reader, whether this be a matter of revealing the “Ultimate” or the process of humanization and sanctification.

Treatment of authors by the Wheaton school tends to by-pass the esthetic aspect of the works, concentrating on the non-theological aspects. But even when theology is treated, the critics of this school prefer to deal with these writers' theological ideas taken apart from the imaginative context in which they occur. Thus, these critics seem merely to invert the positivist's position.

When we turn from the theoreticians and visionaries to the practical critics called upon to deal with concrete writers and their works, we discover two things. First, these critics continue to avoid the aesthetic character of the literary work but do so in even more crippling ways. Second, the rift between poetry and belief is treated as something that is either complete (as it is in poets whose work is not overtly religious or even didactically so) or non-existent (as it is in poets whose work can be seen as “an unorthodox presentation of strict orthodoxy”¹² or as an attempt to “vivify the very fabric of Christian ideas”¹³). In short, poets share neither a common enterprise nor a common cause with Christians; at most, they share a common enemy. With this, however, the conservatives of Wheaton place the poet outside the synagogue and leave him standing in Yasha Mazur's “streets.” No less distressing, we have returned to a view of both poetry and faith which is largely propositional or at least intellectual in its focus and to a view of criticism that turns aesthetic concerns over to the formalist, secular critic

11. *Ibid.*, p. x.

12. Paul S. Bechtel, “Clyde S. Kilby: A Sketch,” *ibid.*, p. 473.

13. *Ibid.*, p. 472.

and retains an interest in the author's theological ideas for the Christian literary scholar.

As we look at the practical essays making up the body of this volume, we can see evidence of these retreats in a number of different ways. First of all and most obviously, one need only scan the table of contents to discover that religion has, to all intents and purposes, been restricted to the boundaries of Christendom simply because these critics have chosen to concentrate almost exclusively upon so-called Christian writers like Milton, C.S. Lewis, Charles Williams, and J.R.R. Tolkien. Of the fourteen essays dealing with writers and their works, twelve deal with explicitly Christian authors, and eleven of these deal with writers who can be located within an even more narrowly restricted domain since they fall within the British Protestant tradition with which the men of Wheaton apparently identify themselves.

Second, even when the conservatives of Wheaton *do* treat authors who stand outside this tradition, they tend to deal with the nontheological aspects of their works.¹⁴ Even more important, perhaps, the essays themselves reveal that the conservatives not only concentrate upon writers whose piety and orthodoxy is unquestionable, but they also prefer to deal with these writers' theological ideas taken apart from the imaginative context in which they occur at least in so far as this context is understood to be an aesthetic one. In doing so, these critics not only tend to isolate poetry and belief but also to return to the kind of propositional understanding of language which marked its scientific use in Holmes' initial, theoretical essay. Thus, it seems the conservatives merely invert the positivist's position so that the only real difference between them does not lie in the kind of linguistic theory each adopts or, for that matter, in their respective attitudes toward the arts. Rather, the critics of Wheaton—perhaps under the pressures of the Fundamentalist posture historically associated with conservative Protestantism in America—adopt a simplistic theory of linguistic meaning and truth but simply locate both in Christian rather than in secular or scientific ideas.

Finally, one can see this narrowing process in still another area, namely in the conservatives' notion of “the Christian writer” and, somewhat more broadly, in their explicit comments about the relationship of the Christian faith and the arts. For the men of Wheaton, if one is to be a Christian writer, it is not enough to have a “sanctified imagination”;¹⁵ one must also be engaged in the work

14. There are two notable exceptions: Douglas H. Olsen, “Such Stuff as Dreams: The Poetry of Howard Nemerov,” *ibid.*, pp. 365-385, and Robert Warburton, “Fantasy and the Fiction of Bernard Malamud,” *ibid.*, pp. 387-416.

15. Clyde S. Kilby, cited by Bechtel, *ibid.*, p. 472.

of Christian apology. Thus, Melvin T. Lorentzen claims that the Christian writer is not merely a "Christian who (writes)" but a man who "views everything in life in the singular light of redemption by Christ" and who is inspired to offer us this vision in his work.¹⁶ Even the visionaries begin to falter as we move from broadly religious to distinctively Christian concerns and from the artistic enterprise as such to the question of those religious meanings actually embodied in literary works. Chad Walsh may be willing to associate the arts with the processes of creation and sanctification, but even he is unable to see how aesthetic experience can be connected — even analogously — with the process of redemption except, perhaps, as a kind of preparation in which art functions by "liberating the imagination from flat common sense, and by making a person open to new experiences and to a transformed sensibility."¹⁷ In like manner, Melvin Lorentzen hesitates to assert that "fiction is not only an acceptable form for the embodiment of truth but actually an indispensable one"¹⁸ even though he himself describes Jesus as "the Master Storyteller of all time."¹⁹ Apparently, even the vanguard of conservative Protestantism looks upon religious fact as something that lies outside the verbal context by which it is communicated and sees theological content as something more or less clearly divorced from the literary form and method used to embody it.

It should be clear by now that it is not easy to separate the question of the religious and non-religious domains of life from the question of poetry and belief, at least when one is dealing with the work of Christian, or theological, critics. The reason for this, I think, lies in the fact that the two are inextricably connected with one another not only in literary works themselves but also in the minds of the critics dealing with them. As a result, it takes considerable pressure to separate the two even for the sake of analysis. Such an analysis is required, however, if we are to understand the differences that separate Christian critics from one another as well as the ways in which each contributes to the larger critical discussion.

Such an analysis reveals that the men of Wheaton ultimately separate poetry and belief at least at the theoretical and the theological levels. As a result, they also separate intellectual content from literary form because they fail to recognize the formal aspects of literature as the place where aesthetic pressures are brought to bear most pro-

foundly upon verbal meaning and because they fail to see that literary form is therefore the place where religious meaning is most likely to achieve literary expression. In many respects, the conservative critics of Wheaton not only share the positivist's linguistic theory — differing from them only insofar as they locate truth with the forces of religion rather than with those of science — but they also stand in virtual agreement with T.S. Eliot at least when he was at the most virulently formalist stage of his critical career. For it was Eliot who maintained that "poetry is poetry and not another thing" in order to make it clear that poetry ought not be identified with or taken for a surrogate of religion. The men of Wheaton may be understood to echo this pronouncement, albeit from the other side of the fence when — in essence — they assert: "Religion is religion and not another thing." Thus, in the last analysis, the conservatives' separation of poetry and belief not only accepts but also goes on to exacerbate the division between the religious and the nonreligious domains.

Helen Gardner takes exception precisely to this separation of poetry and belief. She takes issue with T.S. Eliot (whom the Wheaton school echoes) on both theological and literary grounds.

It is precisely these separations and, more specifically, Eliot's dictum with which Helen Gardner takes exception in *Religion and Literature*. Indeed, although she addresses herself to the professional literary audience rather than to the Christian community, as do the men of Wheaton, Dr. Gardner speaks as a Christian. Thus, when she takes up her position, she does so on theological as well as on literary grounds and takes issue with Eliot on both counts. Clearly, Dr. Gardner not only recognizes but also shares Eliot's desire to protect the autonomy and the integrity of the poetic enterprise over against all who wish to make literature merely a hand-maiden to or a surrogate for something else — be it moral, religious, or scientific. Nevertheless, she argues that Eliot went too far in his effort to accomplish this and that Eliot's dictum states the matter so starkly, he cannot do justice to either poetry or faith.

