MENNONITE LIFE

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MENNONITE LIFE

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CONTRIBUTORS

WALTER KLAASSEN is Professor of Bible at Conrad Grebel College, Waterloo, Ontario.

MONICA GROSS is Director of Publicity, Bethel College, North Newton, Kansas.

JOHN W. MILLER is associated with the publication of *Concern* and the Reba Place Fellowship, Evanston, Illinois.

RANDY PENNER, Hudson, Wisconsin, is a commercial artist with a private studio.

MAYNARD KAUFMAN, Assistant Professor of Religion, Western Michigan University, is completing his Ph.D. dissertation at the University of Chicago dealing with James Joyce.

PAUL WIEBE, a graduate of Bethel College, is doing graduate study at Divinity School at the University of Chicago.

MARY TOEWS, Inman, Kansas, has served as missionary in the Congo.

WALTER J. JOST, Professor of Music, Bethel College, has received his D.M.A. at USC ("The Hymn Tune Tradition of the General Conference Mennonite Church.")

ELAINE SOMMERS RICH is Assistant Editor of the Fine Arts Department of *Mennonite Life*.

FRANKLIN H. LITTELL presented this paper at Commencement at Goshen College, 1965. He has accepted the Presidency of Iowa Wesleyan College, Mt. Pleasant.

ELMER F. SUDERMAN is Professor of English at Gustavus Adolphus, St. Peter, Minn.

LEONARD SAWATZKY, Professor of Geography, University of Manitoba, is completing his Ph.D. dissertation on the Mennonites in Mexico at Stanford University.

WILLIAM KLASSEN is engaged in a Mennonite Mental Health program, Elkhart, Indiana.

CORNELIUS KRAHN is Editor of *Mennonite Life*.

COVERS

Bethel College Fine Arts Center. (Back Cover) View of Administration Building from Fine Arts Center.

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IN THIS ISSUE

The recent dedication of the Fine Arts Center at Bethel College occasioned additional reflections regarding the role of the functions and purpose of the fine arts on the college campus and in general. Walter Klaassen's paper presented at the time of the dedication of the Fine Arts Center introduces the discussion in this issue. Monica Gross relates how the Fine Arts Center is being used. The illustrations help to give a vivid portrayal of how the Center came into being and how it serves the student body and constituency. ¶ Some of the following articles were presented at a conference of the Student Graduate Fellowship devoted to the theme of the fine arts. John W. Miller emphasizes the view that art in itself or for its own sake has little meaning and value unless it is used for a "higher cause." The articles by Maynard Kaufman and Paul Wiebe do not take issue with this point of view but present their own thoughts along the lines of a philosophy and theology of art. Randy Penner points out that there is a legitimate "bread and butter" aspect to art. Walter Jost briefly summarizes a Mennonite hymn tradition based on a dissertation which he recently completed. When some Mennonites a generation ago shifted from the German to the English hymnal, it was not merely a matter of translating hymns from one language into another, but it also affected tune and content, that is, the theology of the new hymnbook. ¶ Franklin H. Littell challenged Mennonites in a commencement address (Goshen College) "to live historically" while Elmer F. Suderman in a chapel message pointed out the significance of "Being on the Edge of the Crowd." Although in a different sense Leonard Sawatzky takes the reader to the extreme edge of modern Mennonitism when he describes "The Agriculture of the Old Mennonites in Mexico." William Klassen presents in "The Mennonite Syndrome," a "group of signs and symptoms that occur together and characterize a peculiar abnormality," (Webster) among Mennonites. Whether it is consoling or disturbing these "peculiar abnormalities" are found not only among Mennonites but can be duplicated among non-Mennonite groups. Some Mennonites of America will recognize themselves in this mirror but most of the European Mennonites will not. The brief survey "Some Recent Publications" makes us aware of the multiplicity of books appearing annually devoted to some aspect of the Anabaptist-Mennonites.

Ground breaking for Fine Arts Center at Bethel College in the fall of 1963. Participating David H. Richert, H. E. Suderman, and Vernon Neufeld, president.

A Christian View of the Fine Arts

By Walter Klaassen

THE COMPLETE GLORY of this building which we dedicate today is witness to our assumption that the fine arts are a part of human experience and therefore the proper concern of a church-related college. I shall therefore not attempt to make the fine arts Christian. Art is human activity, and among the earliest evidences of man's activity, along with the stone axes there are the wonderfully exquisite cave paintings, long, long before there were any Christians. Art is part of the life of civilized and uncivilized man, of young and old. We can therefore attach to art any adjective label we like; it will not be changed thereby. The word Christian is used here adjectivally, and means simply that we are looking at the fine arts from within a certain stance, a certain life commitment, namely, the Christian one.

The Age of Art

When we presume to give Christian justification for the arts we are really only revealing a lamentable ignorance of the spiritual history of mankind. To attempt to justify the arts is to admit that we as Christians who claim to have been given a unique insight into the truth are only trying to catch up with the cavemen of Lascaux of 16,000 years ago, or the Egyptians of 3500 years ago, or the Greeks of 2500 years ago, or the Hindus of 1500 years ago, or the western Renaissance artists of 500 years ago, all of whom reached peaks of human achievement in the art of communication via painting and sculpture, the chief material being stone, but achieving such clarity of expression that it is difficult to misunderstand what they meant to communicate after millenia. For us to attempt a justification of art would be like attempting to justify life. It simply is. Thus we cannot, need not justify. But what we can and must do is to talk to each other about the place art occupies in a Christian view of life, and we can attempt some clarification about the function it serves. We, as Mennonite people, have tended to look askance at the arts as frivolous, and also sometimes as avenues by which the devil gets into our lives and communities. I believe it is especially important for us to think carefully about the place of the arts in our midst.

This house is dedicated to the cultivation of the fine arts. You who are here this afternoon, and your children and your children's children will come here in days to come. You will walk around the corridor and view the sculptures and the paintings on display. Some of them will puzzle you, because they will appear to you to be shapeless, meaningless objects. Some will offend you because it will appear to you

The construction of the Fine Arts Center began in the fall of 1963. The walls are nearly complete.

that the artist with tongue-in-cheek is trying to put one over on a society ridden with culture fads. And some will scandalize your moral sensibilities because you are not used to seeing the nude human figure exposed publicly. And some will gladden your heart because you will understand immediately what the artist attempted to say with his work.

Drama and Music

You and your children and your children's children will sit in this auditorium and see the great plays written by men throughout the centuries. The Greek and French and German and English playwrights did not know, when they wrote, that their plays would one day be staged in this particular place for an audience most of whom belong to a small religious group, and who are the descendants of rather sober tillers of the soil from the shores of the Black Sea or the hardy peasants of the Berner Oberland. They wrote as they saw and understood life, as life was and is in all its variegated reality, the gay and the somber, the comedy and the tragedy, the excitement and the boredom, the good and the evil. And that is what you will see on this stage, portrayed by your children and their children, and you will feel about these plays by Euripedes and Shakespeare and Schiller and Sartre and Miller and Williams and Albee and Eliot about the way you felt about the sculptures and the paintings, only a little more so, because instead of stone, wood, canvas and paint, you will have your children and other people's children acting out with identification and passion what the dramatist knew about life. They will perform actions and say words and adopt attitudes that portray on the one hand noble and lofty and moral and beautiful sentiment and on the other all that is mean and low and despicable and lost.

You and your children and your children's children will sit in this auditorium and hear great music sung by choirs and soloists and performed by orchestras and ensembles. And here you will be more at ease and comfortable, for music does not speak with such specificity as sculpture, painting, and drama. It evokes moods, feelings, longings, satisfactions, not nearly so clearly definable, and therefore more conducive to undistracted enjoyment. Questions of morality, at least of evil, do not arise in the same sharp way and one is not called on to make difficult decisions. Thus the fact that Liszt and Wagner were not paragons of virtue does not affect the sheer excitement of an Hungarian Rhapsody nor the haunting mysterious beauty of the themes from *Siegfried*. We can enjoy the morose sentimentality of the *Winterreise* by Schubert, and although you may not know exactly what happened to the composer you will listen without loud protest to *The Firebird* of Stravinsky and to even stranger music than that. And of course you

Sam Ediger (Buhler) was the project contractor and Shaver and Company (Salina), the architect.

Steel rods circle the Fine Arts Center to support the dome-shaped roof.

will have the unspoiled enjoyment of the great heritage of the music of the church.

The bill of fare at the Bethel College Fine Arts Building will be a varied one, revealing to those who want to know, many facets of human experience from the depths of human immorality as depicted for example by the Crucifixion of Matthias Grünewald to the heights of human devotion to absolute good in the cantatas of Bach. To be able easily to justify this whole bill of fare will put many to the test. And you will be legitimately concerned about what is offered here, because you have been convinced of the basic necessity for this center; you have helped to build it; your children and grandchildren will be studying in it.

God's Creation

When historians of past centuries set themselves

to write a world history or even a history of their own people or land, they had no choice about a starting point; since the people they wrote about were part of the whole human family present and past, they had to begin with the creation of the world and of man. And that is exactly what I am also going to do here. It is expressed in the first article of the Nicene Creed: "I believe in one God the Father Almighty, maker of heaven and earth and of all things visible and invisible." God is the source of all that is. He is the source of all that we can apprehend with our physical senses, the visible, audible, solid world of matter and of things all around us. He is also the source of those dimensions of reality that are invisible and intangible, that vast world that is accessible to intuition, reason, faith, love, emotion, to the heart and the mind. And in contrast to so much human pessimism about all that is, the Hebrew writer says, "And God saw everything that he had made, and behold, it was very good." We want to fasten upon this joyous, affirmative confession because it is important for our proper understanding of the place of the fine arts in a Christian frame of reference.

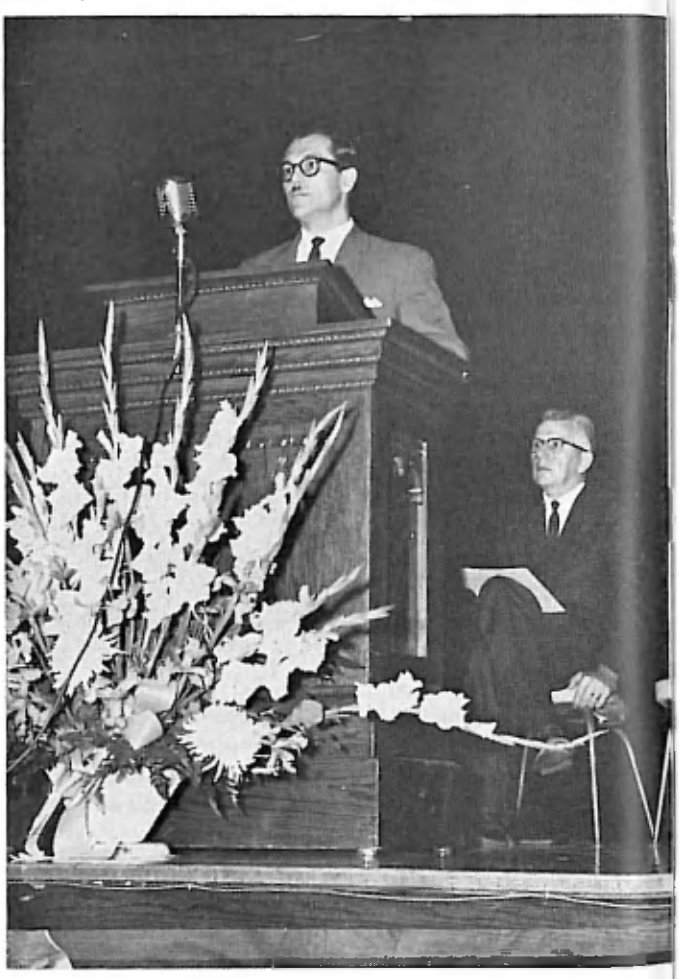
Men have always been aware of realities which, although in a sense they are invisible, are yet components of human life and existence, utterly inseparable from man's life and experience. These realities are those forces and structures that give order to and undergird and hold together human life. Men have also always been aware that these realities not only support order but also create chaos; that while they contribute to man's salvation, they may also cause his utter destruction.

Men have spoken variously about these realities, usually in terms of myths. Thus in ancient near-eastern religion we have under a variety of names and in different combinations the myth of the dying and rising god, portraying the cycle of death and life in nature, the retreat and return of the sun, upon which human life is so utterly dependent. Paul the apostle, speaking out of the world-view of the first century and using the terms in which the pagans of his day expressed themselves on this matter, refers in a number of places in his letters to thrones, dominions, principalities, authorities, powers (Col. 1:16; Rom. 8:38ff., 13:1; 1 Cor. 2:8, 15:24-26; Eph. 1:20ff., 2:1ff., 3:19, 6:12; Col. 2:15). We know something of the pagan meaning of those terms, but when we ask what Paul meant by them we discover that he meant not Satan and his high command, but those structures that are part of God's creation and which hold human life together. He identifies some of these structures for us; time, space, the state, morality, tradition, religion, law, life and death. And to these he might have added the human ability to communicate, to convey meaning to his fellowman with all of the media employed to do so, including the fine arts. One New Testament passage that speaks of the power of the tongue is James 3:1-12. It may for our purposes here be symbolic of the power inherent in man's ability to communicate. The fine arts are therefore powers, a part of God's creation, given for man's growth and maturing into his full human potential. And since they are part of God's creation, they are unqualifiedly pronounced very good by God himself.

The Fine Arts a Part of God's Creation

Man has always known the dual potential of these powers; they can order and support and save; they can also destroy and create chaos. Paul also expressed this conviction. He inferred that the function for which they were created had become perverted. Their tendency had become to separate man from God rather than to hold him to God. Instead of uniting men they tended to cause separation and chaos. In fact

Walter Klaassen and President Vernon Neufeld at the dedication of the Fine Arts Center on February 6, 1966.



so perverted did they become that they brought about the death of Jesus (1 Cor. 2:8); the powers of tradition and morality, of law and order, and of religion brought about the crucifixion of Jesus. Paul then goes on to say that in fact the cross of Jesus constituted a victory over these powers because by it they stood revealed in the depth of their evil perversion (Col. 2:15). But although the cross of Christ revealed the depth of their evil potentiality, their power to destroy is still a reality to be reckoned with. Paul says in Eph. 6:12 that the battle of the Christian is precisely with these powers in their potential to destroy man and forever alienate him from God.

And yet this insistence on the evil potential of the powers, including art, cannot be the last Christian word on the subject, and so we remind ourselves again that they are basically very good. They have no existence in themselves apart from man; they are what they are because of what man is. By his will and intention man directs their function. Tradition is a power only because men make it so. Law functions only because men make laws and accept them for the ordering of communal life, and only men can then misuse those very laws to the destruction rather than the salvation of men. Art is a power because it has its source in the human spirit, and whether it is used savingly or destructively depends to a great extent upon what the artist is in himself. If he is a Christian he will bend all his artistic efforts at the ennobling and strengthening of life and of calling man to the true source of life and good which is God.

Evaluating Art

Now I want to pass from speaking about creation and the place of the powers in man's life to the question of how, given the partial and fragmentary nature of man's knowledge, we can decide whether a work in one of the fine arts is good or not. We are very ready with our labels and with the censor's marker. We are also aware of the great amount of confusion on this question in people's minds. Are books like *Lady Chatterley's Lover* and *Tropic of Cancer* good books or evil books? Is *Cat on a Hot Tin Roof* bad or good? Is *Die Fledermaus* good or bad? How can we make needed judgments?

The east side of the completed Fine Arts Center.

We can call a piece of art sacred and assume that because it is sacred it is good, or secular and assume therefore that it is not good. But the terms sacred and secular are not very useful. The word sacred may be a religious term, but Christian faith has no monopoly on its use, and we now want a Christian basis on which to make judgments about works in the fine arts. We must begin where Christians always begin and that is with Jesus Christ. We believe that God revealed himself in Jesus of Nazareth in a unique way in order to re-establish the harmonious loving relationship between man and himself and between man and man that had been shattered by sin. By breaking the power of evil God made it possible for man to live the life of obedience to God and of peace with his neighbor. With this possibility God has also given man the status of co-worker with Him in the ultimate fulfillment of his purpose of reuniting the whole of His creation in harmony. All human activity together with its product that contributes to that end is according to God's will. It performs a function that I would call christic, according to Christ. If therefore any work of art, be it a painting, sculpture, music, drama, tells us the truth about the brokenness of humanity; if any work contributes to human wholeness; if any work aids man in attaining true human maturity after the image of Christ, it is participating in God's will, and therefore has a christic function. This is the case whether the artist is a Christian or not. The plays of the atheist Sartre would be an example here.

But because of the perverted function of the powers any work of art could also have a demonic function. Any artistic work which keeps man from God, which causes human division or aggravates it, which prevents man from developing into maturity after the example of Christ, works against God's will and purpose and therefore has a demonic function. And this is equally true whether the artist is a non-Christian or a Christian.

But what really complicates the matter of making judgment is that any work of art may have both a christic and a demonic function. We must recognize that the artist, even if he is a Christian, is still subject to fallibility, to the partial, to the incomplete, indeed to sin. He sees, as Paul says in 1 Cor. 13, only puzzling reflections of reality, and what he communicates will lack wholeness and therefore can never be wholly good.

But the problem lies not only with the artist for he speaks through his medium of expression and someone else receives. There is no guarantee that what he communicates will be heard correctly, for the receiver as much as the transmitter is a sinner subject to the partial, the incomplete. Even if therefore, the artist speaks of what he knows with the best of motives and with as much clarity as is humanly possible, the viewer will never see it in quite the same way, and sometimes he will completely misunderstand the communication, and be deeply offended by it. Let me expand on this point of transmission and reception with reference to the fine arts.

Art, a Means of Communication

All art is a means of communication between persons, and in the area of communication surely lies one of mankind's greatest difficulties. Even in our basic form of communication, verbal speech, which is so complexly and carefully organized to make communication as precise as possible, we have untold difficulty. How often in conversation we have to say, "I'm sorry, but I did not mean that," which simply means that in good faith I said one thing and in good faith you heard something else. And it gets progressively more difficult with the less precise forms of communication, the written or printed word, looks, gestures, and the arts. The arts are human language, more international than our verbal language, but also much less precise, so that the danger of misunderstanding is greater. Because of the danger of misunderstanding, we cannot base our judgments on mere first impressions, nor may we, if we are honest in our search, fasten on some isolated aspect of a work of art and judge it thereby, even as we sometimes make judgments about a verbal communication on the basis of one word which appeared in it. We know this is not right in speech; it is also not right in evaluating works of art. We must make a real effort to evaluate the total work, and not condemn it on the basis of some detail.

The artist, whether Christian or non-Christian, communicates to us something of the reality of human life in this world as he sees it. Let us take three concrete examples and discuss our response. Let the first be an example from painting and frequently used as an illustration, the painting *Guernica* by Picasso. Most of us would find this painting extremely jarring at first sight, perhaps revolting, and we would be likely to make some discouraged, negative comment about modern art. And no wonder, for it is filled with grotesque figures of human beings and animals, all impacted together. There is little realistic, natural proportion to the various parts of the women for example. The eyes are set at torturous angles on the same side of the head; the hands and feet, although recognizable as such, are misshapen, ugly, disfigured. Of the dismembered man at the bottom only a head and arms can be recognized. The horse is a strange configuration, and the head of the bull is like no bull's head you have ever seen. But please take a second look. As any artist will tell us a painting is made up of form (color, shape, texture), subject (what the picture is about) and content, the combination of form and subject. *Guernica* must be seen as a totality and it is important for us to know that Picasso painted

Reception and inspection during the dedication of the Fine Arts Center on February 6, 1966.

The presentation of the opera "The Gypsy Baron" by J. Strauss in the Christian Krehbiel Auditorium.

On the day of the dedication many friends who had helped and waited for the completion of the Fine Arts Center came to be present at this festive occasion.

this has gone far enough," but Caiaphas made no effort to stop them. The whole scene was hideous, repulsive. In this disorder God was not at work, either in the hatred of the crowd or in the meekness of Jesus. This was no place to prepare oneself for the Passover feast. Mark was sick and weary of the trial. Suddenly he knew that he was very tried.

He moved farther to the outside edge of the crowd, determined to leave and cleanse himself of this vulgar scene, yet feeling vaguely that he was running away from God rather than preparing to meet him at the Passover. Yet he could have done nothing; he could do nothing now. Discouraged, Mark walked slowly across town to his home. It was a long walk.

The evening had begun so hopefully. For a moment he had felt that the Messiah had come at last, but he had obviously been wrong. Yet how could he know? He had thought that it would be easy to identify the Messiah when he came. Now he was not so sure. If Jesus were the Messiah, would he not have asserted his power and would God not have protected him from the indignities of the priests and of the crowd? Reluctantly, Mark concluded that he would have to look elsewhere for the Messiah and that he, like so many others before him, would never see him.