Dr. Gardner takes up the discussion by addressing herself to two questions of perennial interest in criticism, questions that were posed with special sharpness by Eliot himself. First, how far does belief proper enter into the activity of the poet *qua* poet? Second, what is the relation of the poet's thought or his philosophy to the thought of his time? Significantly, these two questions are approached by way of an issue that has become the historical focal point in the discussion between men of faith and men of letters, namely the ques-

16. Melvin T. Lorentzen, "A Good Writer is Hard to Find," *ibid.*, p. 435.

17. Walsh, *ibid.*, p. ix.

18. Lorentzen, *ibid.*, p. 420.

19. *Ibid.*, p. 421.

tion of "Christian tragedy." Eliot had claimed that the poet does not think or believe for himself at least when he is functioning as a poet. Instead, Eliot claimed, the poet uses a theory which fuses with his "initial emotional impulse" to make poetry.²⁰ Thus, Eliot held that, if Dante had an advantage over Shakespeare, it lay in the fact that Dante had the theory of a great and noble mind to use, whereas Shakespeare had to make do with the thought of minds inferior to his own. In addition, because he believed these intellects were characterized by the muddled scepticism of the Renaissance, Eliot was unwilling to speak of Shakespearean drama as Christian tragedy and was even hesitant about calling it tragedy at all since he felt that all high achievement in the arts was impossible in an age of doubt.

Dr. Gardner's argument is too long and complex to do it justice in a summary. Certainly, anyone interested in this particular question or in the more general discussion to which she makes such a distinguished contribution should read the argument in its entirety, including the series of essays on religious poetry. For our purposes, it may be possible to get by with the highlights of her attempt to defend Shakespearean drama as great drama that is fully tragic and at the same time Christian.

Gardner seems to permit two points of intersection between poetry and belief: one in the work of the "full" Christian tragedy; the other in the "historical form of Christian tragedy," a tragedy expressing the religious beliefs on an entire culture.

After examining various theories of tragedy and articulating one of her own, Dr. Gardner moves on to compare and contrast the tragedy of the Greeks with that of the Elizabethan Age as forms expressive of a communal religious situation. Here, she is interested in overcoming the notion that Greek tragedy is distinctively religious while that of Elizabethan England was not. In like manner, she also wants to refute the idea that Christianity makes tragedy impossible simply because it provides a perspective that is—as Karl Jaspers has pointed out—"beyond tragedy." According to Dr. Gardner, the question of Christian tragedy cannot be asked or profitably answered in terms like these. As a result, she is far more interested in the questions that Eliot posed and in showing that, whatever Shakespeare's personal piety may have been—and there is no reason to believe that he was not a Christian who was well-read in the Bible and thoroughly at home with complex theological issues—one can best defend

20. Cited by Helen Gardner, *Religion and Literature* (New York: Oxford, 1971), p. 1. (The citation is taken from T.S. Eliot, "Shakespeare and the Stoicism of Seneca.")

his work as Christian tragedy if he focuses upon the way in which his work takes up themes and ideas that were part of the sensibility of his time and upon the fact that these themes and ideas were distinctively Christian. Insofar as she is interested in claiming that Shakespeare takes these themes and ideas and converts them into dramatic tragedy, Dr. Gardner stresses two points. First, she is willing to claim that there is something intrinsically or incipiently "tragic" about the themes and ideas themselves. Second, she wants to show that Shakespeare makes them the material for full-fledged tragedies insofar as he not only accepted the religious "answers" of his day but also heeded the questions to which these answers gave rise and constructed his dramas out of the interaction between the two.

If Dr. Gardner takes exception to Eliot, she does so only with respect to the question of the extent to which belief proper enters into the poet's activity *qua* poet. She does not do so with respect to the question of the relation of the poet's thought to the thought of his age. To be sure, Dr. Gardner demurs when Eliot attempts to make the poet dependent merely upon another mind or system of thought. She also disagrees when Eliot describes the Elizabethan Age as one of "muddled scepticism." Nevertheless, for both Gardner and Eliot, the poet is dependent upon his age, for both critics maintain that certain forms of art cannot be produced in ages when belief is lacking. For Dr. Gardner, this means that the poet must be heir to a strong religious tradition that has left its stamp upon the entire culture. Further, he must live at a time when men feel free enough to face the questions such a tradition raises. The tradition is necessary if the poet is to have the answers he needs as themes, but his own age must be one free enough to permit him to use not only these answers but also the religious questions to which they give rise.

For this reason, Dr. Gardner also agrees with Eliot about the impossibility of modern tragedy, for—like Eliot—she sees our age as one bereft of a religious tradition sufficiently broad to permit religious answers that are communally acceptable and therefore dramatically usable. In such an age, one may encounter religious poetry, which depends only upon the belief of the poet himself, but one cannot have tragedy, which reflects the religious situation of an entire culture. In short, Dr. Gardner is willing to acknowledge certain points at which religion and literature intersect, but they do so either as matters of individual belief or as socio-cultural phenomena. Thus, unlike the conservatives of Wheaton, she is willing to call a work "Christian" without inquiring into the personal piety and private beliefs of its author,

but she is careful to insist that, when the term is used in this way, it is an historical and cultural one. When she distinguishes this sort of tragedy from "full" Christian tragedy of the sort produced by Eliot in *Murder in the Cathedral*, she defines the latter in good Wheatonian terms as a species that is explicitly and unabashedly concerned with "the promulgation of Christian truths."²¹

Although it is not clear that Dr. Gardner has been completely successful in her attempt to overcome the split between poetry and belief, it is clear that she has made a serious attempt to do so and to do it without ignoring or avoiding the differences between them. In the end, she seems to permit two points of intersection, one in the work of the religious poet and that of the writers of "full" Christian tragedy, and the other in the historical form of Christian tragedy which expresses the religious beliefs of an entire culture. For Dr. Gardner, then, poetry and belief do come together, but they do so either inside the synagogue or church, or they do so outside on the street. Thus, for her, the intersection of poetry and belief cannot finally overcome the separation of the religious and nonreligious dimensions of life depicted with this image.

Under the circumstances, it is disappointing to find that Dr. Gardner is unable to accept the notion of modern tragedy particularly because she does not restrict religion to the Christian faith. The reasons for this are complex and have to do with her belief that tragedy is a religious as well as a communal expression and with her assessment of the essential secularity and agnosticism of the modern age. Unlike Wesley Kort, she either does not see or will not accept the notion that the problems of secular men have religious import and significance. In some respects, this limitation in her vision only reflects an emphasis upon the church that is traditional within Anglicanism. In others, it reflects the fact that she comes to us as a literary scholar and critic whose mastery in this area is not quite matched by her grasp of theological issues.

One cannot be certain where Wesley Kort stands on a matter like modern tragedy, for he does not deal with it. Although he is concerned with the theme of separation and with the sense of alienation that is its correlative, and though he acknowledges the religious seriousness of both, Kort is not interested in using these insights to defend the notion of modern tragedy. He is aware that the theme of separation accounts in large measure for what makes life problematic and painful in our time, but he is more concerned with the fact that contemporary writers have been character-

ized by their attempts to move beyond this problem. Even more specifically, Kort wants to focus upon the "confessional novel" as an emergent literary type that reflects this attempt and does so in distinctively aesthetic, or formal, terms as well as in theological and thematic ones.

For Kort, the confessional novel—a literary form not too unlike the confessional theology which he himself seems to espouse—is itself a solution to the separation of the religious and the nonreligious spheres of life and thought. Whether or not this type will be recognized as a viable literary species or as a useful critical category remains to be seen. It is by no means clear that this species—if such it be—is the only or even the most characteristic contemporary literary strategy and therefore one capable of defining "recent" fiction. Nevertheless, it is heartening to see a critic taking up such a position if only because he attempts to take both the theological and the literary dimensions of his task quite seriously and who therefore examines the religious dimensions of literature at a point where form and meaning interact. In addition, Kort's theme and his critical method both seem to indicate that, for him, it is the individual—be he believer, poet, or both—who must finally bridge the gap between synagogue and

For Kort, the confessional novel—not unlike confessional theology—is itself "a solution to the separation of the religious and non-religious spheres of life and thought."

street. In Kort's hands, then, the refusal to separate poetry from belief leads to the recognition that artistic and theological strategies for overcoming the division between the religious and the non-religious domains parallel one another. Insofar as he acknowledges this, Kort suggests that the church itself supports the effort to overcome this breach. Nevertheless, his stress upon the individual tends to muffle and, at times, even to ignore—if it does not actually deny—the communal support available to the believer. No less important, Kort does not remind us, as Bonhoeffer might do, that the faith we confess demands that we undertake this task and demands, furthermore, that we undertake it in a spirit that is capable of judgment, to be sure, but one that is capable also of overcoming that judgment and the separations it entails with love. □

21. Gardner, p. 96.



Wall in Shaker Heights, Ohio

VISUAL ARTS IN THE CITY

URBAN WALLS AROUND THE COUNTRY: A PHOTO DOCUMENTATION

RICHARD H. W. BRAUER

TO PROVIDE some perspective on this brief survey of the Urban Mural Movement I would like to suggest a few guiding thoughts:

1) It is a truism that, at best, an encounter with a work of art provides an experience of beauty and truth. To better appreciate this truism I suggest that "an experience" be understood as an involvement of a person's senses, feelings, and intellect — his total being; that "beauty" be seen as an order, a sense of quality that is more than ordinary, that is in fact inspiring, that is, at its best, a foretaste of a better world, if you will; that "truth" be thought of as a raised consciousness of life, its most pressing issues, its most needed, enduring ideas, meanings, and ideals.

2) At its best, the city is a place of diversity, stimulation, dynamic activity, singular character, in contrast to the countryside which at its best is a place of natural contin-

uity and harmony. Many cities and neighborhoods fail, visually at least, by being endlessly monotonous, anonymous, and out of human scale. The poor especially have no escape; their surroundings are artless. High art is "uptown" and relatively out of reach in small commercial galleries, big museums, and the homes of the affluent.

The point of these thoughts here is that art is essential for human life, yet the quantity and quality of art for most people in urban America is low.

ONE SOLUTION obviously is more and better use of the arts of architecture and urban planning. Another, and an increasingly effective solution, is the use of large-scale painting and sculpture. Since the late sixties there has been a growing awareness of the potential of public-scale painting for bringing daily delight, meaningfulness, and character to the city environment. For instance, "Art for the People!" was taken as an inspiring commitment of a few Chicago artists about five years ago. Now there are over

eighty outdoor public murals in Chicago, many in the most needy parts of the city.

WE HERE AT VALPARAISO UNIVERSITY have a commitment as Christians to understand our world and to serve it. Of all the directions and issues in the world of painting, the urban mural movement is one that most directly reflects a concern for others. Therefore in October, 1972, we mounted an exhibition in the Valparaiso Union of public scale easel paintings by John Weber, Director of the Chicago Community Mural Projects, and asked Bernadelle Richter to give a slide lecture surveying urban mural activities across the country. The following article by Miss Richter and Miss Jenkins grew out of this lecture. In the future, I hope that large scale painting and sculpture can be created for the Valparaiso campus and community, and that perhaps more detailed accounts of the Urban Mural Movement can be brought to the readers of *The Cresset*.

BERNADELLE RICHTER
ELLA L. JENKINS

THE URBAN WALLS PHOTOGRAPHY PROJECT had its beginning nearly three years ago in Chicago with the photographing of "The Wall of Respect," "The Wall of Truth," and other early murals. The "Wall of Respect" and "The Wall of Truth" date back to 1967. They are key walls in the mural movement in the United States not only because of their early date but also because they influenced what came later.

Our work on photo-documenting walls in Chicago was brought to the attention of The Illinois Arts Council and, through its interest and enthusiasm, the project grew into the photo-documentation of walls around the country. Work in this larger area was made possible through a grant from The National Endowment for the Arts, The Illinois Arts Council, and Moses Asch of Folkways Records. The walls included in this article are a very small sampling of the hundreds of walls viewed and photographed.

The most productive mural activity has been in the cities along the East Coast and in the Midwest. These are the areas where the new mural movement (Peoples' Art) had its beginnings in 1967 and grew into an established form of art. This art form has spread to Los Angeles, San Francisco, and Oakland, California. Today these have become productive areas for mural making.

This mural movement should be viewed as a movement distinct from the Mexican mural movement and the WPA mural movement, for the new mural movement has its own place in the history of art. (The Works Projects Administration, established by the government in 1935 and continuing to 1943, was to create jobs.)

As we went from city to city, we observed differences in the subject matter of the murals, as well as different visual effects produced by the manner in which the walls were



Community Mural, Washington, D.C.

Wall in center of Cincinnati, Ohio



painted. Some of the walls we viewed in various cities followed the trend often found in New York City—stylized, abstract murals. These walls are usually painted on the upper sections of high-rise buildings. There are numerous such walls found throughout New York City, the Bronx, and Brooklyn. Although City Walls, Inc. is responsible for painting many walls in New York City, there are also community groups involved in wall painting.

The type of walls found in Chicago—realistic walls (i.e., walls dealing with personalities and social issues)—have influenced a great number of the murals we saw in different cities around the country.

These two distinctive types of murals—the New York and the Chicago types—are the prevailing styles, but there are offshoots of each style and an overlapping of both, as well as many walls that are not so easily categorized. It is difficult to generalize about the murals because of the variety found within the movement. The subject matter varies, as do the moods, the professionalism, and the degrees of creativeness.

Children's walls alone offer a great variety in their statements of how the young view and respond to their surroundings. As with the adult community, many of the children's works reflect ethnic, socio-economic awareness. However, in some instances the children's walls are free of social comment: they are simply pure, lighthearted, joyful walls.

Quite often murals are painted on the walls of buildings marked for demolition. They are also found on the outside walls of churches, department stores, children's play lots, construction sites, apartment buildings, parking lots, alley ways, and street-gang headquarters. We also found numerous inside murals but did not include them in our study documentation.

Many of the murals are painted on flat surfaces, but there are murals also that follow the curvature of buildings and use doors, windows, screens, and piping as part of the

design. This technique gives dimensional quality to the paintings. The condition and the type of wall (brick, wood, steel, plaster board, wire mesh, etc.) help to determine the materials to be used in making the mural.