"He was wounded for our transgressions, he was bruised for our iniquities, upon him was the chastisement that made us whole, and with his stripes are we healed." The words from Isaiah came unbidden to his mind to trouble him. There was the tradition, never very prominent in Jewish thought, that the Messiah was to be a suffering servant, rather than a glorious ruler. Could that tradition be right? Mark wished that God's way had not suddenly become so inscrutable. The identity of the Messiah ought to be unmistakably clear. God would surely let his chosen people know when the Messiah had come.

He was home now, finally. He could put the question out of his mind, go to sleep and forget, but it was hard to forget the meek yet strong, the silent yet eloquent man, standing with no defense except compassion and love against the injustice and outrage, the dishonor and shame. It would be hard to forget this lowly man who returned love for hate, good for evil, who claimed no rights for himself.

Mark wished that he had stayed at home and gone to bed early, or had continued his walk up the Mount of Olives rather than following the crowd to the trial. It would have been simpler if he had never witnessed the trial at the high priest's house. If he hadn't seen it, he would not have been involved. Now he would have to live always with the disturbing memory of the man of gentle spirit, who nevertheless had the valor to challenge the established religion and established authority when he felt that they were wrong and who had forgiveness for those who spit at him, struck him, and judged him guilty without a trial. If Jesus knew that he had run away, would he forgive him, too, Mark wondered?

He would try to sleep now, but sleep did not come right away. Tomorrow the chief priests would turn Jesus over to the Romans, and they would crucify him. Mark had overheard the plan. But he wouldn't be there. At least he would be spared that indignity. And so it wouldn't be his fault. And he would never know whether Jesus was guilty or innocent, whether he was the Messiah or merely an imposter.

Weariness got the better of Mark at last, and he closed his eyes. Just before he fell asleep he reminded himself to get up in time to commemorate the Passover.

Mennonite Colonization and Agriculture in Mexico

By Leonard Sawatzky

THE FACT OF the existence of Mennonite agricultural colonies in Mexico is known among Mennonites. Perhaps less generally known are the details of their origin and extent, and of their adjustment to the physical, climatic and cultural environment of Mexico. They represent three branches of the Mennonite faith—*Altkolonier, Sommerfelder* and *Kleine Gemeinde*. Today they have a combined population of approximately 30,000 residing in 13 colonies in the states of Chihuahua, Durango, Zacatecas and Tamaulipas.

The first of these colonies, orignially comprising some 250.000 acres, was settled in the years 1922-'26 by some 7500 Old Colony and Sommerfeld Mennonites from Manitoba and Saskatchewan. They established the "Old Colony Manitoba" and "Swift Current" colonies and the Sommerfeld colony of Santa Clara, all situated west of the city of Chihuahua in the valleys of the high central plateau of the Sierra Madre, and the Old Colony Hague colony located in a similiar setting some 80 miles northwest of the city of Durango.

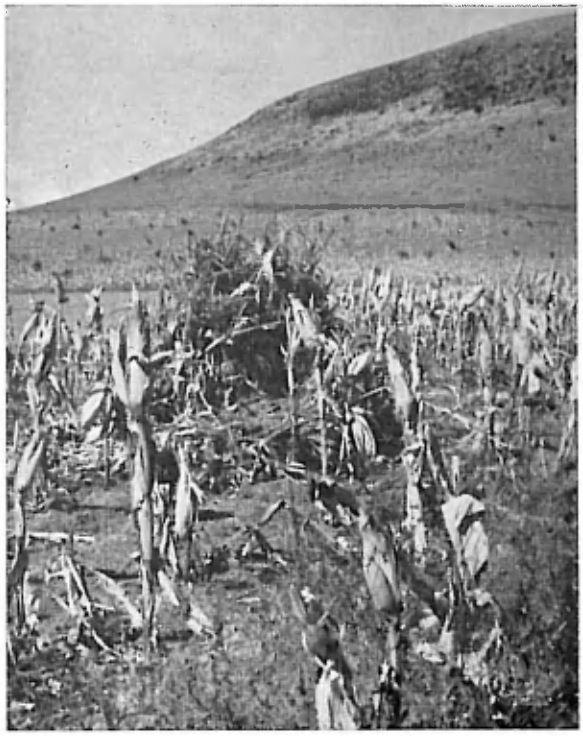
Eight daughter colonies, occupying over a quarter of a million acres, have since "hived-off" from them. The one remaining settlement—the *Kleine Gemeinde Quellenkolonie* at Los Jagueyes in Chihuahua —was established through the migration of some 600 persons from Manitoba during 1947-'52.

Motivation for the movement of these groups to Mexico was basically theological. In the case of the conservative Old Colony (*Altkolonie*) and Sommerfeld Mennonites it was triggered by the enforcement of compulsory school attendance and instruction in secular subjects. The reasons for emigration, however, lay as much in the infiltration of their society by ideas and innovations, ideological and technological, from the Canadian host society, which had by the end of the second decade of this century engendered deep divisions within the Mennonite communities of western Canada as well as with the outside world. Basically the same considerations, though in milder form, and free of the contest of wills with the government which was preliminary to the departure of the Old Colony and Sommerfeld Mennonites in the 1920's, prompted the movement to Mexico of the Kleine Gemeinde group in the late '40's.

Basically the original land-seeking activities by the Mennonites in Mexico were focussed upon a single objective—to find a block of land of sufficient size to accommodate them under conditions of climate and soil amenable to the continuation of the cropping and land-use practices brought to the prairies of Canada from South Russia by them and their forebears in the 1870's, and a place where they might continue their traditional and conservative agrarian way of life. Such locations they believed to have found in the adjacent valleys of Bustillos and Santa Clara in Chihuahua, and in the Guatimape Valley of Durango. There the traditional Mennonite villages (*Strassendörfer*), surrounded by their land (*Gewanne*), laid out, in the case of the Old Colony Mennonites in the long narrow fields of medieval *Streifenfluren,* were once more recreated—the solidaristic group settlement form which had proven its worth in a succession of their former home countries in the polders of the Low Countries and the Danzig Werder, in South Russia, and in Canada.

Walter Schmiedehaus, businessman of Cuauhtemoc, the main Mennonite market center in the state of Chihuahua, witnessed the arrival of the Old Colony Mennonites in the Bustillos Valley:

> . . . A closed colony of several thousands undertakes a journey . . . through half a continent. They are . . . well-to-do, self-assured farmers, come . . . with documented privileges to take possession of . . . their lands. . . .
>
> Was this the goal? Was that boundless highland, that appeared so inexpressibly wild and worlds away in the pale shimmer of moonlight, the new *Heimat* they had exchanged for the familiar things of Canada? . . . And then they were standing about in groups, speaking amongst themselves as at home, out there in the wild prairie under a lowering Mexican moon—*Plattdeutsch!*
>
> With the first light began the unloading. Holstein cows and great Belgian horses, chickens and geese, grain tanks and bundle wagons, farm implements and great heaving tractors, barbed wire, . . . roofing, . . . furniture. . . . By noon all was ready, and the long caravan of horse- and tractor-drawn wagons snaked out on the valley floor, where the new villages were to rise. (*Eine feste Burg ist unser Gott,* p. 117.)



Corn field in Old Colony Mennonite settlement, Mexico.

The emigrating Mennonite knew where he was going. His land was surveyed, awaiting arrival. He embarked upon the journey in the company of a trainload of his friends and neighbors, who carried with them, as did he, all the chattels desired. He need not master a strange language, nor wrestle with strange customs in a foreign land—the entire familiar framework of language and institutions emigrated with him and continued to function uninterrupted. These factors offset to a substantial degree the manifest weaknesses in the migration—the lack of knowledge relating to soils and climate, and to suitable crops and tillage practices.

The regions in which the Mennonites first settled are semi-arid, spared from being desert only by their elevations of 6500 to 7500 feet above sea level. This reduces the overall temperature and increases the

wattage lamp and projected on the 26 by 19½ foot wall. This saves considerable expense and also allows much faster scene changes. Arlo Kasper, instructor in drama, directs the activities in this department.

The flexibility of the auditorium makes it a usable room for a varity of purposes—as a large classroom when the tablet arms in the seats are raised, for student convocations, as well as for drama and musical events. It is a popular meeting place for conventions and other events of a public nature. Seating 451 persons and semi-circular in shape, the hall has been named Krehbiel Auditorium in memory of Christian Krehbiel.

The floor area at the front of the auritorium is movable. By means of a hydraulic lift, which can be stopped in any position, this space is adaptable, the placement of the floor being dependent upon the atmosphere one wishes to create. When raised completely it is an extension of the stage for intimate theater, and when lowered forms an orchestra pit.

A grant from the Educational Facilities Laboratories, a subsidiary of the Ford Foundation, partially provided for the hiring of specialists who were consulted in developing the theatrical and acoustical solutions to the problems involved in a dome-type construction.

Shaped like an equilateral triangle, the building has three wings which spread out from the central auditorium. The Music Department occupies one area. Located in this setting are eighteen practice rooms, three of them for pipe organ, and in close proximity are seven teaching studios. J. Harold Moyer, head of the music department; Walter Jost, director of the college choir; James Faul, instrumental music director; Mrs. Esko (Alice Hostetler) Loewen, organ and piano instructor; and David H. Suderman, provide private instruction in their specialities in addition to performing regular teaching duties. Doyle Preheim has worked in the vocal department in Dr. Suderman's absence.

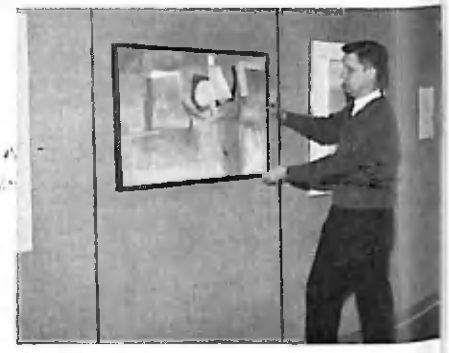
Specially designed rooms with vaulted ceilings provide good acoustics for rehearsing choral and instrumental groups.

A pipe organ for one of the practice rooms is in the process of being built. Esko Loewen, Dean of Students, who is doing this work in spare moments, developed the interest in it through his wife. By reading and talking with others knowledgeable in the field, Loewen has enlarged a hobby that formerly was limited to building radios and record players. He hopes to complete the organ during the summer months.

Elements of two organs are being used in this construction. The College purchased one organ from a private family in Wichita. With the help of three students, Loewen dismantled it last fall and brought it to the campus. The action chest of this tracker organ is being combined with the pipe work of the organ formerly in the old Presbyterian Church in Newton, which had been purchased a few years ago.

A large art studio is in full use by students studying art.

Esko Loewen reconstructs pipe organ.



Robert Regier arranges art display.

The music department has been particularly interested in the "tracker" action organ because its keyboard has a different touch. Built in 1903, it is not an "electric action" pipe organ. "Tracker" means mechanical action; the keyboard is linked directly to the valves under the pipes. There are almost no organs of this type in the United States, but they are used throughout Europe. In fact, one of the outstanding organ builders in Europe is Hermann von Beckerath, who is a member of the Krefeld Mennonite congregation. He builds the tracker pipe organs exclusively.

In order for the student to have some idea of what a tracker organ is like it seemed advantageous educationally to rebuild this one. The organ will be left open so that the action will be visible. The student will be able to see the component parts of the organ. When completed it will have a total of eleven ranks, and approximately 540 pipes.

One of the dreams of the Music Department is to restore the old *Hausorgel,* a parlor-type organ which was donated by the family of C. H. A. van der Smissen to the Kauffman Museum. Built in 1770 in Amsterdam, it is a very valuable treasure and one of the oldest organs in the United States.

An interesting aspect of this organ is that it was built as one of the first pipe organs used in Mennonite worship services.

The spacious rooms of the Art Department, enclosed on one side by a glass wall which opens onto a patio, form another wing of the Fine Arts Center. Before the Center was built the Art Department was housed at first in a fourth floor room in the Administration Building, and then later in three basement rooms in the Science Hall. Now located in their first real home, art students have an attractive setting for drawing, painting, molding and sculpturing, larger rooms containing new equipment, including a kiln and a handpress for printmaking, making possible more areas of study in the department. The Art Department now offers instruction in six basic studio areas: design, drawing, painting, printmaking, ceramics, and sculpture. Robert Regier, assistant professor of art, heads the department.

A third wing of the building accommodates the reference and display needs of both art and music, and a classroom. The art gallery features different exhibits periodically. The gallery performs a function for art parallel to that of the stage for drama and music.

The music library will house, among other items, the Gustav Dunkelberger Collection, which is in process of being catalogued. This room is also equipped with special listening equipment. The Dunkelberger gift includes an estimated 2500 books of music, many of them very rare and invaluable for research purposes. Over 2500 records, many of them collector's items, and several hundred musical scores for piano, chorus,

Harold Moyer and Craig Challender.

Fine Arts Faculty (from left to right): Arlo Kasper (Speech and Drama), Alice Loewen (Organ), Doyle Prehcim (Music), Harold Moyer (Music), Paul Friesen (Art), Robert Regier (Art), James Faul (Music), Walter Jost (Music).

Art Studio Wing of Fine Arts Center.

Convocation of faculty and students in the Christian Krehbiel Auditorium.

and orchestra are part of the gift. A Steinway concert grand piano completes the major portion of this memorial. Gustav Dunkelberger grew up on a farm west of Newton and graduated from the Bethel Academy in 1913. It was here that he received his start in music under Daniel A. Hirschler. He taught piano at a number of schools and later served as Dean of the Chicago Musical College. At the time of his death in 1961, he was giving private lessons. Dedication of this memorial gift is being planned for the autumn.

The scale of the Fine Arts Center is single story with a central dome covering the auditorium, stage, drama, and large music group activities area. The design character is informal inside and outside. Curved exterior and interior walls contribute to the informality which is a part of a small college. Carpeted lobby and main corridors add dignity to the interior atmosphere, in keeping with the building use. The building, whose cost will approximate $1 million when all the equipment is added, is heated and cooled by year-round air conditioning.

Corridors are widened at six areas to provide comfortable and informal seating for study and discussion groups, which are proving very popular with students. The widened corridor areas contribute visual expansion to the trafficway around the building.

Coloring in the building is primarily in neutral shades, with free use of beige, brown, and gold and orange tone to blend with the buff brick and wood accents.

Creativity and Discipleship

By John W. Miller

I HAVE BEEN asked to discuss the way in which Christian discipleship, its character, its demands and purposes, may act or react upon the world we call artistic creativity. More specifically, I have been asked to explore the possibility of a tension between the artist and the disciple.

All of us here are well aware of the fact that so far as history is concerned we must speak in this respect not just of a possibility, but of an actuality, a fact. It is a fact that tension has again and again arisen in the history of the church between the artist and the disciple, between the Christian community and the artistic community. And often this tension runs right through the heart of a given individual. Most of us here grew up in a religious community where that tension was very marked. But it is not only in the churches of the Anabaptist tradition where this tension has manifested itself. In many different Christian communions in many times and places this same tension was present. In fact in the very earliest period of Christian history we see tension present to an unusual degree. From the church fathers we learn that the early church in the first two centuries of the Christian era fought a vigorous battle to prevent the penetration of that church by certain art forms.

Nevertheless, right on down to our present day, and we might say, right into this conference, the question has persisted: Is this tension necessary? Does it reflect something really fundamental to the character of artistic creativity—is it really the result of a fundamental and inevitable incompatibility between the two disciplines—or is it rather a fruit of misunderstanding? If I sense correctly the mood of many Christians who are thinking about this question in Protestantism today, and the mood of many in this conference, I might say the question is being put even more sharply than this. If I sense rightly many are wondering if this tension between the artist and the disciple is not the result of a misunderstanding particularly on the part of the disciple. It seems that the Christian church in its struggle against sin again and again falls prey to a certain narrowness, a certain constricting legalism which leads it into all sorts of cultural barrenness. And many are wondering if this is not the real source of this tension: a tragic misunderstanding on the part of the church of the real nature of artistic creativity.

It would be hard, certainly, to argue that this tension between the artist and the disciple has not been all too often aggravated by misunderstandings, and perhaps very often by misunderstandings on the part of the church. Although it is not my purpose to explore this side of the tension, I would not want what I am going to say to imply a desire to ignore this side of the question. Nor would I want to be thought of as on the side of those who would like to see a return to that rather fearful, highly constricted attitude toward the various expressions of artistic creativity which has all too often marked the churches of the Anabaptist tradition.

However just as I believe it would be difficult to argue that misunderstandings have not played an important role in the repeated tensions between the artist and the disciple I think it would also be difficult to argue that this tension is solely the fruit of misunderstanding. It would be difficult, I think, to say that there is really nothing important to Christian discipleship and basic to artistic creativity lying behind this tension. In any case this is the possibility I have been asked to explore, and I willingly do so because I feel there really is an issue here that we overlook only at the risk of compromising something vital to the Christian heritage.

I

I would like to begin my exploration of this subject with a very hard, indisputable, incontrovertible fact—a fact which in spite of its solidity and its incontrovertibility is very often overlooked, and even more often goes begging a really adequate explanation. That is the fact that only one form of artistic creativity has really blossomed in those communities in which the canonical traditions of the Christian faith originated. That is, if we look at the canonical traditions of Christianity, and that would include the traditions of the Old Testament as well as the New Testament, we find there only one form of artistic creativity—the creativity

of the word. How rich the Hebrew Christian scriptures are in poetry, in proverb, in prophecy, in historical writings, in saga, in gospel, in letter, even to some small extent in drama. And what a high place is given in these writings to living creative spokesmen, the prophetic emissaries. But it is this and nothing else. The reality of God, of man, of what it means to be a disciple of God has come down to us in this tradition not in the form of a heritage of great paintings, great music, great statues. It found expression in one form only, that of the word.

We might put this fact in a slightly different way. According to the united witness of the Hebrew Christian tradition, when the God of this world sought to reveal himself to mankind he neither played a symphony, painted a picture, nor carved a statue. He spoke. His reality broke forth into the community of men in the form of great prophetic spokesmen. Or to speak directly of Jesus Christ, we must say He came forth as a creative artist in one respect only. He was neither a musician, nor painter, nor sculptor. He came forth preaching and teaching. He taught as no man taught, and the verbal fires which He ignited have burned their way into the consciousness of men everywhere.

This, as I have said, is a hard fact—one might more accurately say a monumental fact which cries out for interpretation. Nowhere, however, are we given, so far as I know, a really full interpretation of this fact in the canonical traditions themselves. We are however given a number of very broad hints, which leave us in no doubt that this fact is more than a historical accident, and go a long way toward leading us in the direction of a right interpretation.

Perhaps the broadest of these hints within the canonical tradition is the second commandment. Israel preserved the decalogue as the fundamental witness to the meaning of her covenant with God. You will remember how this covenant document begins: "I am the Lord your God who brought you up out of the land of Egypt, out of the house of bondage." In these words Israel remembers the wonderful event that gave her birth as a people, her deliverance from Egypt, and honors God as a history working power. But what does this gracious power want of his people Israel? The ten commandments which follow describe the very heart of what Israel understood as God's demands upon her as his covenant people. First is the commandment that calls for the whole heart, soul, mind and strength of the community. You shall have no other Gods before me. The God of the covenant wants their whole life.

Immediately following this foundational commandment comes the commandment which concerns us here: You shall not make yourself a graven image. It is clear from other passages in the Old Testament, notably the exegesis of this commandment in Deuteronomy 4, that this commandment is not directed, as we sometimes think, against idols. The danger in mind here is not that of shaping or molding some kind of strange god and in this way turning away from Jahveh. Rather this commandment is directed against every effort to form a plastic conception of God. It strikes a radical blow against every effort on the part of the plastic artist to use his art in the service of the revealed God. It brings into question an alliance taken for granted everywhere else in the ancient orient, the alliance between the plastic artist and religion. It warns against every effort of the plastic artist to conceive of God in the form of any kind of material image. You saw no form on Sinai, the deuteronomist says, you only heard a voice. Therefore Israel is forbidden to visualize Jahveh. Every such visualization, no matter how well conceived, is a digression from God's own chosen ways of self-revelation, and therefore must prove a distraction. God revealed Himself through historical deed and through His word. On these realities the people of God must concentrate, if they would truly know God, and no where else.

So much is more or less explicitly said in the second commandment and its commentaries elsewhere within the Old Testament writings. But we will be able, I think, to press beyond these rather simple and undeveloped statements if we go on to ask in what way the concerns expressed here relate to the broader understandings of God set before us in both Old and New Testaments. In other words what is it about the character of God as revealed in the Hebrew Christian traditions that rebels against plastic representation and finds its most adequate mode of self-expression in the word?

In seeking an answer to this question I think especially of three realities: First, according to the united testimony of both Old and New Testaments, God is a spirit and they that worship Him must worship Him in spirit and in truth. Perhaps the word in common use today that comes closest to catching the meaning of spirit in the scriptures, is our word personality. God is a personality. But this affirmation is meant not so much as an assertion of what God is as a denial of what He is not. To assert the spirituality of God in Biblical faith is to assert His radical distinction from the realm of nature.