The greatest concentration of murals is in the inner city and in college communities. Many of the people involved in painting the walls are unknown to us, simply because a number of the walls were painted as spontaneous, creative expressions, with no signatures put on them. This anonymity is especially true of the early walls. Often a wall was painted by several people, as in the case of certain community walls and walls painted by college students.

There are increasing instances of a professional artist working as director, using many members of the community to help produce a unified work. In some cases, the professional artist himself paints the mural, or he creates the design and designates sign painters to do the

actual painting.

In this article we have not given information on specific artists. However, we feel we should point out some of the important artists in the Chicago area, since Valparaiso University is near Chicago and the University has shown an interest in the mural movement. Students (especially) should be aware of some of the active artists in the Chicago area, including the following: Mario Castillo, Eugene Eda, Vanita Green, Don McIlvaine, Mark Rogovin, Bill Walker, John Weber, and Sachio Yamashita.

If more information is desired about these artists and the location of their murals, inquiries may be addressed to The Illinois Arts Council, 111 North Wabash Avenue, Chicago, 60602.

Our project came at a most interesting and stimulating time in the development of the mural movement. As we complete our photography project, the mural movement seems to be entering a period of even greater activity. □

Close-up of Section of "Wall of Meditation" by Eugene Eda, Chicago, Illinois



"A SCRUTINY" SCRUTINIZED

During March of 1972, Dr. J.A.O. Preus, President of the Lutheran Church—Missouri Synod, released "A Statement of Scriptural and Confessional Principles" to the members of Synod as an aid to "promote Biblical study and discussion which will aid our dear church in solving its theological and doctrinal problems. . ." Since its release, many have responded in articles which have labeled "A Statement" fundamentalistic, legalistic, a new standard of orthodoxy, and un-Lutheran. Unfortunately, there has been little substantive analysis offered to verify such serious and extreme evaluations. A welcomed exception to these, however, was the careful and detailed analysis given by Dr. Wal-

Steven A. Hein, a 1972 graduate of Concordia Seminary, Springfield, Illinois, serves as a theological research assistant in the office of the Reverend Dr. J.O.A. Preus, president of the Lutheran Church—Missouri Synod. Mr. Hein is presently engaged in pre-doctoral studies at Southern Illinois University. Readers may want to refer to Dr. Walter E. Keller's article, "A Scrutiny of a Statement on Scripture," The Cresset, June 1972. Reprints of Dr. Keller's article are available from The Cresset. Just as the editor had asked the President of the LC—MS to respond to Dr. Keller's article, which request culminated in the article by Mr. Hein, so the editor has asked Dr. Keller to respond to Mr. Hein's article. In this way it is hoped that the readers of The Cresset will be furnished with some data to aid them in what is admittedly a very knotty issue.

ter E. Keller, Chairman of Valparaiso University's theology department, in his article "A Scrutiny of a Statement on Scripture," which appeared in the June 1972 issue of *The Cresset*. Despite his clear and straightforward presentation, his analysis itself bears close scrutiny.

Many articles have responded to "A Statement. . ." but with little substantive analysis. A welcomed exception is Dr. Keller's "careful and detailed analysis. . ." But his analysis itself bears "close scrutiny."

Keller's main contention is that although "A Statement" provides an excellent framework for developing a theology of Scripture, that framework is abandoned once the theology is unfolded. By "excellent framework," Keller is referring to the organization of the theses whereby the subtheses on Scripture are preceded by theses on Christ as Lord and Savior, Law and Gospel, and the Mission of the Church. To provide demonstration of this unfortunate abandonment, Keller proceeds with a detailed analysis of subthesis IV B, "The Purpose of Scripture," which he believes exemplifies the problems of the entire thesis. As an aid to the reader, Keller thoughtfully includes the text of the thesis, adding a useful numbering of the various assertions in the text:

We believe (1a) that all Scripture bears witness to Jesus Christ and (1b) that its primary purpose is to make men wise unto salvation through faith in Jesus Christ. (2) We therefore affirm that the Scriptures are rightly

used only when they are read from the perspective of justification by faith and the proper distinction between Law and Gospel. (3a) Since the saving work of Jesus Christ was accomplished through His personal entrance into our history and His genuinely historical life, death and resurrection, (3b) we acknowledge that the recognition of the soteriological purpose of Scripture in no sense permits us to call into question or deny the historicity or factuality of matters in the Bible.

Keller has no problems with the subthesis until he gets down to point 3b. Here is where his difficulties begin. Keller believes that in 3b, the historicity of the Scriptures is being affirmed as a secondary purpose to the primary purpose of making men wise unto salvation through faith in Christ Jesus. Since the historicity of *all* biblical events (e.g. Adam and Eve and the brazen serpent miracle) is not necessary to preserve the validity of the Gospel, this secondary purpose must, in reality, stand both prior to and independent of the stated primary purpose of bringing men into a saving relationship with Christ. Hence, according to Keller, what looked like a secondary purpose at the start, really turns out to be an *a priori* purpose which even ranks ahead of the stated primary purpose, thus abandoning the seemingly evangelical framework.

Keller believes that to demand belief in the historicity of such events as the Fall of Adam and Eve, the brazen serpent miracle, etc., as a further condition to justification by faith in Christ is indeed to make demands that violate the Law-Gospel distinction. To require affirmation of the resurrection of Christ for the sake of the Gospel is necessary, but to require affirmation of *all* biblical events is not. The resurrection *must* have occurred for the sake of the Gospel whereas there is no such necessity when we deal with

the account of Adam and Eve. Although the Law-Gospel dialectic will not be of much help in determining which biblical events are truly historical, it does provide the very important function of telling us which events *must* be historical for the sake of the Law or the Gospel. Therefore to require *a priori* assent to the historicity of all biblical events regardless of their relevance to the Law or the Gospel, is to overstep the soteriological purpose of Scripture and to stifle serious exegesis which (as in the case of Adam and Eve) must take seriously literary, historical, and comparative religious indicators that often indicate a non-historical character.

"The key issue involves the inner relationship of our exegetical method, the Law-Gospel dialectic, and the ultimate basis upon which doctrinal assertions are made."

In the process of analyzing and critiquing "A Statement," Keller has set forth a very clear and succinct explanation of the exegetical task and method as used by many theologians in the LC-MS, and he has pinpointed the crux of the theological debate that is now going on. The key issue involves the inner relationship of our exegetical method, the Law-Gospel dialectic, and the ultimate basis upon which doctrinal assertions are made.

Contrary to Keller's evaluation, point 3b (the historicity issue) is neither a secondary nor an independent purpose of Scripture. Point 3b is not expressing a purpose of Scripture at all. It rather is affirming that the purpose of Scripture can never be used in such a way that it would, in effect, serve as a license to question or deny the historicity of biblical events. Having said this, however, it does not follow that "A Statement" is thereby saying that acceptance of the historicity of all biblical events is necessary for salvation. Certainly it is correct to say that forgiveness can never be legitimately used as a license for sinning. Yet, it does not follow from

this that we are thereby saying that not sinning is a condition for forgiveness. *If* we were to question the historicity of a given section of Scripture, the purpose of Scripture could never be cited as a reason for permitting such action. Why? Because we come to know and affirm both the historical character of biblical events *and* the primary purpose of Scripture in the same fashion: on the basis of the Scriptures themselves. We make conclusions about both only after we have gone to the Scriptures and found out what they say. And in attempting to obtain an accurate picture of what they say, we use the best exegetical methods available to discover the true meaning and intent of each passage or section under consideration.