The religions of the ancient world in the midst of which Israel was born were predominantly nature religions. Ancient men looked upon the face of nature and there thought to see the face of God. Their gods were personified forces of nature. Against all such tendencies to confuse God and nature, Israel asserted the radically spiritual character of God. One cannot see the face of God in nature. Nature is nothing but the handiwork of God, the work of His fingers. If one can know anything of God in nature, it is only and strictly in the sense that one knows a person through

something he has made. God for the church of both testaments is a spirit, radically distinct from the realm of nature.

A second reality of God testified to unitedly in Old and New Testaments is His burning zeal to bring to pass His will on this earth. At the center of the meaning of spirit, personality, in the Bible is the notion of will. In the parabolic account of man's primeval situation in Genesis 2 and 3 the tree of life, which plays such a prominent role in the mythologies of other peoples, is displaced by the tree of the knowledge of good and evil. Man is seen as a creature placed before fearful decisions, set before awesome possibilities of good and evil. The conflict between man and God is a conflict of wills. God everywhere in the Bible is seen as zealously seeking to establish His will on this earth against the tendency of man to assert his own will. This essentially is the reality behind the image of God as a great king and behind the prophetic summons to repent before the coming of His kingdom. My meat, Jesus said, is to do the will of God.

A third reality of the Biblical vision of God has to do with this will. In the Old Testaments it is asserted in various ways quite specifically what this will of God is. God's will is not something nebulous. It has to do with some very specific issues touching on the whole experience of man in his community life. This is not the place to discuss the specifics of God's will as witnessed to by prophets in Old and New Testaments. The only point I want to make here is that this will is something clear and specific. In many Christian traditions the word law has become burdened with many negative emotional connotations. When we think of law we all too often think only of legalism. But law in the Biblical traditions can also mean something else. The Psalms, for example, are full of profound praise to God for His law. It is a wonderful treasure that God has given us men in making known to us the clear knowledge of His will. For in the knowledge of this will we find life and everything we need for a full and free community life on this earth. In going our way we have lost the knowledge of how to live with one another. In the declared will of God in Old and New Testaments we learn the secret of a loving life with God and one another.

A clear grasp of these three characteristics of God as experienced in the Hebrew tradition will go a long way, I think, toward explaining the peculiar relation of this tradition to the various classic art forms. The plastic forms, for example, simply cannot express the reality of God as a living, radically supranatural will which seeks to challenge in specifically personal ways the perverted wills of men. The medium is too static and material. Instead of confronting men in their specific situation with the inbreaking will of God, it all too easily reduces God to an object to be grasped by men. Extreme, and yet I think, most relevant illustrations of this in our own time are the widely proliferated Jesus images. I am not concerned here in the merits or demerits of various visual conceptions of Jesus, but in the effect of such images, whatever their artistic character, on our conceptions of God. How are these images, staring at us in homes and offices, in sanctuaries and subways, affecting our experience of God? Do they bring us to an experience of the judging, piercing and disturbing will of God? Or do they rather offer us a technique for experiencing God in the way we want to experience Him, at our times and places and with just those feelings and emotions that we treasure most? Is God confronting us in these images or are we controlling Him? I think anyone who begins to ask questions like these in all honesty and seriousness will know the answers. And so far as I can see it is just this terrible abuse, potential in the plastic arts especially, that brought forth their radical expulsion from the service of religion in Old and New Testaments.

Although nothing is said in the canonical traditions about music, for the danger here is much less, here too we have an art form that is hardly adequate for interpreting the reality of God as He is experienced in the canonical traditions of Christianity. Music by itself is either too vaguely emotional or too abstractly intellectual to function as a medium for communicating the reality of God. And yet it is clearly a more spiritual medium, and therefore much less subject to the danger mentioned above. It cannot so easily be made into a device for gaining control of God on our terms, although this too is not out of the question as any one knows who has witnessed the inchoate rapture of a great music lover enjoying a symphony. More than once in history the powerful emotions aroused by music have been falsely identified with God, and in this way the piercing reality of God's will muted and perverted.

It is certainly no accident then that Jesus came preaching and teaching. Nor is it an accident that in charging his disciples with their world wide vocation, He sent them forth teaching all nations. In this same context we will need to see the remarkable fact that the highest form of creativity striven for by the early Christian communities was prophecy. Paul writing to the Corinthian church urges them to strive for the higher gifts, and high on the list of higher gifts is prophecy. One might say that even within the forms of verbal creativity, there is a certain scale of values. Although to a much lesser extent than in the case of the plastic arts and music, there is still the danger in the written word of becoming a tool which men use to grasp God rather than a medium through which God grasps us. The power to speak to a concrete situation in such a way that the reality of the divine will breaks forth in a challenging way, this is the highest form of artistic creativity, for in

this way alone God confronts us as a living, sovereign, personal reality utterly distinct from our own personal reality and beyond our control.

It should be said yet that this analysis of various art forms in their relation to Christian discipleship does not exclude the exercise of these forms in areas appropriate to them. While the plastic arts and music cannot convey the central realities of God in any adequate way, there are certainly realities that can be appropriately conveyed by them. They can also play a useful function in conjunction with the verbal forms of communication, as we have all experienced it in the combination of words and music in the hymn. Speaking as a Biblical student and with all too little experience in the world of the arts, I feel more competent to say what these various forms cannot do, than to say all that they can contribute, and precisely for what realm of reality they are appropriate.

To summarize: There is a definite priority of verbal art forms, and especially a priority of the spoken word, over against other art forms, within the disciple community. This priority corresponds to the reality of God and the nature of the disciple vocation. The other classic art forms are not only inadequate for communicating the reality of God as experienced in the Hebrew faith, but subject that reality to grave distortions when the attempt is made to do so. Here I suggest lies an ineradicable point of tension between the artist and the disciple.

II

To this I want to add only one further observation: The Christian vocation is in itself a consuming vocation allowing all too little time for that which does not serve it directly.

In my reading on the history of art in the early church I came across this statement: "The Church (of the first three centuries) had something else to do then carve, build, paint, or poetize. They had a baptism to be baptized with, and they were straitened till it should be accomplished. They had upon their souls the task of re-organizing the spiritual bankruptcy of Europe, and leavening it with their own unity of dear-bought faith and joy. And what art could grow up under the pressure of a mission, a travail, like that?" (P. T. Forsyth, *Parananseus*, p. 163)

The issue here is not asceticism. It is not that painting and carving and all the rest are wrong in themselves. It is rather that we Christians understand ourselves to be living on this earth in very unnatural and extraordinary times. This world is in crisis. A great conflict is raging, and we Christians are in the thick of that conflict. We are at war, and our commander has given us a special insight into where the heat of the battle really lies and on what front we must presently fight. The crux of the crisis and struggle in which this world is involved is the will of God. Men have turned against the will of God and are going their own way. Our commission from Jesus is to seek first the Kingdom of God and its righteousness. Our constant prayer is: Thy Kingdom come, Thy will be done. It is not that we reject painting and carving and music as wrong in themselves, any more than we reject the many other right and good things that men can conceivably do in this world. As Christians we cobble shoes, practice medicine, dig ditches and teach in schools. As Christians we may also paint and carve and enjoy the whole world of music. But we know that none of these good things can answer the deepest need of our world. In none of these can our Christian vocation fulfill or exhaust itself. The battle front of the Christian is elsewhere.

I tried to think of some contemporary artist who might illustrate what I am trying to say here. My mind quickly turned to Albert Schweitzer. No one will doubt that had Albert Schweitzer decided to give his life to music he could have made a significant contribution to the world. But early in life Albert Schweitzer felt the full weight of the terrible injustice of the Europeans against the Africans.

We all know the story of how he left his musical and scholarly career to plunge into the heart of Africa as a missionary doctor. Those who have visited him there tell how sometimes at the end of a hard day of medical missionary labors he sat down at an organ donated by his friends and enjoyed for a few moments the music he understood and loved so deeply.

Right now this world is out of joint. In the struggle of forces between good and evil we have all too little time to enjoy all the rich possibilities of creative life within it. A day is coming however when the righteousness of God will triumph and cover the earth as the waters cover the sea. God's kingdom will one day come, victory will be given to those who have sought it and prayed for it. Then at last there will be time to enjoy this earth as God meant us to enjoy it from the beginning. Until then we are at war and must live the life of soldiers.

Art in Mennonite Life

The January and October, 1965 issues were devoted to the Fine Arts (Painting, Sculpture, Architecture, Literature, Poetry, Drama, Music). Previously many features along these lines were presented. Consult the index under these topics in the January issues of 1956, 1961, and 1966. Copies of past issues are available through *Mennonite Life*, North Newton, Kansas, at 75 cents each.

Commercial Art

By Randy Penner

I AM PRIMARILY a commercial artist and secondarily a fine artist. The former because it is a sure source of income, the latter because it is a source of deep satisfaction with spiritual overtones. The two go together very nicely in my case—like frosting on a cake.

Playing the dual role has created no real problems for me. I am not at all ashamed of being classified as a commercial artist—in spite of some of my friends who would regard me as a poor sinner who has sold out his soul to commercialism. After all, one has to keep body and soul together—and some of us like a little jam on our bread and butter now and then. It is a challenge to keep creative efforts for commercial application on a high plane. It is nice, clean work which demands professionalism. It requires diligent adherence to schedules and disciplined work habits. It is no place for the temperamental artist who gravitates between moody frustration and frenzied activity.

The only regret I have in this business is that I do not seem to have enough time to pursue the fine art of painting. Commercial assignments take up most of my time—and at times that means mighty long hours spent at the drawing board. I find relaxation in painting because it is not specifically for hire. It is still work; in fact, I can feel more exhausted after four hours at the easel than after eight hours at the drawing board. But it is satisfying work in the sense that I am able to lend more expression to my innermost feelings. In most of my painting I try to convey the moods of nature. I have no quarrel with her, for I respect her even in her most violent moods. I shall never forget that as a small boy on the farm I always looked forward to those dramatic Kansas thunderstorms. I was filled with awe at those tremendous displays that came from the heavens.

I am not interested in contorting her features, nor do I attempt to duplicate the mechanical image of the camera. I paint in the hope that people will understand and appreciate what I have tried to intrepret. I am not really flattered by people saying, "Oh, that looks just like the place!", but I am rewarded when they express significant soul-felt reactions. Nothing pleases me more than when people who have purchased one of my paintings will remind me from time to time how much they derive from living with it. They say it seems to grow on them; they are always noticing something new, and changes in lighting seem to create a new picture.

In some cases these purchasers parted with hard-earned money to make possible the acquisition of an original. You can be sure they were sincere in sacrificing for something they "really didn't have to have." They can't sit on it. They can't lie on it. They can't set anything on it. They can't wear it. They can't drive it, and they can't put it in the bank. But they can find that it pays in interest, that it appreciates in value, and that the dividends can not be measured in money.

It is a strange paradox that Mennonites should have such a highly developed sense for things spiritual, and yet be so blind to the spiritual benefits that can stem from appreciation and recognition of the place of art in the home. Their emphasis has always been on music, and it is probably safe to say that music is more prevalent in Mennonite homes than in "other homes." But how often do you find an original painting (unless it is a "painting by numbers" done by a member of the family—a prefabricated painting, if you please)?

Let me illustrate the peculiar placing of values. We find a shiny new car out front, glittering with chrome and loaded with gadgets. The house is impressive in size, but architecturally perhaps not so impressive. The huge "storefront" picture window looks in on an array of expensive furniture. And there is that inevitable mirror—to reflect what? So that is what they mean when they say vanity mirror! But what else is there on the walls? Perhaps a framed print, a reproduction of some sweet sentimental scene that is devoid of the starch of life.

Why not an original painting that could help lend personality to the room? What! when a nice big overstuffed chair could be bought for the same amount, or less?! What are you really paying for though, in that pampering piece of furniture? Is it one-of-a-kind, is it custom built? But, you say, the value of a chair can be easily determined by a breakdown of manufacturing costs and profit margins for everyone

from the manufacturer to you. And, you say, you got a big discount on it. That's not unusual these days. You do not think you took unfair advantage of the poor salesman? Well really, his family probably will not be going hungry as a result.

What sort of yardstick do you use for pricing a painting (or sculpture)? Well, what do you pay for a doctor's services or a lawyer's fees? Oh, but you say this is a poor parallel because these gentlemen are specialists and their presence is a must, whereas we can do without the artists. So you can do without ministers, too; but no, they are also nice fellows to see when you are in trouble.

The artist is a specialist too, and make no mistake about it! He had to spend years of training in developing a God-given talent. It is this rare ability to turn out something which is unique in all the world that puts a painting out of the "easy pricing index" category. You are not paying a price based on square feet of canvas covered with color. You are compensating the artist for many hours spent in a labor of love. Do not confuse the artist with the artisans of the building trade whose skills can be measured more "concretely." With them it is how many shingles can be applied in an hour and how many bricks can be laid in a day. I must inject a comparison here, computed on an hourly wage. If you were to divide the asking price of the average painting by the hours the artist actually spent on same, you would find that his hourly rate would often be less than that of a house painter—particularly if he belongs to a union. So why do not artists organize? Thankfully there are still some areas of endeavor that are so personal that they defy standardization. Some of the lesser artists at Brown and Bigelow finally forced affiliation with a "white collar" union in an attempt to bring their earnings up nearer to those of the more skilled. The arrangement failed miserably!

I have been talking about the legitimate artist, not the fly-by-nighter who latches onto some current craze and milks it for all its momentary monetary worth—highly inflated as it is. Just look at the weird assortment of junk that is being perpetrated onto a gullible public by these so-called artists. It comes and goes in a crazy-quilt, kaleidoscopic pattern. All of a sudden something "new" catches on, and everybody rushes to get on the bandwagon. (They just fell off the last one that went by.) Phony critics fall all over themselves in rushing to get out reams of recognition, and they all but exhaust Webster in their voluble praise of whatever-it-is. Pretentious patrons (dark glasses and all) make a mad scramble to the "premiere" showings, and sing their praises (the parrots are merely echoing what's "in"). Poor creatures—they know not whereof they speak, they know not whither they are going—but they couldn't care less! Outwardly they appear very smug about it. After all, they have tuned

Works of Art by Randy Penner, Author of Article. (Preceding page top to bottom)

Winter on Willow River. Oil, 1965.
Ghosts of the Past. Oil, 1965.
Day's End for Lake Superior Fisherman. Oil, 1964.
(Left) Boathouses at Hoveland. Watercolor, 1961.

in on a frequency that is too far out for us boring squares to catch. But inwardly, I wonder. They put on a good front, but I would venture that it is just a veneer to cover up their fear of falling out with the crowd. They are restless discontents groping for something to elevate them into a prestigious position on the popularity poll (that should really be "pole"). The fickleness of it all is frightening.

And who were the "artists" before they were catapulted into the limelight? Who are these cultists of our time? Some of the "sculptors" were welders; some of the "painters" were formerly employed as painters of buildings, and a lot of them were just plain ordinary bums (beatniks is the current term, I believe). I am not belittling welders and house painters, but I am decrying the shortcuts they took to $success. It is about as ridiculous as a ditch digger qualifying to be a doctor after having accidentally dissected a mole with his shovel.

Sure, the advertisements may read "You, too, can become an artist in six easy lessons," and books that claim to have the keys to successful attainment between their covers are a glut on the market. But do not be fooled, their objective is really selfish, in the usual dollars and cents sense. This clever merchandising is designed to take full advantage of the known fact that most people want to do things the easiest way possible, and as a result are always on the lookout for shortcuts. They scoff at the old axiom, "There is no shortcut to success." The "lazy fair" philosophy is perpetuated by the propaganda of prefabrication—let someone else do most of the work for you, or better yet, let a machine do it, just so you can crown the end result. Perhaps it is the danger of prefabricated personalities that is causing the dissident elements in our society to rebel.

It must be admitted that advertising has contributed to artificiality, and the decadence which surely follows. The lure of leisure is a favorite inducement. The motivation of sex is being employed constantly to gain attention. Self-aggrandizement is touted as a virtue in the everlasting appeal to vanity. But the public continues to eat it up (at least that is what Madison Avenue would have us believe), and the unprincipled promoters are paid handsomely for dishing out drivel that is an insult to any intelligent, self-respecting person. It is ironic that television advertising is far and away the most expensive, and yet at the same time the most distasteful. Some of it is clever, to be sure, but most of it is so illogical as to be insufferable. However, there is one ad (and there are more, of course) that I must give credit to, lest I sound completely negative. Most folk should be familiar with it. You can't possibly miss it in the magazines. It gets attention because it is so startlingly honest. I am talking about the *Volkswagen* series.

As a commercial artist I am naturally involved with advertising. And since in many cases I am responsible for the execution of the entire ad, I can exercise what I feel is the proper approach to selling a product. I will not subjugate principle to the use of dishonest devices. Perhaps I am lucky, and maybe it is because I happen to be blessed with understanding clients, but I have not lost an account yet because I would not go along with ideas which I felt were misrepresenting the product and misleading the customer. I refuse to represent a mouse as being a mink. That is to say, portray a product as an illusion of something which it is not. I will not buy the idea that distortion of facts to delude the public is acceptable if it accelerates sales.

Yes, being an artist is certainly a challenge—be it commercial artist or fine artist. I am truly grateful for having been blessed with enough talent to make the arts a livelihood. To be able to engage in creative work while more and more people are being reduced to pushing buttons is something to be thankful for. Automation and computerization may be a blessing to the mechanized mind, but they can be a bane to the imaginative soul.

Heresy and Theological Literary Criticism

By Maynard Kaufman

This is a paper on the structure of theology in relation to religious experience, on the one hand, and to serious imaginative literature and aesthetics, on the other hand. The question which underlies this discussion is: How can the Christian teacher of literature witness to his faith and its relevance in a manner which is both intrinsic and congenial to the subject he is teaching? Or: How can the theologian who functions in the academic discipline known as literary criticism show the relation of religion and literature in a disciplined and professionally-respectable manner? In a more general way the problem for us who share in the Anabaptist-Mennonite emphasis on discipleship is to bring our Christianity home to where we live and work. The practice of discipleship implies the commitment to recognize and acknowledge an intrinsic relationship between faith and life. Hence the idea of theological literary criticism is necessary and desirable, and the practice of theological literary criticism as a real possibility depends upon the intelligent formulation of a theory on theological literary criticism. Let us turn, now, to this task, discussing first its theological, second, its literary, and third, its critical aspects.

To begin with, let us consider theology as a highly abstract and metaphorical, yet discursive, vehicle for the expression, discussion, and analysis of very complicated forms of religious experience. The theologian is critical and constructive in relation to religion. Since theology is the intellectual discipline in which we talk about religious experience, as we analyze, interpret, and evaluate it we help to organize, shape and direct it. And the term religious experience refers specifically to salvation. The Christian theologian is, or ought to be, motivated by the desire to elucidate and explicate how God through Christ can save us. Although the doctrine of God may be the head of the theological system in its metaphysical reverberations, the doctrine of the work of Christ, or salvation, is the heart of it.

Last but not least the theologian tries to ascertain what is true about religious experience. As in most other intellectual disciplines the criteria for truth are logical (the system must be coherent and consistent) and empirical (it must correspond to reality). But we must also mention the criterion of relevance as being more important in theology than in some sciences since its truth is relative to human experience which, being time conditioned, changes. Since logical and empirical criteria are applicable to the formal structure of the theological system, we may distinguish relevance from them as the criterion which applies to the material substance of the theological system. For example, the basic religious problem is: "How can I be saved?" The answer to this question on the formal level is always the same: "By believing in Christ." But on a concrete, material level the answer would depend on who asks the question, what kind of world he lives in, how he conceives of God, what in him needs salvation, or what he needs to be saved from, or for, and other such conditions.

Let us turn now to the formal description of the theological system. A consistent and adequate theological system consists of a series of internally related doctrines, each of which contains within itself a polar tension. In order to do justice to religious experience Christian theologians affirm both the transcendence and the immanence of God, the divine and the human in Christ, the necessity of faith as well as works in redemption, the invisibiliy as well as the visibilty of the church, the tendency toward moral perversity as well as the possibility of moral regeneration in man. These polarities are held together by the doctrine of Incarnation, but even this doctrine needs to be balanced by the doctrine of the Holy Spirit. If everything divine is seen as wholly incarnate the church becomes arrogant, and the free action of the spirit outside and above the church is not recognized. Although we may speak of the Holy Spirit as incarnate in the church as an extension of the Incarnation, we must not forget its freedom as a divine person of the Trinity. In this respect the spirit is the metaphysical principle of life and vitality in contrast to the son as the principle of reason and order.