The *Sola Scriptura* principle demands, among other things, that our biblical exegesis always precede our systematic theology and that the former always be the basis upon which all doctrinal statements and formulas be judged. Keller's method, on the other hand, seems to imply that we are to begin our investigation into exegetical matters by first making predetermined judgments about what may or may not be regarded as historical events. Certain events are declared *a priori* as necessary events which must have happened for the sake of the Law or the Gospel. This judgment seems to imply two things. First, it seems to imply that the exegete already knows what the full implications of the Law and the Gospel are prior to utilizing to the fullest extent *all* of the legitimate tools of exegesis at his disposal in formulating such implications. Secondly, it seems to force certain exegetical conclusions about the historicity of certain key events regardless of what our exegesis might render. This is to put the cart before the horse. At best it is to fit the Scriptures into a predetermined theological framework whereby we pick and choose exegetical interpretive tools selectively so as to produce the desired result. At worst, it is piety fulfilling its own wish.

How do we properly evaluate what *must* be historically and factually true for the sake of the Law or the Gospel without first having a rather well developed predetermined knowledge of what the Law and the Gospel are in all their fullness? Does Keller believe that the Lutheran Confessions should serve this function? I think not. Although he believes that a space-time historical resurrection is necessary to preserve the truth of Christ's redemption, the truth of original sin and its condemnation can stand independent of whether or not there actually lived an historical Adam and Eve. How is it that somehow an historical event must ground the

"... we come to know and affirm both the historical character of biblical events and the primary purpose of Scripture in the same fashion: on the basis of Scriptures themselves."

Gospel, yet original sin may be preserved and affirmed without an historical original sin ever occurring? If the Adam and Eve story is just a parabolic picture of every man's rebellion and condemnation, then surely there was no *original* sin. If all we have in Genesis 1-3 is "a storied summary of the dynamics at work in the human race everywhere," then surely we cannot affirm that two people were originally created pure and holy, fell into sin through the temptation of Satan, and since then every man and woman has received a corrupted nature through biological propagation. This, however, is exactly what the Lutheran Confessions maintain while avoiding and condemning the Flacian error that would make God the author of sin.

Although in the case of Adam and Eve man's nature was originally created pure, good, and holy, sin did not invade their nature in such a way that Satan created or made something essentially evil and blended this with their nature, as the Manichaeans imagined in their enthusiasm. The fact is, that Satan

misled Adam and Eve through the Fall, and that by God's judgment and verdict man lost the con-created righteousness as a punishment. This deprivation and lack, this corruption and wounding which Satan brought about, this loss has so perverted and corrupted human nature (as was indicated above) that all men conceived and born in the natural way from a father and mother, now inherit a nature with the same lack and corruption. For since the Fall human nature is not at first created pure and holy and is corrupted only subsequently through original sin, but in the first moment of our conception the seed from which man is formed is sinful and corrupted. (FC SD I 27-28).

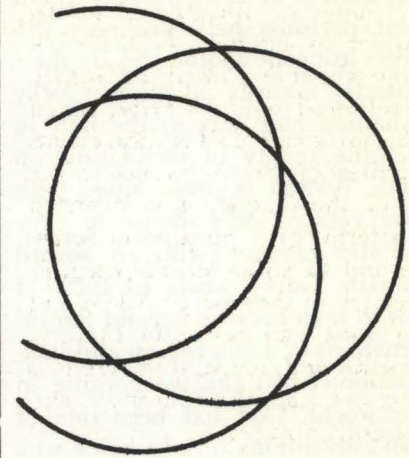
Article I goes on to assert that "the chief articles of our Christian faith constrain and compel us to maintain a distinction" between our nature as created by God and original sin which dwells in our nature (FC SD I 33-34). The authors of the *Formula of Concord* justify this distinction on the basis of an historical, pure and righteous Adam and Eve and then their historical fall into sin. How is it that Keller can maintain that "God's work in the creation and in the Law are not tied to their historicity" when the confessions maintain the absolute opposite? Surely Keller is not only going into the exegetical task with preconceived theological opinions, but he is also doing so with a theology that is certainly foreign to the Lutheran Confessions.

The Lutheran reformers were convinced that the doctrinal affirmations in their confessions were true because they were drawn from the Scriptures alone on the basis of sound exegesis. They also wanted them to be judged and embraced on the same basis. Luther affirmed and defended *Solus Christus* and *Sola Gratia* because he knew that they were what the Scriptures taught.

From his exegesis of Scripture he rediscovered the chief article of justification by faith alone through Christ alone. He affirmed the distinction between Law and Gospel because, after careful exegesis, he was convinced that Scripture sharply delineated between the two.

Therefore, we would desire to tighten up Keller's position and say that to require *a priori* assent to any biblical event or theological formula, regardless of its relevance to the Law, the Gospel, or the purpose of Scripture is to stifle not only serious exegesis, but also the *Sola Scriptura* principle. Why? Because the distinction between the Law and the Gospel and the purpose of Scripture too are the products of serious exegesis. If we must take seriously the literary, historical, and comparative religion indicators in the process of doing sound exegesis, so be it. Let the chips fall where they may. But let us not compromise them by interjecting preconceived theological judgments. If the literary, historical, and comparative religion indicators are valid and salutary tools of Biblical interpretation, then they must be applied uniformly, not just on selected texts (e.g. Genesis 1-3) whose historicity somehow is not deemed as necessary for the sake of the Law or the Gospel.

The question that stands before the Lutheran Church—Missouri Synod is two-fold. Is the historical-critical method a valid and correct method of interpreting the Scriptures? And will such a method, when employed faithfully and honestly, arrive at the same faith as witnessed to in the Lutheran Confessions? "A Statement" says "no" to both questions. Others in synod respond in the affirmative. Many, such as this writer, desire fruitful and honest study of the questions, but balk at any attempts to shelter the method and its exegetical conclusions by declaring certain Scriptural texts "out-of-bounds" for reasons of preconceived theology or piety. □



Gorky and Beckett: Bitterness and Despair

Chekhov once said about Gorky that he "is a destroyer who must destroy all that deserves destruction. In this lies his whole strength and it is for this that life has called him." It may be indicative of our time's mood that there is a revived interest in Gorky on New York's stages. Gorky tasted of the squalor and bitterness of *The Lower Depths* and, as a proletarian under the Czar, he was very much involved in the clashes of the working people with the ruling classes. His thoughts about this struggle went into the play *Enemies*, of which The Repertory Theater of Lincoln Center gave an impressive production. At the same time The Forum came out with a unique Samuel Beckett festival, featuring some of his short plays and the world premiere of *Not I*.

Romain Rolland called Gorky "the man who, like Dante, emerged

from hell, but not alone, who brought with him his companions in torment, his comrades in salvation." Rolland, living today, could not have said the same about Beckett. Both Gorky and Beckett write *de profundis*, but their personal hells are very different from one another. So are their attitudes towards salvation. Gorky visualized hell only as the hell in life, the reality of damnation on earth. Beckett is preoccupied with interpreting God's silence in existentialist manner, with an absurd flourish. Gorky wrote in 1928, "I bow to man because beyond the incarnations of man's reason and imagination, I feel and see nothing in our world. God has been one of man's inventions . . . of a being who wishes—and is able—to be omniscient, omnipotent and perfectly just."