We must now ask how this system of polarities can be descriptive of religious experience. The answer is already explicit in the doctrine of redemption where both faith and works are said to be necessary. The totality of religious experience includes a trust in that which saves us when we cannot save our-

selves and also that which we do to save ourselves and others. It includes both passive and active modes, justification and sanctification, and these passive and active modes of human experience should never be so separated that they lose their dialectical tension. Christian thought, therefore, is incorrigibly dialectical, and this dialectic must be sensitively maintained if theology is to correspond to the fullness of religious experience. The two poles in each doctrine must both be emphasized, but not in such a way that they contradict each other or cancel each other out. Moreover, each doctrine must be systematically related to every other doctrine so that the parts are logically consistent with each other and thus compose a coherent and integrated whole. If the theologian can do this, speaking out of his experience and out of the tradition which shapes his experience, his system would reflect a coherent, integrated, and balanced structure of experience. Such experience consists of a passive mode, (the feeling of judgment and grace) and an active mode, (the feeling to do right or wrong). These are the basic forms of feeling which theology, as an academic discipline, is designed to elucidate. Moreover, this polarity in its integrated form expresses the basic and normative form of feeling in Western culture.

This passive-active polarity can now provide a bridge to the literary part of this paper. According to Susanne Langer art is the creation of forms symbolic of human feeling.[1] The artist creates only a virtual image or semblance which is expressive of a form of feeling. Aristotle called this process imitation instead of creation, but these two concepts are functionally very similar. For both Langer and Aristotle the form or structure of a work of art is that which is expressive.

The literary arts, says Langer, are symbolic of human feeling in that they provide us with a semblance of virtual life, and in dramatic literature specifically it is "virtual history in the mode of dramatic action."[2] Aristotle, speaking out of a classically Greek humanism, places more emphasis on the active mode of experience: "Tragedy is essentially an imitation not of persons but of action and life, of happiness and misery. All human happiness or misery takes the form of action; the end for which we live is a certain kind of activity, not a quality."[3] For Langer dramatic literature is symbolic of the human feeling of action and passion; for Aristotle it is mimetic of human action and life, of happiness and misery. In either case a dramatic action is a passionate action, and dramatic literature, because it depends upon both passion and action, is the literary form most adequate for the expression of a full and balanced human or religious experience.

Having now considered the nature of theology and dramatic literature in relation to religious experience, let us begin the third part of this paper with a discussion of how theology can help with literary criticism. Literary analysis, of course, is always done chiefly in literary terms. This is a technical task which does not concern us here. Rather, we are now considering the possibility that theology can best serve for the interpretation and evaluation of serious dramatic literature.

As regards interpretation, first, much serious literature seems to ask for theological interpretation because it contains subject matter which is explicitly religious in nature, or because its subject is so serious and ultimate in importance that it is implicitly of religious significance. But even in a more general sense, we must bear in mind that the literary critic always interprets literature in terms of something—psychology, economics, sociology, philosophy—and theology, because it is a kind of value-charged, highly metaphorical and dramatic metaphysics, is not and should not be overlooked as a most congenial context for interpretation. It is closest to literature in its level of abstraction, that is, in talking about transactions between God and man regarding basic moral and religious issues it is essentially dramatic, but it also has a fairly stable formal structure, and can therefore provide a conceptual framework for interpretation.

The second part of this proposal—that theology can also serve as a norm for evaluation—is probably more dubious. But it is worth noting that the criteria for truth and adequacy in the theology are the same as those the critic uses to judge the aesthetic excellence of a work of art. With reference to the formal, intrinsic qualities of a work of serious imaginative literature the critic has two chief concerns: formal integrity and mimetic adequacy. The criterion of formal integrity is used to judge the relation of the parts to each other and how well they all function in the design of the whole. The criterion of mimetic adequacy is empirical in its concern for how well the work mirrors the uniqueness and particularity of that which it imitates or symbolizes, and it also has a pragmatic aspect in that the dramatic power of the work is dependent on how true to life it is. But neither theology nor literary criticism, in using these formal criteria, can prescribe what a religious experience or a work of art should consist of—except that its subject be lively and relevant. These formal criteria are merely a means of detecting defects, deficiencies, or excesses. They can be used to establish limits within which excellence or adequacy can be found. In the Christian church the concept of heresy can be understood as providing such limits. The concept of heresy can serve a similar function in literary criticism. There are, according to the German theologian, Friederich Schleiermacher,[4] four natural heresies relative to Christian religiousness, and they represent tendencies which are dramatized in imaginative literature from time to time. These four heresies are the Docetic and the Ebionetic as regards the doctrine of Christ, and the Manichaean

and the Pelagian as regards the doctrine of redemption, and these are bound together in pairs. A Docetic view of Christ (an overemphasis on His divinity) is logically related to a Manichean view of man and the world, in which salvation is impossible. An Ebionetic view of Christ (an overemphasis on his humanity) is logically related to a Pelagian view of man and the world, in which salvation is not really necessary. This scheme is intricately related to the structure of the theological system. Heresy is a one-sided or partial interpretation of the Christian faith which consequently subverts its meaning and efficacy. The second-century heretic, Marcion, can provide us with a classical historical example.

Marcion's chief emphasis was on the doctrine of God, or Gods, for he set up two Gods and thus strained the dialectic inherent in Christian thought beyond the breaking point. His "good" God was the God of salvation, remote and transcendent; his evil and inferior or "just" God was the moral tyrant who created and governed this evil and defective world. The redeemer who came down from the realms of the good God to this world to deliver man out of it was identified with the Christ of the Gospels, but only appeared to be in the body of the man Jesus. Hence the "incarnation" was Docetic and the world was regarded in Manichaean terms. A full Incarnation of the divine saviour in the filthy flesh would have contaminated him too much. And, because man and the world were conceived of in Manichaen terms, only an illusory kind of redemption, which saves the soul but not the body, was possible.

The mode of religious experience which was characteristic of Marcion's orientation was essentially passive. Salvation was something which happened to him. Even his "theology" was expressionistic of his religious feelings, but not a constructive act of the intellect. His "theology" was a fairly systematic statement in which all the important doctrines were discussed and it thus represented a coherent kind of religious experience. But because he understood theological doctrines in such a one-sided and partial manner (and thus broke their dialectical tension) he was regarded as the arch-heretic of the second century. And his theology was heretical because his religious experience was so inadequate. Lacking as he was in the active mode of experience he was only half alive. His basic orientation was non-historical, for only moral acts make history, and because Christianity wants to affirm life and history, morality is intrinsically related to religion.

The essentially passive mode of experience which Marcion exemplified can be found in a great deal of romantic literature especially during the nineteenth century. One of the great romantic works, expressive of a kind of archetypal myth of romantic passion, was Wagner's *Tristan and Isolde,* and it is a drama of passion rather than action which owes its dramatic expressiveness to its evocative music. The story of *Tristan and Isolde* is dealt with in Dennis de Rougemont's *Love in the Western World,* and he emphasizes its Gnostic and Manichaean religious origins and characteristics. His definition of passion links it with a passive mode of experience: "Passion means suffering, something undergone, the mastery of fate over a free and responsible person."[6] If we ask how the depiction of passion could be dramatic we find our answer in an examination of fate or some kind of determining influence, like psychological drives, which implicitly or explicitly function as agents of the action. If the action does not arise out of the free exercise of will in the characters, i.e., moral decision, it will arise out of some alien agent. And this leads either to a diabolical doctrine of God or to a Manichaean view of the world, or to both. In *Tristan and Isolde* the world is an evil place and love can be fulfilled only in death.

English literature in the eighteenth century, on the other hand, is essentially moralistic and tends to reflect the Ebionetic and Pelagian pair of heresies. The dominant literary form of the period was the sentimental comedy, and although the image of life it depicts is happily complicated, evil is illusory, and there is always a happy ending for virtuous (i.e. ordinary) people. Goldsmith's *The Vicar of Wakefield* is a typical example. The virtuous vicar seems to lose his fortune, his daughter seems to be seduced, his son seems to be ruined, he seems to be deserted by his friends, but Goldsmith has planned his story so that everything can turn out all right, and all the misfortunes are only apparent. The emphasis on morality and prudence is strong, but since it was possible to be virtuous there was no need for grace in day to day life.

The optimism of the age of reason and its belief in the natural perfectibility of man can be held partly responsible for the Pelagian form of feeling in eighteenth century Christianity. Because the saviour was relevant to life only as a moral teacher he was conceived of in Ebionetic terms, a man like us only better. The eruption of the romantic agony during the nineteenth century can be partly attributed to this theologically one-sided sentimental optimism and moralism. But evil is not illusory and cannot long be denied. The problem of evil, for example, is the basic theme in Melville's great novel, *Moby Dick.* We can illustrate the method of literary criticism outlined above with a brief literary analysis and theological interpretation and evaluation of *Moby Dick.*

Moby Dick is usually thought of in dramatic terms as the story of Captain Ahab's pursuit of the diabolical white whale, and most critics who think of it in this way either ignore the fact that most of the book does not deal with Ahab, or else make excuses for Melville's "interest" in cetology, the science of whales. But

Melville knew what he was doing, and in order to understand the artistic import of the book we must first search for and appreciate its formal integrity. We must read the book as it is written, that is, from Ishmael's point of view.

Ishmael is the narrator in *Moby Dick*, but he is more than merely a literary device; he is also a character in the story which he tells us. Thus Ahab, as a virtual protagonist in a virtual history, is an aesthetic illusion; his action is a semblance or reflector of the book's meaning. It is the presence of Ishmael which gives the book as a whole a kind of literary integrity. And this Ishmael, who decides, in a cynical and suicidal mood, to go whaling, is no ordinary man. Even at the outset he is "Ishmael," a rootless wanderer, an alien who is not at home in this world. In the first forty-nine chapters Ishmael is himself the main character in the story he tells. The fiftieth chapter, however, marks the beginning of another part. This next long section, up to chapter one hundred and six, consists mainly of Ishmael's expositions and meditations on whales and whaling. Over half of the chapters in this section have no dramatic relevance either to Ishmael or to the Ahab story. Nor do they concern the *Pequod*, its voyage, or its crew. But the chapter on "Ahab's Leg" (one hundred and six) is the beginning of the third part, and it appropriately begins with a variation on the theme of Ahab's injury. From here on to the end Ishmael devotes himself to telling Ahab's story and the reader never leaves the *Pequod* except when its crew lowers for whales. Thus *Moby Dick* can be divided into three parts. Here we see what James Joyce described as the progress from the lyric to the epic to the dramatic forms: "the personality of the artist, at first a cry or a cadence or a mood (the moody suicidal Ishmael who takes to the sea) and then a fluid and lambent narrative, (the many chapters on whales and whaling) finally refines itself out of existence, impersonalizes itself, so to speak (as Ishmael tells Ahab's story)."[6] In the third part we are no longer aware of Ishmael as narrator at all.

What then provides unity and artistic integrity to the book? The answer must still be Ishmael, and it is particularly in the shifts in his narrative mode from lyric to epic to dramatic that we must look to find the meaning of the book as a whole and its theological implications. In the first part Ishmael himself feels and acts; he is in history, a sailor who goes whaling. But after the first lowering he makes his will, dying as an agent in the action he retreats from the action and becomes a thinker who broods upon whales and whaling. Here his narrative is neither lyric nor dramatic, but epic. Here he is being scholarly and objective, but he is still Ishmael. In the third part he no longer feels or thinks, but merely looks. He simply narrates the terrible tragedy of Captain Ahab and does not appear again until the epilogue.

This great dithyrambic epilogue is the key to the book and to Ishmael. Because of his retreat from history, because of his detachment from the action, because he floated "on the margin of the ensuing scene, and in full sight of it," he survived the wreck. Although he had been drawn toward the closing vortex he avoided being sucked under because of his "distance." He does not perish, but is saved by virtue of his symbolic death to the world, here symbolized by the buoyant coffin which emerged from the sinking ship and bore him up. He is miraculously preserved and rescued as an orphan to continue life in an alien world.

The White Whale is morally ambiguous to Ishmael. It is symbolic of diety in its demonic aspects; it is the dreadful lord who rules the sea of life. As Ishmael observes Ahab's self-consuming rage against this incarnation of evil he adopts a passive attitude and thus survives while Ahab is destroyed. Thus *Moby Dick* as a whole implies that this is a Manichaean world, that a sense of moral outrage against its evil is useless, that the ways of the god of this world are inscrutable, and that salvation is impossible in this world. One can only detach oneself from life and suffer patiently. In its negative aspects, then, the book expresses a religious orientation very similar to Marcion's.

Since whale oil was used in lamps the whale is a source of enlightenment, and by virtue of his experience with whaling Ishmael learns the tragic truth about life. The appalling whiteness of *Moby Dick* teaches him about the impersonal, inscrutable, unknowable, transcendent God of Light about which one can really know nothing. The White Whale thus mediates a docetic and ambiguous kind of revelation which results in a docetic and illusory kind of salvation. Ishmael is thus a kind of Gnostic whose salvation consists of knowledge (*gnosis*) about himself as an alien in this world. And because he is not at home in the world, because God is hidden in anonymity, Ishmael exists in an attitude of patient despair, world-weary resignation, and suspended animation. *Moby Dick* is thus not mimetic of the fullness of life, but only of its negative aspects, and we can see this manifested in the onesidedness of its implied theology. The book reflects a coherent religious orientation, but because its integrity or coherency is derived from Ishmael's progress toward a passive mode of experience, it is not empirically adequate, and does not correspond to life, for life consists of what we do as well as of what we suffer.

FOOTNOTES

[1] *Feeling and Form* (London, 1953), p. 40.
[2] *Ibid.*, p. 307.
[3] *Poetics*, Chapter 6.
[4] *The Christian Faith*, Section 22.
[5] *Love in the Western World* (New York, 1956), p. 41.
[6] *A Portrait of the Artist as a Young Man* (New York, 1916), p. 252.

The Significance of the Poetic Act

An Exploration in Theological Aesthetics

By Paul Wiebe

WHEN A THEOLOGIAN makes the world of imaginative literature the object of a specifically theological inquiry, he is apt to proceed in either of two manners. He may restrict his study to that body of literature which is religious in a strict sense, by virtue of its preoccupation with traditional religious subjects. Or, if he is less selective and is aware of the religious substance of all serious literature, he may concern himself with the analysis and criticism of this substance. In either case, he directs his attention to the finished literary work rather than to its artificer. But by interesting himself in the product alone, in abstraction from its mode of production, he neglects half of the literary world, thereby missing an opportunity to understand and to describe the ferment of the poet—the poetic act itself—from his theological standpoint.

Now the "poetic act" is that involved act during which the poet is wholly immersed, consciously or unconsciously, in his work, whether this work be that of constructing a lyric, an epic, a novel, a drama, or whatever. The term refers to the entire process of the formation of the piece, from its inception in the very first moments to its consummation in the final revisions, though this process may stretch over length of years. To understand this act theologically is to see it in its final significance: not, that is, in its significance for something, such as society, but in its ultimate meaning. This does not mean, of course, that such an understanding is exempt from the responsibility of being informed from an aesthetic point of view. If the theologian is to escape the imputation of poaching, his view must be aesthetically sound as well as theologically reasoned.

In order, then, to indicate the ultimate significance of the poetic art, and also to account for the facts of literary experience, we are in need of a cosmological model. Such a model is available in the form of Alfred North Whitehead's process philosophy. This cosmology is distinctively fitted for the tasks at hand: by virtue of the view it presents of events as processes of feeling, it is aesthetically adequate; and by virtue of its theistic base, however unorthodox it may be, it is adequate theologically. But, as a prerequisite to demonstrating these adequacies, it is necessary to embark upon a rapid flight through Whitehead's universe.

I

Whitehead, as an atomistic pluralist, holds that there are irreducible elements constituting the universe, that these are of atomic spatial and temporal span, and that there are many of these elements. These elements are called actual entities, and are characterized as "drops of experience, complex and interdependent."[1] There is no going beyond or above these entities to find anything more real. Any given actual entity is related to all antecedent entities, for these latter constitute the data to which the one entity must conform and which it must appropriate in order for it to be at all; it is related to all subsequent entities, for it forms part of the data for them. The entity is conditioned by these given facts, and the way in which it takes account of them determines what it is to be. Actual entities, this is to say, happen and become. Their duration constitutes a process during which the many data come together (concresce) into the unity of the one entity. "The many become one, and are increased by one."[2]

Eternal objects are near equivalents for what have been called "universals" in the philosophic tradition. They are the pure potentials which specify and define the characters of the actual entities. In order to be at all, an entity must be a real something; it must "decide" within the limits of its given conditions or data which eternal objects it will allow to characterize it in its process of becoming. This process is in some respect equivalent to the many decisions by which these potentials are either included or excluded from integrating into the process. The metaphysical necessity of God arises from the fact that eternal objects

must be effectively related to entities. God, who transcends the world by enduring throughout its processes, values or visualizes at the inception of each entity which eternal objects are relevant to that entity. This envisionment is the primordial nature of God. He visualizes the complete value which is possible for each entity; then, in the light of this divine valuation, the entity is free to decide whether to achieve, to modify, or to ignore this vision. Of course, what the actual entity is to become is determined to some extent by the inheritance of its data to which it must conform; and God's initial envisionment must conform to this given inheritance also. Then God, as the principle of concretion, provides the entity with an aim toward its fulfillment, impelling it toward this rich end. The immediate purpose of this divine activity is the evocation of the highest intensity of experience, the greatest value possible for the world, while the final purpose is the fulfillment of God's own being.

A creative advance into novelty is the character of all processes, since they proceed in other than a purely deterministic fashion. An entity conforms to the past (efficient causation) and is guided toward its end (final causation), but it nonetheless possesses an inkling of underived novelty. Creativity is the principle of this novelty. The entity is thus in a sense self-caused and self-created.

Now it is possible to describe the phases of an entity in its process of becoming. The movement is from the many data to the one satisfaction or completion, accomplished through the progressive integration of feelings. The process, that is to say, is a process of feeling, which Whitehead defines as "the appropriation of some elements in the universe to be components in the real internal constitution of its subject."[3] The process of feeling is divided into the initial phase of many feelings, followed by a succession of phases of more complex feelings which integrate the early simpler feelings, ending in a final phase of satisfaction, which is a single complex unity of feeling. The first phase can be described as the responsive. During this period the multiplicity of data in the given universe is appropriated or felt, and God's primordial envisionment is also apprehended as that which will guide the entity during the rest of the process. This phase is one of pure reception, but it is also one in which some of the data are eliminated as incompatible for further assimiliation into the process. The second phase is the supplemental, which is under the government of the ideal vision. Here the many alien feelings are transformed into a private unity of aesthetic appreciation. This stage may be trivial, as it undoubtedly is in inanimate nature. There are two sub-phases here, the aesthetic and the intellectual. The former includes emotional reactions to the previously alien data, as well as emotional appreciation of the beautiful. But the latter is concerned with cognition, in which eternal objects are felt or realized as relevant to actual fact. It is at this point that mentality and consciousness enter into the constitution of the entity, and that the physical and unconscious are balanced by their opposites.

At last the process issues in the final phase, that of satisfaction, in which the unity of completed value is achieved. The concrescence terminates in one complex feeling of subjective immediacy. In the idea of a satisfaction we have the idea of the outcome of the process, or what the entity finally is, separated from the process itself, or how the entity came to be what it is. The satisfaction, however, though it is the final phase, is not the final truth of the process. This private self-enjoyment of the entity is subject to the passage of time: it perishes. But the entity at this phase also enjoys a sense of worth beyond its own mere immediacy. Though it can be said to be transient, considered subjectively, yet it possesses an objective immortality. As objectively immortal, it contributes itself to all superseding entities, transferring the value it has achieved to the actualities for which it is a datum. And, by that final divine action which is the consequent nature of God, it is made everlasting by being made objectively immortal in God. Its achievement, as thus judged by God, gains a final and abiding significance.

II

Whitehead's model of the cosmos, since it is a formal account of all events, can be used to describe the dominant features of that special event which is the poetic act. This act can be broadly characterized as an assimilation, a unification, or an integration of feelings. That is, the poet is forever assimilating the many simple feelings, which are given for him in his everyday life, into a structured unity of feeling. This process is analyzable in terms of the three phases of response, supplement, and satisfaction.

The poet's psyche in the first phase might be compared to a dead receptacle, for this is the stage in which the given conditions are confronted and obeyed, without any shaping activity on the part of the writer. There are four types of conditions which must be met and which can never be eradicated or ignored. The first is constituted by the poet's own past experiences. He cannot write unless he appropriates, in so doing, his own former encounters with reality. Even before the poetic act begins, the poet has at his disposal a wealth of attitudes, culled from his past, with which he perceives his world. The second given element is just the everyday world of things: such mundane items as trees and houses, such baffling things as nations and football crowds, and such vague things as ideas. The past is always there, acting as a causal agent; it cannot be changed, it can only be selected

for integration into the process. The third efficient cause is the past as tradition, including the set of conventions which have been established by the poet's ancestors. These conventions, constituting as they do the essence of the literary tradition, are felt as forms by the poet, and as such are assimilated into the process. Finally, in contradistinction to the first three efficient causes, the final cause is the fourth kind of condition. This is what in Whitehead's specialized language is called God's primordial envisionment, but in literary parlance is simply known as the Muse. At first an unconscious intuition, it becomes more definite and compelling in the supplemental phase, where it emerges into full consciousness. It acts as a lure toward futurity and completeness, and is that which moves the psyche of the poet into action.

The initial responsive phase is, then, a stage of unconsciousness. As such, it cannot be known directly, but can only be recognized and acknowledged in the later moments of the poetic act. There is no conscious control here at all, not even in the selection of the elements to be felt and thus unified. This selection is based upon the compatibility for integration into the process, as this compatibility is fixed and defined by the Muse.

Immediately after the Muse has descended, the poet takes his pen in hand and sits down to compose. This is Whitehead's supplemental phase of a process, and constitutes the actual duration of the poetic act. The assimilation of the initial simple feelings begins here, and aims toward the end of complexity and unity. Of course this end appears to be elusive, and the primordial envisagement needs to be perpetually readjusted; but as the end is approached it becomes more distinct and unswerving. Merely passive no longer, the writer becomes active and increasingly conscious of what he is about. In the aesthetic subphase of this stage he appreciates and reacts emotionally to the given data with which he is confronted; he also becomes more highly selective concerning the feelings which are to be assimilated into the final complex feeling. Intellectuality is also found in this active phase of the poetic process; it is the stage in which consciousness stands forth in increasing clarity. It is here that the craftsmanship of the poet—or his lack of craft—displays itself, for it can only be found when the poet is highly aware of the mechanics of his task. Such craftsmanship, or intellectuality, is instrumental in guiding the many disparate feelings into the channels leading to unity and coherence.

The final phase, that of satisfaction, is achieved when the many feelings have been assimilated by being joined in a compatible, complex unity. What was formerly alien has become native, and the mediate and public have become immediate and private. Subjectivity has been achieved.

This brief sketch of all the essential moments in the process of molding a work into a unity of feeling is analogous to the similar view of critic Cleanth Brooks. Consider this statement in *The Well Wrought Urn*: "The characteristic unity of a poem . . . lies in the unification of attitudes into a hierarchy subordinated to a total and governing attitude. In the unified poem, the poet has "come to terms' with his experience."[1] If we substitute the word "feeling" for the word "attitude" in this passage, we have a fair statement of what has happened as a result of the poet's activity. The final unified feeling is hierarchically structured because of its very complexity, and this structure has a certain tone which is apprehended as characteristic of the entire feeling. This final feeling is simply the result of the poet's having "come to terms" with the given elements initially faced. It is true, then, as Brooks further maintains, that a poem is not a statement about experience, but is itself an experience. What happens to the poet as he composes is simply a paradigm of life and experience generally.

This description of the poetic act is able to account for the basic facts of the poetic act, as these are apprehended and described by the poets, in their diverse but complementary ways. It can account for the seemingly antithetic types of the classicist and the romanticist, who stress, respectively, either side of the polarities of convention and novelty, craftsmanship and inspiration, and the conscious and unconscious factors. There is both convention and novelty in all poetry: there is always convention because the forms of previous poems in the tradition are felt and thereby assimilated; novelty is everpresent because the artist is always free to bring forth a unique thing, at the same time enlarging the tradition in his act. Every poet is both a craftsman and an inspired artist: his inspiration is due to the primordial envisagement of God in the responsive phase, impelling him toward his goal; his craftsmanship comes to bear when his intellectuality is applied to the process at hand, and he recognizes which eternal objects should be integrated into the process. And both consciousness and the unconscious can be discovered in the act, though at different stages: the unconscious is found in the earlier responsive phase, when the writer is passive and conditioned; but the process emerges into consciousness when the artist applies his craft to the given elements, and achieves full consciousness when the final feeling is attained. While the frenzied romantic psyche recognizes the one fact as predominant, and the sober classical psyche gives credit to the other, both facts are implicit in every poetic act.

III

The religious view of the work of the literary artist which is conceptualized by the theistic process cosmology requires us to see the poet's ferment as an

instance of the entire cosmic process. But it cannot be seen as a "mere" instance, for it differs in quality, though not in kind, from both natural events and ordinary human experience. It is a moment of the highest intensity because of the extraordinary depth of discernment and breadth of feeling involved. As such, it is paradigmatic of process generally. Thus, the act of the poet is to be regarded as dependent upon the related to the divine activity in its several modes.

All the aspects or modes of the divine activity are explained by the theory of the primordial and consequent natures of God, which is so reminiscent of the Alpha-Omega figure. Though this theory is not patently a trinitarian formulation of God's activity, yet it accounts for the three basic aspects of this activity which have always been recognized by traditional theology: creation, inspiration, and salvation. In the process, it is able to give these concepts some rather distinctive interpretations.

The primordial nature of God, insofar as it is the principle of concretion, explains the creative power at work in the poet; and insofar as it is a primordial envisionment, it explains his inspiration. These two activities are complementary, but the latter enjoys a logical priority. To tell it for the last time, the inception of every poetic act contains an envisioning or inspiring act of God. This initial inspiration carries through to the end, thus sustaining the activity of the poet, for the vision to which he looks is perpetually undergoing adjustment. This inspiration cannot be mistaken as a part of the artist's natural equipment, as if he could look to his own resources and produce it by himself. The fact that the Muse is commonly invoked, and descends as something of a foreign visitor, should remind us of this. Left to himself, the poet stumbles, blindly and impulsively, from fleeting impression to partial insight and back again. Only the work of grace for which he pleads can make him a poet in fact.

God's primordial nature, as a principle of concretion, has a creative aspect as a supplement to the aspect of inspiration. But the divine creation is not a creation *ex nihilo,* as is maintained by classical Christian tradition, because God is confronted and limited by the definite matters of brute fact which confront the poet, just as is the poet himself. Thus, while it is true to say that God creates the act by which the poem comes into existence, it is just as accurate to add that the act is self-caused and therefore self-created—if it be remembered that "creation" has a distinctive meaning in each case. God creates by virtue of his power, but this "power" is nearer that displayed by a suffering Jesus than that shown by a ruling tyrant. This is to say that God's creative power is of the nature of a lure rather than of a compelling force; it acts, not as an efficient, but as a final cause. This lure is given for the poet in the envisionment itself, which he feels and appropriates. But after it is given, he is left to his own resources and decisions. The writer has the freedom to achieve this rich vision or not, and it is in this sense that he and his act are self-created and self-caused. He is not the puppet of an arbitrary deity. Thus the process is dependent on the divine activity (God transcends the world), but this divine activity is also dependent on the process because it cannot interfere with the poet's limited freedom (the world in this sense transcends God).

Salvation, the completion of inspiration and creation, is partly attributable to the consequent nature of God. When speaking of the act of literary construction, "salvation" refers to the achievement and preservation of the value peculiar to this act. It is composed of two parts: the value of the process for the poet himself, and its conclusive value. In the one part value can be spoken of as realized; in the other, as "eschatologized" or immortalized. The first part is the result of the poet's own working, though it does presuppose the initial action of God. Subsequent to this divine aid the poet is free to guide himself toward his aim, which is the realization of satisfaction and thus of value, whatever its level of profundity. But this realized value of the poetic act is evanescent; it can only attain a permanent and conclusive status by attaining immortality. As immortal, this value can, of course, be repeated or recreated in the literary experience of those who enjoy the finished poem. But the main feature of its immortality is its passage into the immediacy of the divine life, where it receives its ultimate significance by the saving evaluation of God.

FOOTNOTES

[1]Alfred North Whitehead, *Process and Reality* (New York: Harper Torchbook ed., 1960), p. 20.
[2]*Ibid.*, p. 32.
[3]*Ibid.*, p. 353.
[4]Cleanth Brooks, *The Well Wrought Urn* (New York: Harcourt, Brace and Company, 1947), p. 207.

FORTITUDE

By Mary Toews

When despair knocks at the door
And would overwhelm your thoughts,
When clouds hang low o'er the soul
And you weep and sigh alone.

When dark, endless, wakeful nights
Follow hopeless, dreary days,
Then thrust out your hand in faith
To clasp God's hand on high.

From the sad wreck and ruin
He is able to revive,
Hope and faith and fortitude
And love that can never die.

A Mennonite Hymn Tradition

By Walter Jost

Congregational singing has been a significant and vigorous concomitant of corporate worship in Mennonite churches from their inception in the sixteenth century. This fact is reflected in the output of 130 known Anabaptist hymn writers of the Reformation period. The *Ausbund,* an Anabaptist collection containing numerous martyr ballads, is still used among conservative Mennonite groups in the twentieth century. As the ferment of the Reformation subsided, Mennonite hymnody lost its original genius and vitality and joined the mainstream of Protestant hymnody. Few original Mennonite tunes or texts can be found after the Reformation. Mennonite hymnody became a borrowed hymnody.

Despite the encroachment of subjective Pietistic influences, Mennonite hymnody has maintained a strong core of chorales which has persisted through the numerous European hymnbooks and which has become, to varying degrees, an identifiable feature that threads its way through the history of Mennonite hymnody.

The Choralbuch

A tune book in cipher notation was published in 1860 under the title *Choralbuch zunächst zum Gebrauch in den Mennonitischen Schulen Südrusslands.* Part I of this collection was correlated with the Russian editions of *Gesangbuch in welchem eine Sammlung geistreicher Lieder befindlich* (1844) while part II contains tunes intended to serve at informal gatherings in the church, school, and home. The character of the tunes of part II is decidedly subjective, testifying to the increased influence of this type of hymnody in Russian Mennonite communities.

Following the massive migrations of Russian Mennonites to North America during the period from 1874 through 1880, those Mennonites remaining in Russia published the *Gesangbuch* (1892). Forty of the 112 tunes from part II of the *Choralbuch* (1860) were incorporated into the body of the new hymnbook.

The Hymnody of the General Conference Mennonite Church

The development of hymnody in the General Conference coincides with the merger of Swiss-South German and Dutch-North German Mennonite groups into a unified church body.

The first Mennonite settlement in North America occurred in Pennsylvania as early as 1683. Migrations of additional Swiss and South German Mennonite groups continued intermittently throughout the eighteenth and the first half of the nineteenth centuries. As contact with European Mennonites waned and American influences increased, a movement began among more progressive Mennonites in Iowa and Pennsylvania leading to the formation of the General Conference Mennonite Church in 1860.

Before the close of the first decade of the General Conference the publication of a unified hymnbook was proposed. Pennsylvania groups, dissatisfied with their *Die Kleine Geistliche Harfe* (1803), were anxious to publish a hymnbook jointly with the Iowa group.

It should be noted that *Geistliche Harfe* (1803) was the first Mennonite hymnbook to combine both texts and tunes in the same volume. The first European Mennonite hymnbook to do so was *Christliches Gesangbuch zunächst für den Gebrauch der evangelischen Mennoniten-Gemeinden in der Pfalz* (1832) published by the South German Mennonites.

Churches in Iowa, however, were still using European editions of the German *Gesangbuch* (1856) and were reluctant to give it up. After lengthy discussions and some bitterness, the Pennsylvania groups accepted the South German collection with the inclusion of a small appendix of hymns which they had selected. Thus there came into being the first official hymnbook of the General Conference Mennonite Church, *Gesangbuch zum gottesdienstlichen und häuslichen Gebrauch in Mennoniten-Gemeinden* (1873).

Although the tune book *Vierstimmige Melodien zu dem "Gesangbuch zum gottesdienstlichen und häuslichen Gebrauche in evangelischen Mennoniten-Gemeinden"* (1856), was proposed for publication in America, it never materialized. European editions of the 1878 edition of this tune book were secured for use in America. Because of its inadequate binding and its many errors in notation, *Vierstimmige Melodien* (1878) found little favor among the American brethren.

Russian Mennonites, migrating to the central plains of America, brought with them the various editions

of their Prussian-Russian, *Gesangbuch* (1844). The General Conference implored the Russian Mennonites to accept *Gesangbuch* (1873) as the unified General Conference hymnbook. The Russian Mennonite immigrants declined the proposal and published the first American edition of their Russian book as *Gesangbuch* (1880).

The *Choralbuch* (1860) which had served as the tune book for *Gesangbuch* (1843) in Russia was reprinted in America in 1878. It retained the same title and format. The cipher notation was also unchanged.

As intercourse between the newly arrived Russian groups and the older South German groups increased, the compilation of a mutually acceptable hymnbook seemed in order. As a result, *Gesangbuch mit Noten* (1890), the first General Conference hymnbook to be compiled in North America, came into existence.

Gesangbuch mit Noten (1890) gives further evidence that subjective hymns had made extensive inroads into General Conference hymnody, most likely by way of non-Mennonite collections. Of the total of 223 tunes in *Gesangbuch mit Noten* (1890) 135, or sixty percent, had never before appeared in Mennonite hymnbooks. Although sixteenth, seventeenth, and eighteenth century hymn tunes were included, the tunes of the nineteenth century predominate. *Gesangbuch mit Noten* (1890) did not include any of the minor mode chorale tunes that had previously been a part of Mennonite hymn tune tradition, depriving current Mennonite hymnody of many significant tunes linking it with its early history.

Gesangbuch mit Noten (1890) was the first Mennonite hymnbook in either Europe or America to attempt accurate documentation of both tunes and texts. The first European book to do so was the Prussian *Choralbuch* (1898).

The acceptance of *Gesangbuch mit Noten* (1890) in General Conference churches was unprecedented. It endured fifteen editions, and 50,000 copies of the hymnbook were distributed. It is the last German hymnbook to be used by General Conference Mennonites in the United States. The language transition from German to English, then in process, was completed *ca.* 1940.

Although the German language predominated in the General Conference, its firm grip was being broken in the Eastern District in the final decade of the nineteenth century. Insistent demands were heard for an English hymnbook. Since reliable English translations of traditional German hymns and chorales were unavailable, the Publication Board adopted as its first English hymnal a collection entitled *Many Voices* published by the A. S. Barnes Company. The new book was published in 1894 under the title *Mennonite Hymnal.*

Again, evidence of two factions can be noted, one desiring traditional Mennonite hymns and the other wishing gospel songs. Disagreement between these two factions, coupled with the fact that the English language was not sufficiently widespread in General Conference circles to support a hymnbook in English, caused the *Mennonite Hymnal* (1894) to find little favor in the Conference.

Not until thirty-three years after the first edition of *Mennonite Hymnal* (1894) did the General Conference publish another English hymnbook. The second attempt was entitled *Mennonite Hymn Book* published in 1927; but it too failed to gain a following, for the same reasons that had caused the demise of *Mennonite Hymnal* (1894).

Thirteen years after the first edition of *Mennonite Hymn Book* (1927) a third English hymnbook, *Mennonite Hymnary* (1940), was published. It was eminently successful. When the fourteenth printing appeared in 1965, 71,500 copies of this hymnbook had been printed. By including fifty-eight chorales as well as sixty-seven gospel songs the tension between the two factions of the General Conference seems to have been relieved.

Although *Gesangbuch mit Noten* (1890) had been widely accepted in the General Conference, post-World War I Russian immigrants to Canada refused to accept it. In the course of time unrest was felt and demands were heard for a new German hymnbook, resulting in the publication of *Gesangbuch der Mennoniten* (1942).

In *Gesangbuch der Mennoniten* (1942) there was a return nearer to the core of Mennonite hymn tune tradition. Some of the great minor mode chorale tunes were reinstated. A better balance was being achieved between the diverse tastes within the General Conference. *Gesangbuch der Mennoniten* (1942) was widely accepted among General Conference Churches of Canada. It was not used extensively in the United States, however, because it was printed in German. *Gesangbuch der Mennoniten* (1942) had made available more of the great hymns of the Mennonite heritage and had promoted the singing of chorales.

Despite the apparent success of *Gesangbuch der Mennoniten* (1942), some dissonant voices were audible which ultimately led to the compilation, in 1952, of an *Anhang* of gospel songs. *Anhang* was bound into *Gesangbuch der Mennoniten* (1942) beginning with the 1953 edition. The faction of the General Conference desiring more subjective material had once again been appeased.

Two major hymnbooks are in prospect, a German *Gesangbuch* to be published in 1966, and a new English hymnary projected for 1969. The latter book will be a joint effort with the (Old) Mennonite Church. Thus the General Conference is attempting to retain its rich heritage and yet accommodate to the changing contemporary scene.

Hymnbooks for specialized needs have also been provided by the General Conference including: three German books for Sunday school use, five collections for children and youth, and one collection for male voices. A new children's hymnary will be published in 1966.

Conclusions

As the result of the present research, some conclusive statements can be made concerning the hymn tune tradition of the General Conference Mennonite Church.

1. During its one-hundred five year history, the General Conference Mennonite Church has published seven major hymnbooks in the years 1873, 1880, 1890, 1894, 1927, 1940, and 1942 respectively. This is an average of one hymnbook every seventeen and one-half years.

Hymnologists tend to agree that a denomination should revise its hymnbook every twenty years. Assuming that this premise is correct, the General Conference has fulfilled its obligation.

2. Considering the hymnbook publications of the General Conference in their entirety would seem to imply that the publication boards have been sensitive to the needs of the church and have supplied collections relevant to the various facets of church life. In addition to collections for morning worship, hymnbooks have been provided for use in the Sunday school, in parochial schools. in vacation church schools, among youth groups, and for special choral groups.

3. A study of the history of General Conference hymnbook publications reveals evidence of the controversy that existed between those who desire a solid core of objective hymns, such as the chorales, and those who desire a more subjective personal type, such as the gospel songs. This tension has consistently influenced the hymnbook committees and has served to maintain a balance somewhere between the two extremes. Although there has been considerable vacillation from hymnbook to hymnbook, maintenance of this balance of power between the two extremes may well be one of the most unique features of the General Conference Mennonite hymn tune tradition.

4. The shift from the German language to English threatened to jeopardize the Mennonite hymn tune tradition. The chorale tradition was almost severed with the publication of *Mennonite Hymnal* (1894). *Mennonite Hymn Book* (1927) restored chorales to some extent, but it was not until the publication of *Mennonite Hymnary* (1940) that an English hymnbook published by the General Conference could again claim a firm link with its heritage.

Unfortunately, during the years between *Mennonite Hymnal* (1894) and *Mennonite Hymnary* (1940), a large number of non-Mennonite English hymnbooks of questionable quality were used by various churches. Because of the increasing lack of conformity in English hymnbook usage, *Mennonite Hymnary* (1940) stands virtually as a *deus ex machina* to rescue the Mennonite hymn tune heritage from a seemingly certain fate.

5. The major General Conference hymnbooks have maintained a link with the historical past through the German chorale tunes. The late Dean Lutkin of Northwestern University has commented on the importance of this link with the past in the following manner:

> There is something profundly moving in the thought that we of the 20th century are still using certain hymns and tunes that had their birth in the dim ages of the past, and that we still respond to the same cry of forgiveness and to the same paean of praise. Those memorable hymns link us in an unbroken chain with the past and stress our common humanity and our common faith.

6. If the General Conference hymn tune tradition is to maintain its distinctive character, the body of hymn tunes that link it with its historical past must be preserved and increased. Tunes which reflect the spirit of the Mennonite heritage must be incorporated into the hymnbooks. Mennonite composers, who sense themselves to be an organic part of the Mennonite movement, must contribute tunes that reflect the spirit of their heritage. If no such men in the faith exist today, there is little necessity for the General Conference to publish new hymnbooks. Rather, it would be better far to adopt a standard hymnbook of a major denomination and save the incredible financial outlay necessary for the publication of a new Mennonite hymnbook.

OLD PEOPLE'S HOME

By Elaine Sommers Rich

At the old people's home
two venerable ladies,
one stooped in body,
another in mind,
showed me gilt-framed pictures
of their grandparents.

"They would be 130
if they were living."
The old ladies said to me,
"I am a hinge joining
past and future.
I am where a century and a half
of history bends two ways,
its sense remaining longer
than calcium or thought."

Learning to Live Historically

By Franklin H. Littell

ALL ACROSS THE country, in these days, faculties and students and proud parents are gathering to celebrate one of the natural liturgical moments. Like christening, confirmation, marriage, and committal, graduation has come to be an event of cultural anticipation for millions.

At such a time as this we are reminded on every hand, by our personal reflections as well as by the memory of the college, of our indebtedness to teachers, to parents, to all those who have gone before us and prepared the way for this day. Recollection of the past comes alive, as it were, in tributes paid to fathers and fathers' fathers who secured for us the privileges of membership in the covenant of faith, of citizenship in the republic of learning.

To mention the "covenant" as well as the community of learning is immediately to suggest a difference between this event at a Mennonite college and those participated in by most of your graduating contemporaries. For the claim is made that here you have grown in piety as well as perception, in wisdom as well as skill. If you are truly wise, you have learned to live historically, i.e., as a responsible and judicious person in the place of service "whereunto God called you" (II Thess. 2:14). Thus this occasion is not for us a more or less routine exercise in natural religion: it is a sacramental occasion of recollection and rededication.