The Lower Depths, produced by the spirited young City Center Acting Company (without a permanent home as yet), is a more clearly visualized play than *Enemies*. Gorky has heartfelt compassion with the stranded characters in the lower depths. The pilgrim Luka passing through like a Savior figure only seemingly alleviates suffering through spreading the gospel of kindness, the useful lie. He does not understand the social causes for all this misery, he has no practical plan (but pity). Gorky speaks through the actor Satine who interprets Luka in terms of our time and needs: Society in its present state needs a comforter who brings the lie to the people as badly needed illusion. But truth alone is the religion of the free man. Truth may always be difficult to bear, but perhaps a society of free men may be able to face it. Gorky was distrustful of the Russian to be able to create such a society and, having been outspoken about it, he was spirited away. Many Lukes are still needed all over the world.

The Lower Depths is a difficult play needing subtle characterizations in order to come off properly. The Acting Company consists of some very gifted young actors who chose the wrong play. Most of the

parts need the power and insight of mature actors. I loved this company in *The School of Scandals* where the elegance and wit of the period served their youthful zest very well.

The Repertory Theater of Lincoln Center was composed of the finest actors under the direction of Ellis Rabb in Gorky's *Enemies*. A stage setting should facilitate the acting while creating a mood. In this Douglas W. Schmidt succeeded superbly with his sets on a revolving stage. It was one of the best productions of this group despite a somewhat dissonant style in acting. Joseph Wiseman, who played Yakov Bardin, the drunken brother of the factory owner, consistently found the right tone and gesture for a character symbolizing the decadence of a dying class. Gorky must have meant to create him as a focal figure around whom the workers and owners clash. Perhaps Stefan Schnabel as the retired general came closest to Wiseman's perception in a Stanislavskyan manner. All the other acting, however good, had a realistic tone without the touch of poetic reality. Despite this flaw the *Enemies* is a memorable production.

Taking place in provincial Russia in 1905, a year of social unrest, the play, written under its impact a year later, anticipates the problems leading to revolution. What the play lacks is the intrinsic poetic power we find in *The Lower Depths*. Gorky makes it plain that no bridge will ever lead from the working man to his master; and the voluntary death of the drunken Yakov is of dual symbolic meaning. Did Gorky see a solution in the elimination of all useless members of society, since he believed in work as one of the most sacred things in life? Or was not the drunken Yakov the only intelligent person who walked with uneasy steps through the play's action, but, in full awareness of the futility of life—with his marriage a shambles, with a frightening world he saw emerging—felt nothing but disgust?

Samuel Beckett was born in the year when *Enemies* was written. Whereas God is man's invention in

Gorky's eyes, Beckett stumbles wondering into His silence. In questioning God, in searching for meaning and purpose, Beckett finds only one way of interpreting that great silence: by echoing it. His stage images are reduced to a barren tree in a non-landscape, to ash cans, to a mound of mud, or, as in his latest play, to a mouth. Beckett maintains that he creates moral landscapes.

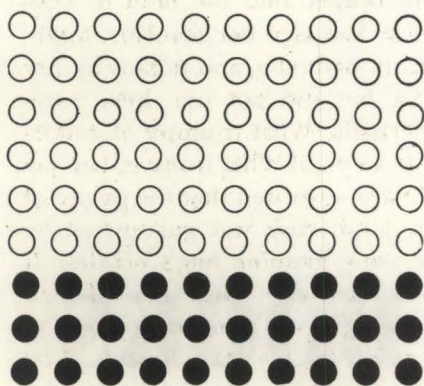
Ionesco compared Beckett's work to the book of *Job*, but we must add that Beckett's Jobs are clowns and their clown acts are frightening in their fun. In the fifties when *Waiting for Godot* was premiered we may have called Beckett a defeatist, but still, as an apostle of surviving identity, he left us some hope. This hope has been shrinking steadily with his stage images which, in *Not I*, are reduced to a revolting mouth, terrifying in its implications.

How happy were the *Happy Days* when Winnie was sinking deeper and deeper into the mud of existence. She kept her revolver, toothbrush, umbrella, and mirror by her side, but did not use these paraphernalia. What triumph of endurance in man! What irony in her joy when she realized that the purity of her toothbrush was guaranteed by its being genuine hog's bristles! It made her day when her lifelong monologue was somehow echoed by her Willie. Or take *Krapp's Last Tape*, a funny-sad celebration of a man's sixty-ninth birthday with his lonesomeness and taped shred of memories, with bananas and tapes, particularly one about a love affair. It is funny to watch the silent conversation of an older man with the description of a happy moment from his past; it is sad to see how the past of man can be of such irrelevant importance.

An apotheosis of frustration is *Act Without Words* in which great acrobatic skill is demanded from the actor. Hume Cronin created Krapp as a deeply moving figure, with a touch of whimsical pathos. As the frustrated man without words he had the bounce but not the tragic

depth of this Chaplinesque creature struggling with inanimate objects as stand-ins for men. Jessica Tandy's monologue as Winnie had the right cheerfully tragic tone. Her Mouth in *Not I* was a *tour de force* watched by a compassionate but helpless Auditor. The Mouth spoke words borrowed from the English language, cruel in their *non sequitur*, painful in their meaninglessness, frightful in their allusions to life and death, disgust and nothingness. The rapidity of delivery was mesmerizing, the non-content mortifying. In *Waiting for Godot* there was still that beautiful barren tree. Now there is only an isolated mouth in the world—desolate, desperate, voicing words, words, crying out: *Not I*. □

FILM — RICHARD LEE



Ten Little Treasures

The threshing is over for every critic's list of *The Ten Best Movies* of 1972. Now is the time for glean- ing the Little Treasures in the chaff.

Little Treasures are fine bits, worth plucking and savoring, from otherwise undistinguished (and sometimes awful) films. I can't help the fact the following Ten Little Treasures of 1972 were where I found them.

Dirty Little Billy earns a Little

Treasure award for its freshening of the old west in the western. That perennial genre has borne the singing and strumming of the 40's, the popular psychoanalysis of the 50's, and the ultraviolence of the 60's. If *Billy* is any beginning of our Bicentennial decade, we may see the western of the 70's bear the weight of the new nostalgia for lost Americana.

Few westerns before *Billy* have shot their somber settings in such earthy colors and trapped their dirty characters in them so memorably—like flies in amber. The *mise-en-scene* is so tipped that *things* and *place* are more moving than characters and plot. It is no surprise that the director came to this first feature film from a career in TV commercials where the art lies in things in their settings.

I hoped *Tomorrow* would be a sleeper—a low-budget, starless, underadvertised film which eventually lures milling throngs on its merits—but it didn't quite make it. *Tomorrow* earns a Little Treasure award for the best screen adaptation of a Faulkner story. (I exclude the infamous *Temple Drake*, an adaptation of *Sanctuary*, which I have not seen.) Faulkner's short story of a poor white dirt farmer—long resigned to survival, now risking love—is retold with deft cinematic simplicity.