What Is History?

The academic service of the season is called "Commencement": we are in the time of new beginnings as well as re-dedication to a live heritage of selflessness and service. Even as we look back across the pages of history we are made aware of the future and its exciting claims upon us.

We are intensely aware of our indebtedness to the Anabaptist heritage, to those whose resolute devotion to the Free Church and the integrity of the informed conscience made the free college and the open society possible. We remember our fellowship with those who have died in the faith, with the vast "cloud of witnesses" (Heb. 12:1) which surrounds us and spares us from the appalling spiritual poverty of a shallow contemporaneity.

In *The Confessions* of Augustine we read how past, present, and future are gathered up in a meaningful way in the providence of God.

". . . in the Eternal nothing passeth away, but that the whole is present; but no time is wholly present; and let him see that all time past is forced on by the future, and that all the future follows from the past, and that all, both past and future, is created and issues from that which is always present . . ." (Bk. XI, Ch. XI)

"No time is wholly present." In the present mood—in the *Honest to God* controversy, in the radical claims put upon us by the spiritual and ethical crises of the day—we are apt to neglect "the dialogue with the past." The radical effort of the existentialist philosophers and the contextual ethicists to accent the crystal moment of present decision seems to call in doubt the whole body of law and tradition, of history as commonly perceived. But those to whom tradition is not the dead hand of the past pressing down upon the present, but rather the covenant of fathers and sons, do not live exclusively in the present moment of truth. They have learned to draw up from the well of recollection those resources and strengths which enliven and enlighten life lived faithfully, here and now.

All time is "created," as Augustine also reminds us. That is, all time is of God. Therefore we do not live in a linear sequence of chronicled precepts, where our role is simply to play out the last fading acts of a drama which has been concluded already. We need our fathers in the faith, to be sure, and we are not ashamed to confess our indebtedness and obligation to them. But there is a strange and wonderful text at the end of the great "Faith Chapter" in Hebrews:

"And all these, though well attested by their faith, did not not receive what was promised, since God had

foreseen something better for us, that apart from us they should not be made perfect." (Hebrews 11:39, 40)

We not only need our fathers: they need us. Each generation not only transmits but also transmutes the heritage received.

That is to say: History was not concluded in the 16th century, or in the 4th century, or even in the 1st century. We are not here to act out an anti-climax, but to fulfill faithfully and wisely and imaginatively the role which God long ago purposed for this generation—yes, for these persons, present in this room, here and now. Without you, who are now "commencing," the whole history of Anabaptism, of the Free Church, of the Christian movement itself is abbreviated, truncated, imperfect.

To Live Historically

"All time past is forced on by the future. . . ." To live historically means, then, to live in joyful anticipation of the restitution of the whole creation to the perfection he purposed for it. The restitution of the pure Gospel and a true church, to which our fathers devoted their lives, is the beginning of the restoration of the whole world. Out of sin and rebellion and death, out of corruption and warring and dehumanization, the order and harmony and beauty of brotherhood are emerging which give us assurance of the final triumph of him by whom all things are made and without whom nothing can stand (John 1:3). Not the study of the past, nor even the carefulness of analysis of the present, gives meaning to the life of the Christian, but the burning conviction of the nature of the last things. We know that he purposes brotherhood, not slavery or vassalage. We know that he purposes peace, not rancor and warring. We know that he purposes the kingdom, not treason and murder and the burning of churches.

Philip Schaff, the great Biblical scholar and church historian, who loved and served the church of the past and present better than most, expressed the dynamic and evangelical faith on many occasions in hopeful terms.

"What right had the sixteenth and seventeenth centuries to prescribe to future generations all theological thinking? We are as near to Christ and the Bible as the framers of the confessions of faith.

"The Reformation everywhere had its defects and sins, which it is impossible to justify. How cruel was the persecution of the Anabaptists, who by no means were only revolutionary fanatics but for the most part simple, honest Christians and suffered and died for liberty of conscience and the separation of church and state. And how sad were the moral state and rude theological quarrels in Germany! No wonder that Melanchthon longed for deliverance from the *rabies theologorum*. I hope God has something greater and better in store for His church than the Reformation.

"The Reformation of the sixteenth century is by no means the last word which God has spoken to His people. He has other and greater Pentecosts in store." [1]

"We are as near to Christ and the Bible as the framers of the confessions of faith." This is the point where wisdom begins; here is the golden key which unlocks the meaning of historical existence. For to live close to the word is to find shelter under the hand of the creator, to be becoming precisely the man or woman that he intended you to be when he gave you the breath of life, blessed you with a rich heritage in the faith, and pointed your eyes toward the kingdom as you learned wisdom on this campus.

Why History Needs This Generation

Many in this generation, like countless numbers before them, have no awareness of history. Each moment of creaturely existence is complete in itself—sensational, consumer-oriented. The one who lives for the moment, and his number is legion, is like a drifting buoy which surfaces briefly on the crest of each wave, driven by the wind and tossed (James 1:6).

For those who know who they are, and where they are, and what time it is, however—i.e., to those who have been accepted into history—this identity and place and time puts specific challenges to faithful witness and wise service. I shall mention but two, at this time; both challenges are of special significance to persons with your gifts of the spirit. One is political and the other is religious, and they will be treated here in reverse order.

The political challenge is this: how the enormous wealth of this goodly land, and the blessed heritage of liberty which America is priviliged to enjoy, can be extended to others, can be geared to servanthood rather than selfish disobedience. Can a government founded in popular sovereignty, in which every citizen carries some share in policy decisions, be made more righteous than the administration of tyrants and despots and kings by divine right which for so long dominated human affairs? This is a peculiar crisis for Mennonites, since the traditional Anabaptist attitude to government was shaped in a time when there were no citizens, but only subjects. Our fathers knew only two kinds of government, both of them arbitrary and tending to wickedness: 1) the government which persecuted the faithful and denied religious liberty; 2) the government which tolerated for the time being, for pragmatic reasons, but might persecute on the morrow.

Popular government, however imperfect, has at least this merit: that the areas of religious liberty and conscientious action are being extended, and that all of its citizens—Negro and white, Jew and Christian, skeptic and faithful—share in civic responsibility and in influencing public policy. The challenge is too large to be settled here. But it seems to me that

just as the town meeting represents in fact a beneficient secularization of the church meeting, and respect for basic liberties is now enshrined in our American Constitution (a respect for which our free church fathers suffered, long before any frame of government officially recognized the claim), so today the Mennonites and their allies have a special contribution to make in helping America to realize God's will for her. In our civil disputes, nothing is more needed than the Mennonite insight into the reconciling power of non-violence in recovering decent human relations. The path cut in part by the Mennonite Central Committee, that magnificent channel of Christian witness and service, can be followed by many who have perceived the heavenly city only from afar off.

The second challenge to be mentioned is the first in order of importance: What is the style of life of a faithful church in an era of religious liberty and a pluralism of equally entitled religious denominations? The stance of our fathers in the faith was relatively simple: to maintain at all costs a faithful remnant, in the midst of wholesale apostasy among the baptized, in the face of political persecution and social harrassment by the princes and powers of this world's darkness. In some parts of the world this is the picture today. In reading reports from Communist East Germany, for instance, one can detect a tone of relief that at last the alternatives are clear again. The Christians, in the midst of persecution not unlike that suffered by the early church, see clearly where their loyalties lie and what price must be paid to be true to the head of the church, the master of life. But what is the responsible course of action in America, with a growing respect to religious commitment and an era of good feeling developing even between Catholics and Protestants?

The traditional state-church pattern of work was the parish, a geographical unit including everyone within a clearly defined area. Even in Europe the parish has become archaic and meaningless. The traditional Free Church pattern has been the pilgrim church, a gathered body of volunteers who joined in a covenant to support the group ministry. But the trouble with the "pilgrim church" in the great city of our time is this: the members make pilgrimage right out of the inner city into the suburbs. What is the missionary and diaconate pattern of the church to be in the industrial society? Wesley Baker, has just published a book, *The Split-Level Fellowship* (Westminster, 1965), in which he proposes that the church must be both gathered and scattered; that there must be two levels of membership, the one disciplined to group ministry and the other open to the needs of the parish.

Whatever the solution, it is clear that the patterns of Christian faithfulness developed in an age when the Free Churches were small minorities in a coercive Christendom are no longer relevant. We must ask of the Lord again what kind of a people He needs to do His work in the world. To avoid vacant generalization, let me say that it seems to me the work of Woodlawn Mennonite Church is pointing the way out of traditional cultural and social structures to a new style of faithfulness, a style appropriate to the time and place in which we find ourselves.

In this age we are uniquely between the times. I dare to believe, and invite you to join with me, that in the Free Church heritage, as well as in our present fellowship, there are resources to give responsible answer to these two great questions: 1) the style of Christian citizenship in the open society; 2) the style of Christian faithfulness in the metropolis.

If what I have been saying sounds relevant only to preachers and seminarians, you have missed the point. For it was once the unique contribution of the Anabaptists to lift the religious obligation out of the hands of hierarchy and state-church professionals and assert the responsibility of a group ministry. The "priesthood of every believer," which Luther and the other reformers taught, they structured in a discipline of obedience laid upon every Christian by reason of the ordination of his baptism. It was precisely in this sense that the radical reformation moved on to gather a faithful people who shared a group ministry.

Today, the traditional churches of Europe and America are turning to group ministries and a live concept of the *Laos*, the whole Christian people, to find their way out of the deadend of culture-religion. In such a time, when the classical concerns of the Anabaptist/Mennonite/Free Church fathers are becoming common coin wherever Christians meet, we have every right to anticipate a renaissance of the spirit in the years ahead which will mark this as one of the golden ages of the history of the church.

You are graduating into a mature and wise responsibility in the church and in society precisely at a time when the whole creation is groaning in travail, as it were, to behold the sons of God coming into their own (Romans 8:22). You are the sons and daughters of a great tradition. You have been given the liberty of Christian men and women. Rejoice with me to be found in this place and time, for there was never a generation in the entire history of the race to whom so much was given, in whom so much was entrusted.

"Every one to whom much is given, of him will much be required; and of him to whom men commit much they will demand the more." (Lk. 12:48b)

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1 Schaff, David A., *The Life of Philip Schaff* (New York: Charles Scribner's Sons, 1897), pp. 130, 462, 472.

On the Edge of the Crowd

By Elmer F. Suderman

MARK, TIRED OF studying, walked out into the cool spring Jerusalem night, through St. Stephen's Gate and up the slope of the Mount of Olives. He walked rapidly for a while—trying to clear the accumulation of confusion after an evening of concentration—then more slowly, stopping finally to look back at the few lights still burning in Jerusalem at midnight. Jerusalem, the holy city, the city of David, who had captured it from the Jebusites many years ago, fortified it, made it the capital of the greatest empire of his day, and made it immensely wealthy and luxurious. Jerusalem, his city.

At the foot of the Mount of Olives but inside the city he saw the Temple, first built by Solomon in Israel's day of greatness, standing impressive even in its vague outlines in the darkness, a reminder of Israel's great past and of the presence of the God of Abraham, Isaac and Jacob in the city, but a reminder also of Israel's lost glory; for Nebuchadnezzar had destroyed Solomon's Temple after it had stood for over two centuries; and Herod's Temple, the third built on the original site, did not equal either of the others in grandeur. Yet it was a reminder both of Israel's former greatness and of God's promise that from David's seed a Messiah would come who would restore the greatness that Israel had known during David's reign, indeed even exceed it. Though often crushed and though now under the dominion of the Roman Empire, Jerusalem was still a proud city.

As he turned his back on Jerusalem, Mark mused about the promise of the Messiah. Judah had waited so long for his coming that some had begun to doubt if he would ever come. But Mark was more hopeful now than he had ever been. Not that he had ever doubted. The promises were too clear to admit of doubt. But now he had hopes that the Messiah's coming would not be long delayed, for he had heard rumors of a prophet in Galilee, Jesus he thought was his name, a man who had been preaching that the time had come at last—the Kingdom of God had arrived—a man who could change water into wine, feed five thousand men with five loaves and three fish, heal the sick and some said raise the dead. The rumor was that this man was coming to Jerusalem to celebrate the Passover tomorrow. As he turned to look again at the city, Mark breathed more deeply of the olive-scented air and contemplated with excitement the very real prospect that the Messiah might this night be somewhere within the city preparing to restore it to its former greatness. If he could only meet him and join forces with him.

As Mark came nearer Gethsemane, the garden, usually quiet at this hour, was alive with voices and lit up with torches casting eerie cross-like shadows on the ground and revealing skull-like shapes among the olive trees. In the flickering light, Mark was able to make out a crowd armed with swords and clubs, a few Roman soldiers among them, taking away a tall, thin, young man from the Garden.

"What's happening?" Mark asked a young man on the edge of the crowd.

"Nothing much. It's only a teacher who claims to be the Messiah. One of his disciples turned him in. Clever the way he did it. Kissed him. We had no trouble taking him. He's obviously a fraud."

"How do you know he's a fraud?"

"Oh, I don't really. But the Pharisees want him out of the way. He seems to be disturbing the people with his wild talk of a heavenly kingdom, and if the Pharisees want him out of the way that's enough for me. I only do what I'm told."

"But what if he is the Messiah?"

"I won't worry about it," the young man answered. "If he is, God will reveal him to us. The Pharisees know what they're doing. Besides this man is no Messiah. He has no army, no real followers, and no power. He wouldn't even defend himself or let his few followers defend him."

"What's his name?"

"Jesus, I think Judas called him."

Mark was startled. That was the name of the Galilean prophet of whom he had heard. His curiosity aroused, Mark followed the crowd back to the city. He did not get a good look at Jesus until they

reached the high priest's house. Jesus' face had the weathered rough look of one who spends much of his time out of doors. He was a plain and coarse looking man, almost ugly, not what he had thought a Messiah would look like. Certainly he had no regal look. And if he had any followers, they were not here now. He stood alone, but calm and unafraid.

It was an irregular trial. Even Mark knew it was illegal, for it was not being held at the right time or at the right place. The witnesses could not agree among themselves; it was obvious that the charges were trumped up and that the witnesses had not been carefully rehearsed. No real charge had been made except blasphemy which was irrelevant, for a claim to Messiahship was not considered blasphemy. Mark waited for the witnesses for Jesus' defense to be called but none were.

But no one seemed to care. The crowd, a mixture of sedate and learned priests and elders, a few Roman soldiers, and some ordinary people, watched the proceedings as they might have watched a gladiator contest. No one wanted to end the farce, for Caiaphas with his magnificent gestures and outraged response to the silence of Jesus was an interesting sight. It was cheap entertainment and exciting, and it didn't make any difference to the crowd whether Jesus was innocent or guilty. Indeed, they had already prejudged the case and were whispering among themselves: "Of course, he's guilty. He ought to be crucified."

But Mark was not that certain. Jesus could not be guilty. A gentle man like Jesus could not be a menace either to the priests or to the Roman government. The witnesses' charge that Jesus had threatened to destroy the temple and rebuild it in three days was absurd. When Mark looked at Jesus and saw his ability never to lose his self-control throughout the whole ridiculous affair and to maintain his silent dignity under the unjust treatment, he was sure that Jesus was innocent. Someone, anyone, should stop this travesty of justice.

Mark pushed his way indignantly to the front of the crowd, determined to do something, to stand with Jesus if necessary, and say what needed to be said. A man so unperturbed, so self-possessed even in the face of great danger must be more than an ordinary man; he could be the Messiah. But even if he were not the Messiah, he was innocent, at least harmless, and Mark could not stand on the edge of the crowd and allow this injustice to go unchallenged.

For a moment he stood on the inner circle of the crowd ready to step into the center, but then he stopped. Was this his affair? The young man in the Garden was undoubtedly right. The Pharisees must know what they were doing. What, after all, did he know about the whole affair? What could he do? He was only a student. Besides, what would his friends say if they discovered that he had tried to defend a peasant teacher from Galilee against the entire Jewish religious establishment and against the might of the Roman government? It was ridiculous.

The situation called for more deliberation, more facts. This was the high priest's house. There were scribes and elders gathered here. How could he, Mark, be so presumptuous? There was no proof that Jesus was the Messiah; indeed, he probably was, as the young man in the Garden had said, just one more of the many deluded peasants who were constantly claiming to be the Messiah; or perhaps he might even be a dangerous revolutionary.

Upon reflection, it was hard to see, important as Jesus was, that he could be God's adopted son, and purge Jerusalem of the heathen, defeat all his enemies, destroy the Godless and rule forever over the whole world. This nondescript man, born in a stable his accusers had said, despised and rejected, unable or unwilling to defend himself, could not be the just, wise, strong, and sinless king of prophecy for whom Israel had looked so long. This man of sorrows, acquainted with grief, could not be the "wonderful counselor, mighty God, everlasting father, prince of peace" who would once more establish the throne of David and uphold it with justice and righteousness. He was not that type of man.

Mark edged quietly back into the middle of the crowd. The impatience of the crowd and their increasingly ugly mood made it apparent that his deliberation had been wise. They wanted action. They were tired of waiting. Caiaphas was giving them their opportunity to act by asking Jesus a direct question: "By the living God, I command you to tell us if you are the Christ, the Son of God."

Jesus broke his silence and answered: "I am; and you will see the Son of Man sitting at the right hand of power and coming with the clouds of heaven."

It was, Mark saw at once, an unfortunate answer. It gave the high priest his chance. Tearing his robes in a final grand gesture, he cried, "That was blasphemy! We've no more need of witnesses. What's your verdict now?"

The crowd needed no urging. It was quick to answer: "He deserves to die."

Mark, noticing that he was being watched, joined in the general condemnation, though the words passed heavily over his lips. The verdict was unfair, Mark knew, even if Jesus' statement about his power and his coming in the clouds of heaven seemed a little absurd. But he didn't have the courage to stand where Jesus stood.

The man beside Mark began to hiss at Jesus and cry "Crucify him." The circle closed in on Jesus and some spit at him; still others began to slap him and challenge him to say who hit him. Jesus made no effort to defend himself, looking only with compassion on his enemies. Mark wanted to cry, "Stop it;

that picture after the brutal air raid by the Fascists upon the little Spanish town of Guernica. Put together the fact it seeks to portray with the form in which it comes and we get this message: modern war is completely dehumanizing. It wrenches man from his true humanity in the way the figures in the painting are grotesque and unreal. It makes of human life and society something resembling the imaginations of a demented person. Mennonites with their long condemnation of war ought to have no great problem with *Guernica* because they have been saying in words exactly what Picasso said through this remarkable modern painting.

It is a powerful protest against the diabolical evil of war. It does no good to say that Picasso should have done it differently; this is the way he spoke and as his fellow human beings we are obliged to take seriously what he has to say to us about our life together.

Several years ago we saw here on this campus a capable performance of Arthur Miller's play *Death of a Salesman*. I recall that at the time a good deal of concern was expressed by a number of people about the morality of the whole production. Special offense was given by the frequent profanity and by the adultery scene toward the end of the play. We have here a problem similar to that of a painting; a play has elements of form, the actors, the staging and the structure of the play, and subject, the plot, both together comprising the content. In a performance like the one referred to we are apt, because of our social and religious training, to focus on certain isolated elements of form or subject, and then neglect the effort of seeing the total effect of the production. Miller is portraying for us in this drama the gradual disintegration of a human being. Willy Loman has created a certain image of himself in his relation to his two sons, and the theme of the play is the gradual disintegration of this image of being a big successful man, when all along he is Willy Loman. He cannot face the truth about himself and commits suicide. The whole play tells us the truth about ourselves and our society. It is a sordid and immoral story, but then that is the way life is in some of its dimensions, and we know it. We also know that for some people life does not end happily.

Many of us would have isolated as immoral the profanity and the elements of illicit sex alluded to or implied. But that is a superficial judgment and not fair to the dramatist; these elements are merely symptoms of the deeper, soul-destroying immorality of insincerity, of deliberately and by design living a lie and becoming completely enslaved by it. In fact one could charge Miller with having written a moralistic play because he very clearly shows us how the wages of Willy Loman's sin was death in a literal sense. Our definition of immorality lacks depth. It is not realistic; it is moralistic. Immorality is not only a preoccupation with illicit sex, although that is surely part of it. Not to act according to one's best knowledge is to act immorally; to live a lie is immoral whatever the content of that lie might be. To hurt or injure under the guise of piety is immoral. To despise others in pride of one's own worth is immoral. There is no deeper and more profound portrayal of human immorality than some of the great paintings of the crucifixion of Jesus—the deliberate planned murder of an innocent man by the most respectable institutions of human society, religion, law, morality, tradition, under the cloak of piety and public order.

One other aspect of this problem requires mention. In a play like *The Death of a Salesman* sin is portrayed in terms of human individuals. It is this concrete personal portrayal of lostness revealed in actions and words that we find offensive. We have no great difficulty in discussing sin abstractly, but when we see it portrayed concretely we reject it with pious horror. Perhaps it is not because we are offended by the portrayal itself but because it gets us where it hurts, it convicts us of sin in our own lives. Sermons are not the only way in which God reveals to us the evil within ourselves. This play communicates truth that we need to face, and if we face it, we will become better people ourselves and we will be more charitable and sensitive toward others because we have acquired deeper understanding. In this sense its function is christic. If we do not face its truths, its function in us will likely be demonic; we will become less able to make right decisions and we will become more censorious and impatient with the failings of others.

Here I simply want to refer to a number of musical compositions that speak with clarity and feeling and purity, and achieve a communicative value that far exceeds any words. Music is not limited by words; it has much more freedom, a much greater range of possibilities. How can one remain untouched by Respighi's *The Pines of Rome; Death and Transfiguration* by Richard Strauss; *Grande Canyon Suite* by Ferde Grofe; *The Fall of Berlin* by Dmitri Shostakovich, not to speak of the *Elijah* by Mendelssohn, the *Magnificat* by Bach, and Brahms' *Requiem*? These lift the spirit and cleanse the life. They make us more sensitive to the good and pure and holy in human life; they help us toward God.

How fortunate you are in this place! Not all campuses have a fine arts center like you have. And how doubly fortunate that opportunity will be given to many young people here not only to learn about the fine arts, but also to create in the various media and to do it as a part of Christian discipleship, responsible to their Lord and to the world, and withal to nudge mankind a little further on the path to peace and understanding, to the one new humanity envisaged by the prophets of all ages.

Fine Arts Center

By Monica Gross

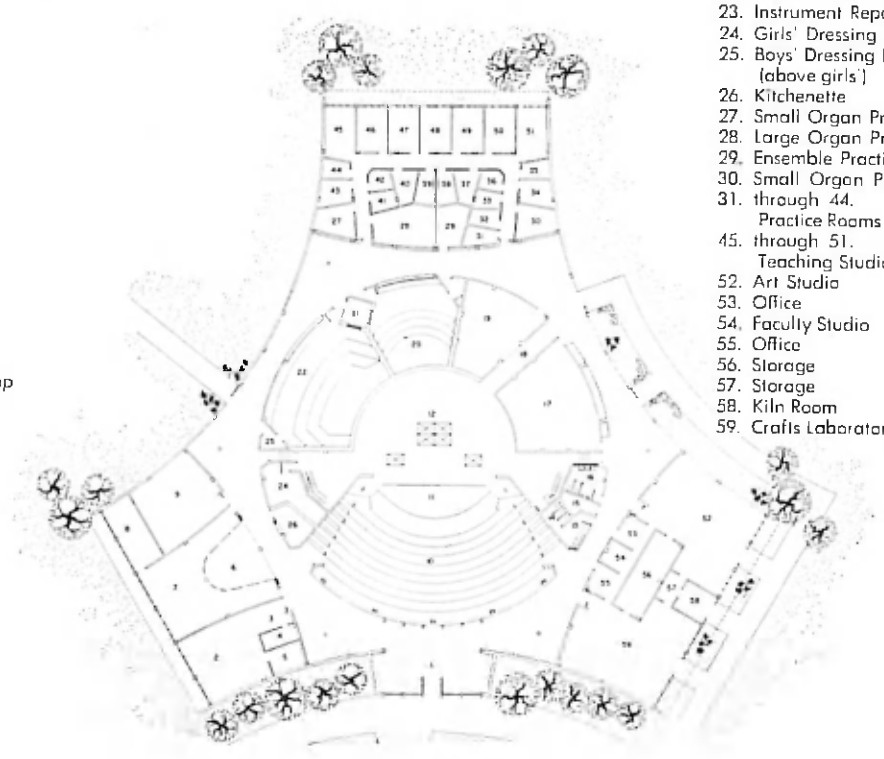
THE FINE ARTS Center at Bethel College, North Newton, Kansas, begun in the fall of 1963, became a reality in February. With the completion of this modern facility permanent homes in one central location are being provided for the music, art, and drama departments. Seven instructors have their classes and maintain their offices in the facility.

The building provides the finest in setting, arrangement, and acoustics for the fine arts faculty and students of the arts. With this also comes the sense of added responsibility to make the best use of it, to use it effectively, creatively, in the cause of Christian education.

The unique feature of the building is the theatrical facility which is designed around the "open stage" concept. This form of stage is being introduced throughout the country, and students of drama at Bethel College have much to gain by working in this setting. A different type of staging from the traditional proscenium staging is required. The possibilities for creative imagination and experimentation are evident advantages. On a panorama wall at the back of the stage, background scenery is projected in a way similar to that of slide projection, instead of being painted on flats. An image, either a silhouette pattern or painting on a clear acetate slide, is put in front of a high

The plan of the Fine Arts Center showing the location of the 59 smaller and larger rooms covering an area of 33,000 square feet.

1. Lobby
2. Library
3. Office
4. Storage
5. Listening Room
6. Art Lounge
7. Art Gallery
8. Art Storage
9. Classroom
10. Auditorium
11. Hydraulic Pit Lift
12. Stage
13. Women's Lounge
14. Women's Restroom
15. Janitor's Storage
16. Men's Restroom
17. Drama Laboratory
18. Service Corridor
19. Stagecraft Workshop
20. Choir Rehearsal
21. Recording Studio



22. Instrumental Rehearsal
23. Instrument Repair Room
24. Girls' Dressing Room
25. Boys' Dressing Room (above girls')
26. Kitchenette
27. Small Organ Practice
28. Large Organ Practice
29. Ensemble Practice
30. Small Organ Practice
31. through 44. Practice Rooms
45. through 51. Teaching Studios
52. Art Studio
53. Office
54. Faculty Studio
55. Office
56. Storage
57. Storage
58. Kiln Room
59. Crafts Laboratory

effectiveness of the limited rainfall, which supported a natural vegetation cover of short- and bunch-grasses, with a scattering of cactus and thorn scrub. From October to June there is little precipitation. Because of elevation, frost is a hazard both early and late in the growing season.

The soils are derived from the hills of volcanic andesites and tuffs which rim the valleys. They are water-laid and, in varying degrees, water-worked and -sorted. Except in the lowest portions of the valley floors, which have some—often saline—relatively stone-free clay loams, these are adobe soils, coarse-textured, gritty and stony, but containing substantial fractions of moisture-retentive clay. Even in their virgin state they contained little humus. Upon this base of climate and soils, then, the Mennonites from Canada imposed their farming methods based upon cereal culture and mechanized tillage.

When the Mexican *agrarios* went out to plant their corn in April or May, the Mennonites took note and went about their seeding too. What they failed to notice—and they are not known to have sought advice from their Mexican neighbors—was that the Mexicans planted their corn deep—six inches and deeper—into the subsoil moisture, whence it could draw sustenance until the time of the summer rains. The Mennonites' crops died from lack of moisture long before that time. Gradually, after repeated failures, the necessary adaptations to the environment were made—through the adoption of the indigenous Mexican corn and beans, and through the introduction of drouth- and latitude-adapted Texas varieties of oats.

These changes came hard. With them they had brought to Mexico a four-centuries-old tradition of commercialized agriculture, of dedication to the production of surpluses for sale on the market. From Canada they brought the techniques of mechanized farming. Although Mexico at large could certainly have absorbed the Mennonites' surpluses, the marketing machinery was lacking and did not at once appear, while the structure of their society was itself not geared to organized activity in this economic sphere.

There ensued then a gradual process of economic attrition, rooted in unsuited land-use practices and lack of markets, which ultimately absorbed most of the very substantial capital—estimated at $6 million in cash and chattels—which had been brought from Canada. When Mexican buyers finally did take the initiative, prices were very low. In the early '40's the *Altkolonier* moved to create a more competitive system in the marketing of oats. Major buyers were invited to meet with Mennonite delegates and a price—and the tonnage to be delivered at that price—agreed upon. This system worked well until it was subverted by the buyers, who offered farmers a premium on oats outside the contract arrangements, with the result that the best grain was drained off in this way. The

View of valley floor with villages of Waldheim and Chortitza.

Gnadenfeld village. Cattle being taken out to communal pasture. Cheese production is an economic mainstay.

Rolled oats factory—Avena Flor del Llano—Campo 2-B, Gnadenfeld.

Partial view of city of Cuauhtemoc, market center for Mennonites. Elevator belongs to Aaron Redekop.

Traditional bedroom in Mennonite home. Chest was brought from Russia. Illustrated calendar is the only "art" permitted.

marketing organization, unable to meet its commitments, was forced into dissolution.

In Durango things evolved along somewhat more favorable lines. The settlers there came with very little capital, and were therefore, as a matter of survival, forced to adopt the proven indigenous beans and corn at once. Thus, fortuitously, they were spared the years of attrition attendant upon the Chihuahua colonists' insistence on farming in the accustomed ways of western Canada.

Concensus among the older Mennonite farmers of Chihuahua is that, but for the development of the cheese industry, which had its embryonic beginnings in 1933, the colonies, still deeply in debt for their land, would shortly have suffered economic dissolution and consequent extinction. In 1933 a farmer from the Manitoba colony, impoverished and without prospects, went to work for a Mormon at Nuevo Casas Grandes. There he learned cheesemaking. He took the idea back to the colonies, where it was picked up by others of an entrepreneurial bent, and they were at last on their way to economic recovery. Today there are over forty cheese factories in the colonies, turning out a product whose wholesale value exceeds $2½ million a year.

Cheese production is well-suited to the marginal environmental conditions which face the Mennonites, and therefore a valuable adjunct to crop production. Drought or frost frequently impairs the crops. However, corn, beans and oats yield fodder at any stage of maturity—as a by-product if all goes well, and as the principal product if crops do not mature. Also, the cheese industry provides jobs for numerous persons who, in view of prevailing land shortages and lack of capital would have no alternatives for employment. It therefore represents one of the better adjustments to land capability and social necessity which the Mennonites have achieved. But there is also a debit side. Institutional rigidity and ecclesiastical reaction, which touch practically every aspect of scientific adaptation and technological innovation, also exert their influence here. The communal pasture encourages indiscriminate breeding. Scrub cattle (except in the Hague colony, whose elder encouraged herd improvement) are therefore the rule, and the production per animal unit very low. Farmers oppose the butterfat test. Cheesemakers must therefore purchase supplies of milk by weight—a system which encourages adulteration (watering). The basic cheddar cheese made needs no more than half the cream. The rest could be made into butter, which would increase total revenues by a quarter or more. However, such a dual-product approach to milk processing is opposed by farmers also, who, unable or unwilling to understand it, suspect anyone practicing it of robbing Peter to pay Paul. Finally, because cheese factories are small and have limited financial resources, most cheese is sold within two weeks of manufacture, there being no legal requirements as to aging. Since cattle are not tested for TB, brucellosis or other transmissible diseases, the cheese becomes a potentially fertile vehicle for them.

Another industry based on Mennonite initiative in the processing of local products is the manufacture of rolled oats—and, in a subsidiary role, cattle rations. Begun some five years ago by a small syndicate of farmers in the village of Gnadenfeld, Manitoba Colony, the products of the *Fabrica de Avena* now are sold throughout the Republic of Mexico. This factory is playing an important role in stabilizing the local price of oats. The industry, however, is also partially hamstrung. It requires electricity, the use of which, though tolerated when generated in small private plants, is frowned upon. Connection to the state power grid is forbidden. Good business practice would suggest the use of the telephone, but its installation would be attended by excommunication and ostracism of those responsible. Such considerations have led to drastic reorientations in company membership and capital structure.

As in every conservative society, institutional rigidity has a way of 'bleeding over,' not only directly into the economic life of the community, but indirectly into the management of basic material and human resources—in the case of the colonies the soil and the rising generations which, more and more, are becoming landless.

When the colonies were first founded, the village *Streifenfluren* (fields), in keeping with tradition, were carefully laid out so as to achieve a fair division of soil quality among the landowners. In Canada and South Russia this had been a minor matter, for gradients were gentle and field orientation of relatively little consequence. In the valleys of the Sierra Madre the gradients on cropped land run from 30 feet to 200 feet per mile. Since soil quality varies most pronouncedly in the direction of slope, that is the way in which the *Fluren* (fields) were laid out. To these long, narrow, sloping fields the Mennonites introduced the plow, which leaves no cover on the soil to impede the work of wind or water. Now, wind has not proven a strong erosional agent on these predominantly coarse soils. However, as is characteristic of semi-arid regions on the eastern sides of continental divides, most of the precipitation is received in summer, in the form of violent convectional thundershowers. Under such circumstances soils puddle at the surface, and since there is no cover to impede the movement of water, runoff is severe—and attendant upon it is erosion on a massive scale. Furthermore, some two-thirds of the arable land is devoted to beans and corn—intertilled crops which provide readymade channels for potential gullying. Listing and contouring have yet to find acceptance. The energy and funds which might be devoted to assuring that every drop of water is absorbed

where it falls, are devoted instead to the expansion of drainage channels to handle the progressive increases in runoff as the absorptive capacity of the soil deteriorates.

There is a serious underlying psychological factor related to the insidious attrition of the soil resources of the colonies. Among these ultraconservative Mennonites repeated migration in response to unacceptable impositions has come to be regarded as part of the divine plan for them. By such reckoning, the time is near at hand when they must once more cast about for a new *Heimat*. Why then leave behind a well-husbanded acre for the benefit of one's persecutors?

Mennonites have a reputation of long standing, as being good husbandmen devoted to their land. In Russia our forefathers developed techniques of tillage on the steppes which also proved applicable to the Great Plains. These, however, were not techniques of conservation but of exploitation! The generously endowed soils of steppe and prairie were able to absorb the destructive importunings of moldboard plowing and wheat monoculture until more saving methods were found acceptable. The more modestly endowed soils of the valleys of the Sierra Madre have not been able to "roll with the punches." If the next forty years are to recapitulate the last forty in terms of soil management, then to the growing problem of landlessness —now affecting over 30 percent of all families—will be added that of land worthlessness. Already, and for years now, yields, given the bare necessary minimum of rainfall, have rested at almost a dead level—15 bushels per acre of oats, 6 to 10 of beans and corn.

The whole panorama suggests that the farmer of peasant culture, far from being inherently a conservationist living in harmony with the land that sustains him, is instead by nature an exploiter who ultimately reduces his resource base to that lowest common denominator which permits of few fluctuations.

On new lands of Ojo de la Yegua (*Nordkolonie*) and Santa Rita, on even more pronounced gradients, the same practices which have resulted in so much havoc in the older colonies, have once more been imposed, with even more disastrous results. On Los Jagueyes, whose farmers are a much shorter remove, 18 years, away from Canada, trash-cover tillage is making some headway. However, the prevailingly light growth and the use of crop residues for fodder leaves little to protect the land, and erosion is serious there as well.

Since about 1945 the Mennonite colonies in Mexico have been faced with a continuing and worsening shortage of land. Although the occupied area has approximately doubled to ½-million acres in the last twenty years, real expansion has not kept pace with population growth. In their "home" states the Mennonites are experiencing much the same reaction to further acquisitions of arable land as is greeting the Hutterites in the U.S. and Canada. The result has been to send them looking farther afield, into the semi-desert of northwestern Chihuahua, the highlands of Zacatecas, the desert of northeastern Durango, the coastal plain of tropical Tamaulipas on the Gulf of Mexico and to British Honduras. Only in Zacatecas have they been able to continue their accustomed land-use practices, at both LaHonda and LaBatea. Elsewhere, they have had to make painful adjustments of necessity and, sometimes, desperation. At Buenos Aires and Capulin in northwestern Chihuahua and at Yermo in Durango they have learned the cultivation of cotton under irrigation. Experience gained at Yermo has been applied under conditions of natural rainfall in Tamaulipas, with promising effects.

It is evident that in the smaller, more remote colonies, where institutional control from the mother colonies can be applied with less stringency, technological innovation and adaptation can more readily come into their own than is the case elsewhere.

Irrigation, particularly of orchard crops—apples, stone fruits and nuts—could give a real boost to the agricultural economies of those areas which enjoy a water supply adequate even for limited acreages. There are, however, (1965) only some 12,000 apple trees in commercial orchards in the colonies, and few or none of stone fruits or nuts. All these enjoy an enviable market in Mexico, yet the prevailing attitude is "we are a farming folk, not gardeners."

In the wake of the drought years of 1948-52, irrigation of field crops gained a short-lived and limited vogue. However, rising costs and a level of irrigation technology restricted to the pouring of water upon ground resulted in a phasing-out of irrigation once more favorable rainfall regimes re-established themselves. Elsewhere, too, as in northwestern Chihuahua and at Yermo, irrigation technology is limited to the application of water. At Yermo, after 15 years, there is already a significant if not yet alarming buildup of soil salinity. One needs only to see the wasted, once fertile, now salt-encrusted and deserted fields near Delicias, Camargo and Jimenez in Chihuahua, the result of 30 years of mismanaged irrigation by Mexican peasants, to read a chapter on the possible and probable fate of Yermo, and of Capulin and Buenos Aires.

The forestalling of a continued and continuing attrition of the resource base of the Mennonite colonies of Mexico would appear to lie in a calculated assessment of the potentialities of the environment, then the raising of human capabilities to a rational, enduring adjustment to those potentialities. This subsumes education, and secular education at that, a thorny problem which, when broached in Canada 45-odd years ago, triggered the exodus to Mexico. The younger Mennonites there today are, by any meaningful standard, illiterate. In school they learn no Spanish and not enough German to give them a working knowledge even of their "mother tongue." Of course they acquire

enough Spanish street vernacular to accomplish the most necessary forays into the Spanish-speaking world. However, enjoying few avenues of communication of ideas beyond face-to-face encounters, they are effectively isolated from the more positive aspects of the world about them.

In terms of the survival of the Mennonite colonies in Mexico the issues are clear, and revolve around a reversal of the processes of cultural attrition and resource attrition which at present are threatening to reduce the bulk of the Mennonite population—in the not too distant future—literally to a state of peonage. The answers cannot be effectively applied from without, but must emanate from a realization by the colonies' leadership of the implications of the present trends, whereupon remedy might be sought.

The Mennonite Syndrome

By William Klassen

THE TOPIC ASSIGNED to me assumes that there is a peculiar constellation of symptoms which comprises the Mennonite personality. For the purposes of this discussion we shall not debate the validity of that assumption. The observations contained here reflect no empirical study but represent phenomenological observations which are primarily applicable to the Mennonite entering the professions.

It might be wise to use terms less judgmental than "symptom" since the use of that term implies an illness. In fact, much of our discussion of the Mennonite personality is determined by the fact that we have all become more or less psychologically sophisticated. While psychiatry itself has made rapid advances in the field of nosology and is much less eager to pin diagnostic labels on people, the popular mind and the press still continue to be dominated by such terms as neurosis, schizophrenia, etc.[1] Even within psychiatry itself the tendency to catalog and categorize is fostered by the unfortunate need to classify illnesses which are treated in mental health institutions supported by the state.

It should not be inferred that psychiatry has lost interest in defining mental health or illness. Freud's statement that the capacity to love and the capacity to work are the two primary essentials for healthy functioning is still often quoted and its validity is seldom questioned. *Lieben und Arbeiten* are indeed so basic that, provided they are seen in their broadest sense and provided they remain together, they become central requirements for maintaining the vital balance between health and illness.

Some investigators who needed a more closely defined scale of mental health and who wished to arrive at a definition of mental health asked fourteen senior staff members of the clinic where they worked to describe mentally healthy people whom they had met. As a result of their description they were able to distill five criteria for mental health. The clinicians agreed that mentally healthy people usually are:

(1) People who have a wide variety of sources of gratification. According to this criterion the person who finds gratification in only one type of activity will have great difficulty adjusting, say at the time of retirement or on the occasion when that one source of gratification is no longer available.

(2) People who are flexible under stress.

(3) People who are able to recognize and treat other people as individuals, not merely as a mass.

(4) People who are able to recognize their own limitations and assets.

(5) People who are active and productive in a non-neurotic sense. In the final criterion the question was asked: "What encourages people to behave in this way? If a man is successful in business and has a lot of drive, is there evidence that he does it out of a neurotic or a non-neurotic reason?[2]

It is my impression that if we were to test Mennonites with these five criteria they would score strongest on two through four and weakest on one and five.

On number five likewise we could ask, how is one to evaluate the productivity of a person? I recall being with a group of Mennonite young people on one occasion whre four or five couples were lamenting the fact that their parents had taught them how to work hard but had never really taught them how to play with equal enthusiasm. Critical as they were of their parents, one had to observe that every one of them had been extremely successful in obtaining graduate degrees and in finding a meaningful and rewarding profession. Would this have happened also if their parents would have urged them from their early years to play as much as to work?