Special praise for *Tomorrow* goes to the cinematography in appositely spare and flat black and white values, very like Walker Evans' still photographs accompanying the text of James Agee's *Let Us Now Praise Famous Men*. But the Little Treasure in *Tomorrow* lies in the screenwriting which carefully increases the tension within Faulkner's stoic world and then finally splits it with costly love. *Tomorrow* is the love story that *Love Story* was not, and yet no long lines queued up for it. There's probably a judgment in that fact, but not upon the film.

It is often enough praise for a film to say it's very good for its kind. One may dislike gangster films, for example, and yet admire

The Godfather as the greenest shoot off that genre since *Bonnie and Clyde*. Similarly one can recognize a Little Treasure of pornography even if he dislikes that genre too.

Luminous Procureess is both a pornographic film and a parody of pornographic films. Two voyeurs explore a lush sexual underworld—sort of a Fellini *Satyricon* for the unimaginative—and simply stare at all the dispirited fun and decadent games. Then they begin staring equally entranced out of the screen at the audience. The audience has been taken—the voyeurs in the audience are confronted as voyeurs by the voyeurs in the film. There is even the uncomfortable suggestion that all movie screens are luminous procureesses, that all movies let us watch without being watched, and that all moviegoers are voyeurs in that sense.

The Little Treasure in *Luminous Procureess* is its final evocation of the pornographic mood. That mood is not desire, but fear; not excitement, but unrelieved tension; not fulfillment, but surfeit. In the last sequence the two voyeurs are led nude into a glass isolation booth ("Pandora's Box"), and it is as comic and chilling as any scene since Lot's wife was turned into a pillar of salt. It is salutary that *Luminous Procureess* was created before the reaction against pornography set in, for it is itself a force for new modesty arriving in America today.

My Little Treasures include the most welcome revival of 1972, Walt Disney's *Fantasia*. Of course, old movies come out every night to haunt our TV sets, but no little tube of phosphors can fully house the lively ghost of *Fantasia*. Take your children and grandchildren to enjoy it *at the movies*, whenever it loops back, to give them a wider present from the past.

All the protean images will still move them to wonder and surprise and all the Disney lyricism and horror can still charm and terrify the most jaded child of today. What is bittersweet in seeing *Fantasia* again is not that it is as old as we are and

holding up a lot better. It is that this film reminds us what a Disney film once could do and how far is the fall from *Fantasia* to *Bedknobs and Broomsticks*.

F.T.A. passed without much notice largely because it failed to find an audience willing its grain of truth. It is a documentary of Jane Fonda's 1971 "Free the Army" Show which toured G.I. coffee houses near our military camps encircling the South Pacific. By the time of its release in 1972 the majority of Americans had been psychologically unplugged from our war in Indochina or were content to let the unprecedented tonnage of our bombs blow it away in Asian blood and rubble. There was a sparse audience for a film questioning that technological blood-bath for the sake of our domestic peace and quiet.

The *F.T.A.* Show itself was limp vaudeville, and both the Little Treasures *Fillmore* and *Essene* were better documentary films of 1972. But *F.T.A.* earns its own Little Treasure award for its studies of the G.I.'s in the audience. Perhaps because we are now dulled by the obscenity of the Bob Hope Shows in Vietnam, a film which includes—even features—the real men and pimply boys fighting our war is all the more arresting. I particularly admired the restraint of the film. It did not ask its audience to look upon the Asian victims of the American technological imperium, but only to look upon its own sons.

It is morally instructive to note that only two feature films about our Indochina war were made during its eleven years—John Wayne's jingoistic *The Green Berets* and, in 1972, the egregiously tasteless *Women in Limbo*, a film about the extramarital lives of the wives of P.O.W.'s. Many now hope that the American people will learn from those years when our national history moved to Indochina. That hope is not yet a bright hope at the movies.

A Little Treasure award for juvenile acting (always partly achieved by the film editor who gathers the best takes) goes to each of the boys

in *The Cowboys*. For the first time since *Red River* a generation ago, John Wayne has screen "sons" dramatically strong enough to oppose him in one of his pop Freud "father figure" roles. *The Cowboys* is, incidentally, worth contrasting with other Little Treasures of juvenile acting in recent years, especially *Bless the Beasts and Children* and *To Find a Man*. In the latter films young men learn sacrificial reverence for life where there was none; in *The Cowboys* the lads learn blood vengeance. Few popular arts, with the possible exception of Mickey Spillane novels, have made more money demeaning manliness than most of John Wayne's movies.

Fair, even fine, acting in individual performances is not rare in films today, but good ensemble acting is rare indeed. Some of the very methods of filmmaking work against it: the lack of filmmaking repertory companies; shooting stories out of sequence with further losses of acting continuity on the cutting room floor; and even the remnants of the star system, where acting tends to be reduced to surrounding the star with foils.

A Little Treasure of ensemble acting is a special achievement on film, and the award goes gratefully to *The King of Marvin Gardens*. Bruce Dern and Jack Nicholson play off each other's performance so closely that each can be given credit for the performance of the other. They play two brothers—one manic, one depressive—like Siamese twins and each turns in the best single performance of his career as well as his best performance as a supporting player. *Marvin Gardens* was too demanding of its audience for a long popular run. However, those who could sustain *Marvin Gardens* were mightily sustained in turn.

It is hard to finger the worst movie of 1972 among so many claimants, but I finally hand the palms to *The Ruling Class*. There were other films bad enough for the honors

and many films only as good as they should be, but not one was more pretentious, wasteful of talent, or feverishly at work destroying itself. I would recall the excesses of *The Ruling Class*, but those who saw it are surely trying to forget it and those who didn't could only believe I was making them up. (Perhaps I should comfort those who walked out after the *second hour* by telling them that Peter O'Toole then shifted his mad *persona* from Jesus Christ to Jack the Ripper. You escaped in time.) *The Ruling Class* is an almost perfectly mismatched movie, a Little Treasure of bad examples which will supply teachers of film with warnings for their students for years to come.

1972 was a lean year for the movies weighed against any year since the mid-sixties. There was more than enough diverting entertainment, but too little liberating art. I trust this last lean year was not the first of seven. □

BOOKS

MAX FRISCH.

By Carol O. Petersen. Translated from the original German by Charlotte La Rue. New York: Frederick Ungar, 1972.

It is no secret that literary criticism of our time is not dominated by one generally acknowledged method. Instead, critics either use various approaches eclectically or they select one of them, following their own convictions or the changing

trends of the times. In the last two years literary criticism has been practically overrun by new socio-political methods, but well-established approaches, such as positivist, historical, morphological, or linguistic methods (to name only a few) are at the same time holding their own.

When looking at the recent study of the contemporary Swiss author, Max Frisch, written by Professor Carol Petersen of Valparaiso University, we should ask which approach was chosen in order to find out what the book intends to do and what not. Title, introduction, and even the cover photograph all seem to point to one of the established methods mentioned above, to a positivist-biographical approach. It is the man Max Frisch with distinctive features and smoking a pipe whom we first meet, and it is the man Max Frisch whom we follow through the entire book in strict biographical sequence. Incidents from the author's life are found again in his works, and most of his works are traced back to events in his life. Nothing seems to separate the two spheres of life and art; positivistically, one reflects upon the other.

The book is almost equally divided between information about the man and discussion of his works; but among these works, one particular genre proves to be most revealing for the frequent transitions from life to work and vice versa: the diaries. Frisch's diaries, therefore, receive far more attention and occupy for more space than all the other works combined. They are the guidelines for Mr. Petersen's interpretations and the backbone of his study. The diaries include an abundance of biographical information and factual documentation about Frisch's life and work, about Europe and America, about the author and his time. We follow Frisch from his boyhood in Zurich to his graduate studies of German and architecture, to his rather boring military service as a border guard, to his first marriage and later divorce, to his travels first in Europe and then further to

the USA and Mexico, finally his second marriage and his settling down in Rome. Plays and novels emerge and grow; so do the diaries. They accompany and reflect on Frisch's life from the first diary of 1940 to the latest and entirely different one of 1971 which, however, had not yet been published when Mr. Petersen wrote his study. It is one of the unique and personal touches of the book that Mr. Petersen was informed of the forthcoming publication by the author himself when they met in New York. With admirable understanding and taste Mr. Petersen weighs and evaluates the large amount of information and details in the diaries, placing careful accents instead of retelling in an abridged form. Max Frisch emerges before our eyes as a fascinating author.

In the discussion of Frisch's works this emphasis on his biography causes other elements to be placed in the background. The book is consistent in focusing on the human question both in the description of Frisch's life and also in the discussion of his works. Whether it is in Frisch's fiction or drama, the characters' developments, problems, or reflections are always of prime interest. The characters are, first of all, seen as suffering or rejoicing, hoping or despairing human beings rather than as also having a structural function in a work of art. There is little emphasis upon the artistic transformation of personal experiences to a finished work. Also of secondary interest are questions of structure and composition in general, or, more particularly, comparisons with similar works; Frisch's modifications of certain literary genres (e.g., the contemporary drama or the contemporary novel); treatment of traditional motifs and themes (e.g., the voyage to remote countries, the bourgeois, the individual and the society, the quest for meaning, etc.); similarities and dissimilarities with contemporary authors and schools, which are not directly mentioned by Frisch in his diaries (e.g., the theatre of the absurd, Joyce,

Wilder, T.S. Eliot, Pasternak, Hesse, Grass, or the latest Nobel-prize winner in literature, Heinrich Boell, to name just a few). What we gain instead from the discussion of his works is a diary-documented study of Frisch's development up to the year 1971, represented in four main stages: first, Frisch's growing in and out of the literary and cultural tradition; secondly, his creation of a counter-world of his earlier plays; thirdly, the diaries again as the nucleus of the book; and finally, his maturity and probably—Frisch is still writing—his culmination in the later plays and novels (*Don Juan, The Chinese Wall, The Firebugs, Andorra, I'm Not Stiller, and Homo Faber*).

There is a noticeable absence of footnotes and evaluations of sources on Frisch in the text. The index of names and terms at the end is helpful and adequate. The short bibliography of secondary sources, on the other hand, is not connected with the text, and thus appears rather random and incomplete. This may have been dictated by the limited scope of the book, especially of the original German edition for which a limit of less than one hundred pages had been set. The reader with a good knowledge of German is referred to the slightly shorter German edition (Berlin: Colloquium Verlag, 1966) rather than to the English translation. Although the overall meaning of the text was not much affected by the translation, the translator has not always been able to do justice to the romantic fullness of Mr. Petersen's style.

Mr. Petersen's book should probably not be read as well annotated scholarly research on Frisch's works; instead, we should enjoy it for what it is: a well written, original, and informative biographical essay on Max Frisch.

HENNING FALKENSTEIN

Editor at Large

John Strietelmeier

CONCERNING A DOG AND HIS MAN

This being the month when Richard M. Nixon is due to be inaugurated for his second term, it seems only fitting that I should strike no jarring chord by writing about what lies most heavily on my heart. So let us talk about Lu-tli, the licensed dog who took charge of our house fifteen months ago and has shaped us up as we have never been shaped before.

First the name. Lu-tli is a Lhasa Apso. Apso plus Lu-tli gives Absolutely, which is a bad pun, but then Lu-tli has a sense of humor and in any case his name is no worse than the surname of his family. The Lhasa Apso is a shaggy breed of small dogs which were used by the Tibetans as guardians of their temples. In fact the Tibetan name of the breed translates as "Bark lion sentinel dog." The way it worked was that there was a big, fierce god stationed at the entrance to the tem-

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ple to intercept folk who had no business there. And then there were these little Apsos to raise the alarm if, by some chance, any unauthorized person managed to get by the big, fierce dog.

It is hard to imagine our Lu-tli as any kind of watchdog or temple guardian. If his ancestors were anything like him, what probably happened was that they barked ferociously upon catching sight of an unauthorized visitor and then kissed him to death. We have two or three family friends who, not to put too fine a point on it, should arouse the suspicions of any reasonably cautious watch-dog. But they get the same open-hearted welcome from Lu-tli that I get when I come home loaded down with goodies for him. The full treatment involves a dance on the hind legs with the front legs raised in a "Kiss-me-you-fool" attitude, the while the tail makes great orgasmic motions of joy.

We make it a policy in our family never to talk religion or politics with animals but we presume that Lu-tli is a Buddhist of the Lamaist persuasion. At least his ancestors were. Of course, a Lamaist Apso who makes it big may tend to become Christian, in the same way a Lutheran who makes it big tends to become an Episcopalian. In any case his doggy heart is full of love for all living things with the possible exception of squirrels and a boxer named Chien Chaud who, months ago, when Lu-tli was a puppy, attempted to eat him up.

I shall not comment on his politics. The fact that his mother was a female dog invites me to make a judgment which it would be unfair to make and unkind to some of my best friends to express. Nor would Lu-tli want to be classed as a partisan. During the recent campaign he found both sides equally boring and was often at pains to underline his point by turning his tail to the

television set and departing for his sleeping place in the front bathroom.

I suppose that what I like best about Lu-tli is that there is no sparring with him. At all times and in all places he is himself. When he wants to rough-house, he comes up and gently bites my wrist. When he wants loving, he jumps into the chair where my wife usually sits in the evening. When he gets tired, he goes off to a nap. When he has gas on his stomach, he burps. When there are pancakes for breakfast, he hangs around until he gets one. After a day of trying to figure out what So-and-so really meant when he said Such-and-such, it is a balm to the spirit to deal with such absolute openness, even when it takes the form of ignoring me because I do not happen, at the moment, to offer possibilities as interesting as those of another member of the family or the food dish or some chewed-up toy.

By this time, faithful readers who are used to my moralizing are asking, "What is all of this leading up to?" And the answer, possibly a disappointing one, is "Nothing." I shall draw no morals applicable to the present distressed condition of the Church nor the calamitous prospects of the Republic. There must be times in this life when a man can talk about dogs and flowers and birds and others of God's creatures with which he lives in peace and amity. And the beginning of a new year is perhaps such a time, especially coming as it does in the afterglow of Christmas. We are always on duty, but not always in battle. It is as wrong to spend one's whole life on "serious things" (which, in any case, are usually not all that serious) as it is to spend it on frivolity. We have many callings, and one of them is to appreciate the people and the things who make life the joy that it is.

Among which are dogs.

Chief of whom is Lu-tli. □