This certainly appears to be one of the factors in

the Mennonite syndrome namely the dedication (should we call it an addiction?) to hard work. Very often, however, work itself has been seen in a narrow sense so that for many the fine arts are not really valued in their own right. One wonders how many writers and literary people enjoy their work so much because during their childhood and early adolescence they had to read on the sly or were punished for it because they were not out "working."

I was always amused to return to my home community in Manitoba after some years of graduate study, to be asked the question "And when do you begin to work?" or the question that recurred just as perennially "How much more money can you earn now that you have been in school another year?" Naturally, questions like that are not indigenous to Mennonite culture but rather reflect the rural way of life.

Parenthetically, this should be a warning that we do not construct the Mennonite syndrome out of symptoms which we think belong exclusively to our subculture. I recall talking with a Mennonite graduate student in Manhattan once about the number of Mennonite young people who lose themselves in our large urban areas. It was her distinct impression that there were at least as many Roman Catholics, Methodists, Presbyterians, and at least as many other girls from non-religious backgrounds who were going through the same struggles.

This is one of the first things we have to learn: if there is something unique about the Mennonites it is hardly that they have a unique mental illness! We are a part of the human race and the sooner we learn that the better. Therefore, when we try to analyze the Mennonite syndrome it is best to assume that we are doing this in an inclusive sense and not in an exclusive sense. That is, we are trying to ascertain what we share with the rest of the human race, not what we have all by ourselves.

Religion Dominates Our Life

It is clear that from the earliest days of our church we have believed firmly that all of life must be placed into a religious dimension. Whereas for some groups choice of colors in clothing might be a purely temperamental thing, or buying insurance an economic matter, for some Mennonites it became a religious issue. I have never found any explanation in Anabaptist sources on why the color red is to be more worldly than the color black but for some reason black has been preferred. This concern with all details has also led us to a degree of pettiness perhaps not experienced as much by other groups. Given the extremes of pettiness or wholesale unconcern I am not sure which is preferable, but it would seem that until the present at least, Mennonites have been more prone to be obsessive compulsive than to be psychopathic: we have had more trouble with the person who is obsessed with guilt than the one who has no apparent capacity to feel quilt.[3]

There appears further to be a kind of rigidity in the Mennonite way of life that makes it very difficult for the Mennonite to see anything except in black or white categories. He tends to be dogmatic and if he goes into a field of work like medicine or certain other professions this dogmatism can be merely reinforced. A medical person can have a kind of authoritarian stance, a position at one time more exclusively held by the religious practitioner and even in the fields of psychology, psychiatric social work, and psychiatry there are evidences that our young people do not completely lose this characteristic. Thus, one occasionally finds people in these fields who are just as rigid in their categorization of people: although instead of sinners they call them schizophrenics, and the person who was called worldly by our forefathers and in that sense devaluated may be dismissed or even condemned with the word "paranoid" by the psychological professional.

Repression of Life

Recently in doing some study on the place of the child in Anabaptist theology I was struck again at the way in which Menno and other pioneers of our faith stressed the "breaking of the self-will" of the child. This is an attitude which has been all too widely accepted among Mennonites. There is a certain repression of life, a certain constriction of the life flow which begins rather early in our child rearing and which all too often pervades the educational process even up to the years that children leave the home. Is anything quite so demonic as this cutting back of the vital springs of life? Some children are taught that theirs is the only group of Mennonites, if not explicitly, at least by innuendo, others are taught that only one form of baptism is practiced by those who are really spiritual, and still others are taught that the only really respectable Mennonites are those who are free from the domination of bishops and clothing regulations. Here a smallness of one's view of life penetrates into the character fabric of a developing personality. As these people marry and leave the home often they do not survive as traditional Mennonites when the gates of life swing open to them in the cities or in the modern university context. The freedom which they feel for the first time makes them dizzy and it is far too heady an atmosphere for them. They retreat from tasting the forbidden fruit or else they grasp it so impetuously and eagerly that they disintegrate because of over-eating. Their preoccupation with immediate interests and needs leads them to neglect and forget their peculiar religious orientation.

I suggest that there is a fine line which must be trod by anyone who trains children but one which has not always been successfully navigated by Mennonite parents. That line is how to develop in children

the capacity to work, the capacity to enjoy life, and the ability to make wise choices between various alternatives that present themselves. Our concept of the world has sometimes been too much identified with that which is new, and therefore has stimulated interest in entering into the world and yet such entry has also been accompanied with a certain amount of latent guilt.

One of the convictions to which I have come in observing young people go through these crises is that families in which the reality of forgiveness is at work are much better able to cope with this kind of adjustment than are families in which there are rigid categories, in which for example, the father would never apologize because this would be an insult to his ego. Right and wrong are quite normal categories in homes where forgiveness is practiced, but means have been developed whereby young people can cope with wrong when it invades their behavior patterns and they do not break their relationship with their parents and their culture but nurture it.

The Mennonite and His Clan

There is another aspect of our Mennonite way of life which is noteworthy. I refer to the emphasis on peoplehood. So often it has happened in the big city that we have seen certain marks of nonconformity which we identify with the Mennonite way of life and almost in glee we have said, "There is one of our people." I submit that this is one of the greatest strengths of the Mennonite church but this strength has also at times been perverted into a great liability. It was Dostoyevski, I believe, who said "He who has no people, has no God." Those who have read the Bible can surely see that there is a relationship between peoplehood and being related to God. Yet we have at times been guilty of idolatry when we have identified the voice of the people with the voice of God. Most often when we have done this the voice of the people has spoken not through any semblance of democracy, certainly no consensus. On the other hand, the elected or appointed members of the people have spoken the voice of God.

Nevertheless, the strength of this concept cannot be overestimated. Let it be said again, however, that we have no monopoly on this and that every minority group, every sub-culture in varying degrees has developed this idea. What is unusual, however, is that in a day when the melting pot concept seems to dominate the thinking of most people, we retain the concept of peoplehood and attempt to promote it. This means that any young person who has come up through our ranks must come to terms with this and unless he can find meaningful relationships in other groups, being cut off from a Mennonite people will haunt him. Here it is certainly true that once a Mennonite, always Mennonite. It would appear that we have the conceptual framework to take group life seriously without becoming legalistic, that is of building true community without resorting to external devices. Yet we have not been overly successful in achieving true community.

I am aware of the fact that many Mennonite young people cannot survive the tremendous cultural and social shock that comes to them when they leave the Mennonite rural environment and enter a large urban center. This is especially true when inadequate means are used to cushion them from the cultural shock that lies before them. Canadian parents who try to identify being a Mennonite with speaking German come in for a rude shock when Werner comes home with a wife who can speak no German or understand it. The method that was used by a number of these parents to discourage their young people from going to the Mennonite colleges down south because there they did not promote German, (which meant in effect that they had demonstrated that you could be a Mennonite without speaking German, thus disproving a favorite myth), was discredited when these parents discovered that their young people occasionally not only lost any interest in being Mennonite, but also gave up their Christian faith. What is needed is a strong commitment to group ideals and cultural values, but also an ability to cherish loyalty to these values at varying physical distances from the group holding these ideals. A parent who is able to joke about Mennonite values and Mennonite foibles while at the same time demonstrating deep attachment to them, is on the way to helping his child arrive at a balanced view. It seems to me this is the real meaning of humility: to take oneself no more seriously than one has to and to be able to twinkle at one's own idiosyncrasies.

There are two areas in which the question of the Mennonite syndrome is sometimes raised. In Irmgard Thiessen's study she noticed that "The Mennonite prefers to accept the leadership of the authority, to conform to custom and avoid the unconventional, and to let the authority make decisions."[4] This issue which is described in her study as abasement or deference is often referred to in religious terms as humility. At times one gets the impression that we have very little pride in ourselves—there is in fact no good at all about us and about being a Mennonite. But such an attitude is actually not humility at all, rather it is a kind of debasement which immobilizes. What is needed rather is something that blends ambition and humility—what Walter Kaufman calls humbition. At least the extreme humility—or rather humility in reverse—which is so depreciative of one's background that nothing good can be said about it is no better than the puffed up pride which assumes that the world begins and ends with the Mennonite church (and I want you to know that when I use that term, I mean *my* group of Mennonites). Both are wrong. Psychiatry has taught us that we must come to terms with our past.

To spend our life rejecting it is to give it a far greater importance than it deserves. Only as we come to terms with it can we strike that balance between humility and pride which is needed.

The second area is somewhat related to the first. Irmgard Thiessen refers to it as "the religious principle of nonresistance" which includes the idea of suffering rather than arguing for one's point of view and consequently is thus related to an attitude of being less dominant. Two problem areas encircle the teaching on nonresistance: (1) Is the personality allowed full development? (2) Is sufficient expression allowed for the aggressive or hostile tendencies or do these manifest themselves in angry letters to the editors of our church papers or in beginning another Mennonite church down the street? I am of the opinion that we have been subjected to a great deal of faulty biblical interpretation but again we have simply entered into the heritage of Protestantism here. We have made a gentle Jesus meek and mild, the hero of our cause and our anger is turned in upon ourselves so that depression is often the result. As we lived in our rural cloisters we sought to eradicate the world, the flesh and the devil and eventually the most vicious form the devil took was our fellow church member or the members of a sister Mennonite congregation. The hardest verse for most Mennonites to live with is: "Be ye angry and sin not," and we have all too often followed John Calvin who said that it really meant that we should be angry at ourselves for not performing at a higher level. Indeed I have wondered whether one should not say that "Let not the sun go down upon your wrath" may not mean that at the center of each person there should be an anger that continues to burn. The manner in which this wrath is expressed is of crucial importance, but without it people have little motivation to do anything. And what would society be without its angry men?

Positive Expression of Values

Whatever may be said about our Mennonite way of life I am impressed with the potential that exists. Our anger at the gross injustices in Vietnam can be expressed by volunteering to serve there under a better agency than the military; our anger at racial injustices can express itself through work in Atlanta or Woodlawn, or the Bronx. This kind of anger needs to be promoted, not suppressed. Our forefathers expressed their anger through reclaiming land that was not being tilled in Prussia and Russia and Western Kansas and Canada. We have greater frontiers, more difficult ones but also more rewarding ones to tackle. But we can only tackle them if, with our forefathers, we see the magnitude of our task and take seriously the resources we have for the achievement of this mission. Certainly it will not get done if we do not believe as firmly as they did that evil can be conquered when men conquer it in their own lives and are able to demonstrate this victory to others.

In our modern concern for mental health, we have often attempted to psychoanalyze the great heroes of the faith including Martin Luther who becomes a very convenient object because of the raw earthiness with which he describes his own experiences. Paul and Jesus himself have been subjected to such study. When they deal with Paul they lament the fact that he did not say more about his mother and, of course, as far as Jesus is concerned, much has been written attacking and defending his mental health.

All of this begs the question. The uncanny ability of Freud is demonstrated rather clearly in his insight that the genius defies analysis. I think this would also need to be said with respect to the Mennonite syndrome. With all the things that are wrong about Mennonites, there is at least as much and perhaps a good deal more that is right about them. Those who speak of a Mennonite neurosis indicate perhaps only that they have been exposed to quite a few sick Mennonites. If they lived in a predominantly Ukrainian culture they might talk about a Ukrainian neurosis, if they dealt with a lot of Roman Catholics they might talk about a Catholic neurosis. Such things may very well exist, but at the present level of research, control groups are too undefined, the basic illness itself is too unspecified, and most seriously any discussion of the illness of the Mennonite is not counterbalanced by the tremendous evidences of health. To be sure this evidence of health is seen more often in the capacity to work than in the capacity to love, but even here who would claim that the concept of love so prominent in our culture is really a better concept than the one which still flourishes in Mennonite circles where responsibility to parents is taken seriously, where marital vows are assumed to be related to the integrity of one's whole being, and where children develop close ties to each other? How long this concept of love will flourish even in Mennonite circles is, of course, up to us. By assuming that it is pathological rather than health-propagating, we can be quite instrumental in destroying it. By assuming that anyone who takes values and relationships seriously has a rigid character structure, we could in the end contribute to the degree of psychopathology in our culture. Moreover, by assuming that it is better to have poorly motivated people than over-motivated people we may also find ourselves eventually with a problem far more serious than the one we have today. It is generally recognized that it is harder to motivate people than it is to help people who are over motivated.

In this matter it is clear that we are just beginning our research and our studies. Nothing I have said should be construed as inhibiting that kind of research. When we do research in this field we must recognize that the human being is most difficult to study because

he is the only object in any experiment who will either attempt to help you find what he thinks you are looking for, or deliberately frustrate your efforts. Furthermore, we must attempt to draw all of the evidence into our field of inquiry. Without that we are very poor researchers and poor scientists. It is my firm conviction that the Mennonite way of life can invite the fullest inquiry by scientists, including that of sociologists and pychologists, but I am also convinced that the best sociologist and the best psychologist is one who looks at his own work with a twinkle.

FOOTNOTES

[1]K. Menninger, M. Mayman and P. Pruyser, *The Vital Balance* (The Viking Press, New York, 1963), Chapter II, "The Urge to Classify."

[2]Harry Levison, *et al. Men, Management, and Mental Health* (Howard M. Press, 1962).

[3]Irmgard Thiessen, "Values and Personality Characteristics of Mennonites in Manitoba," *Mennonite Quarterly Review*, January, 1966.

[4]*Op. cit.*

Some Recent Publications

By Cornelius Krahn

DURING THE LAST years a large number of books in the realm of Anabaptism and Mennonitism have appeared. Only a few can be mentioned in this report. This is in no way an attempt to give a full review in any of the cases. The primary objective is to acquaint our readers with some of the major publications before they receive a more thorough review.

Hans J. Hillerbrand has recently published *The Reformation. A Narrative History Related by Contemporary Observers and Participants* (Harper and Row, New York: 1964, $7.50). Among the many attempts to present to the student and the interested layman a collection of source material written by those who made history, this one is especially worth mentioning in the pages of our magazine. It is most thorough in regard to the continental reformers, particularly Germany. In the chapter "Radical Reform Movements" the Anabaptists and other radical reformers get a fair hearing. It is suitable as a companion volume in courses dealing with the Reformation and for interested laymen.

Greta Mecenseffy has recently completed a source collection of the Austrian Anabaptists which has appeared in *Österreich, I. Teil in Quellen zur Geschichte der Täufer,* Volume XI (Gütersloher Verlagshaus Gerd Mohn 1964). The collection of this source material was started by P. Dedic. It is prepared on the basis of critical scholarship and adds substantially to the source material that has thus far been published. A second volume prepared by Robert Friedmann is now at the press and will appear soon. Both volumes deal primarily with the history of the Hutterites.

Victor Peters has published *All Things Common. The Hutterian Way of Life* (The University of Minnesota Press, Minneapolis; $5.75). This most recent and thorough presentation deals with the history of the Hutterite Brethren, the Hutterian way and the Hutterians and the outside world. In the first part origin, background and migrations are presented, while in the second the communal economy and the cultural heritage are featured. Peters whose doctoral dissertation written at the University of Göttingen deals with the Hutterites has presented in this book an objective and sympathetic picture of the Hutterian way of life.

A Dutch dissertation by Johannes Bakker entitled *John Smyth. De stichter van het Baptisme* (H. Veenman & Zonen, Wageningen, 1964, $2.80) treats the much debated question regarding the origin of the English Baptists. John Smyth fled to Amsterdam as an English separatist where he associated with the Mennonites. The author concludes that "against his will he became the founder of the Baptist movement which is unthinkable without the Anabaptist background from which however it remained distinct" (156).

H. W. Meihuizen delivered his inaugural lecture as Lector of the Mennonite Theological Seminary of Amsterdam on February 19, 1966, on the topic *Het begrip Restitutie in het Noordwestelijke Doperdom* (published by H. D. Tjeenk Willink, Haarlem, 1966). Although brief this is a valuable contribution in regard to the role which the concept of the restitution played in Dutch Amsterdam.

Another dissertation recently published is devoted to the missionary consciousness among Anabaptism. Wolfgang Schäufele's *Das missionarische Bewusstsein und Wirken der Täufer. Dargestellt nach oberdeutschen Quellen* (Verlag des Erziehungsvereins, Neukirchen, 1966) traces the strong sense of mission and its results among South German Anabaptism.

Another monograph devoted primarily to the Hutterites and the Swiss Anabaptists entitled *The Economics of Anabaptism* (Mouton & Co., The Hague, 1964) was written by P. J. Klassen. In addition to communal living the author deals with such questions as "Economics as a factor in the Toleration of Anabaptism." In *Pfälzer wandern* Fritz Seefeldt (Heimatstelle Pfalz, Kaiserslautern) relates how Palatinate

refugees, including Mennonites, migrated to various parts of the world.

Abraham P. Toews wrote a thesis for the degree of Master of Sacred Theology (Concordia Seminary) entitled *American Mennonite Worship. Its Roots, Development and Application* (Exposition Press, New York, 1960, $4.00). The author attempts to trace the worship practices of the American Mennonites back to the early Anabaptists. Here is a field that deserves greater attention by detailed studies of the worship practices of Anabaptism in the various countries and later developments among the Mennonites influenced by inner developments and outside influences. Toews continued his research at Concordia devoting it to *The Problem of Mennonite Ethics* (Th. D. dissertation published by Wm. B. Eerdmans Publishing Co., Grand Rapids, 1963, $5.50). The author deals with the biblical basis of Mennonite ethics, its application and the influences it has undergone.

At long last a full length novel written by Ernst Behrends entitled *Der Ketzerbischof. Leben und Ringen des Reformators Menno Simons* (Agape-Verlag, Basel, 1966) has been published. The author had previously published books dealing with Mennonites whom he learned to know in Mölln when they arrived as refugees from Russia. This novel dealing with the life and views of Menno Simons is only one in a cycle ready for publication.

Another study to be mentioned in this brief report is that of John Thiessen entitled *Studien zum Wortschatz der kanadischen Mennoniten* (N. G. Elwert Verlag, Marburg, 1963). This is only one among the numerous Ph.D. dissertations that have been written in Germany, U.S.A., and Canada dealing with the languages spoken by Mennonites. Most numerous are the studies devoted to the Low German language. It is fortunate that this significant study has been made available in print. It points out how many Dutch words have been preserved in the Low German Language and what influences it has undergone by such languages as High German, Swedish, Polish, Russian, English, etc.

Not entirely unrelated to the above is *Germanic Heritage. English, Low German, German. Canadian Lyrics in Three Languages* by J. W. Goerzen ("Planned, set, produced by the author, 1963-1964"). The author of this volume of poetry in Low German, High German, and English is head of the Department of Languages of the University of Alberta. He also obtained his Ph. D. degree on the basis of a dissertation dealing with the Low German language.

This is only a selection of books published during the last years and not reviewed in *Mennonite Life*. This report will be continued. As stated before this brief report does not preclude a more thorough review of these books, most of which can be ordered through *Mennonite Life*, North Newton, Kansas.

Books in Review

Religious Theatre, issues 1-3, editors, James R. Carlson and Warren Kliewer, (Florida Presbyterian College, St. Petersburg, Fla. 33733.)

The flyer announcing this new "little magazine" describes it as "committing itself to the religious theatre movement while confessing its shortcomings as art and as faith . . . encouraging the work of new playwrights and experimentation with the theatrical event. . . ."

The first issues are an exciting fulfillment of these promises. Featured in the first is a play by Judson Jerome, "Candle in the Straw," songs and production notes for the play, and a discussion of its theological implications by Paul A. Lacey. The historical raw materials for "Candle in the Straw" are the religious turmoil of seventeenth century England and the personalities of George Fox and James Naylor, but the ring of the drama is contemporary. Issue 1 also contains two critical book reviews. "Christ and Apollo: The Idea of Christian Criticism" examines the ideas of Jesuit William F. Lynch. "Ghéon and the French Popular Theatre" underscores the need for communion between author, actors and audience.

Issue 2 opens with a provocative essay by *Mennonite Life* drama editor Warren Kliewer, exploring the relationship between the viewpoints of comedy and Christianity. The issue presents three plays, two by a Lutheran pastor, Jerome Nilssen, and a folk play by Thomas Hardy, "The Play of Saint George," with music by Dorothy Harris. An article by Marlow Hotchkiss, "Sunday Masks and Pagan Faces" is a study of the medieval playwright's use of comedy to express doubt. "The Comic Curve" discusses an anthology by Paul Lauter, *Theories of Comedy*.

Religious Theatre is alive, searching, creative. We wish it well.

North Newton — *Elaine Sommers Rich*

From the Fiery Stakes of Europe to the Federal Courts of America by Elizabeth M. Miller. Vantage Press: New York, New York, 1963. 125 pp. $2.75.

Mrs. Miller, living in Holmes County, Ohio, is a lifelong member of the Old Order Amish church. This is one of the few books in English, other than genealogies, to come from a member of the Old Order Amish during this century. In the light of the recent conflicts between the Amish and the public school laws, this book will be read with much interest because it presents the Amish point of view on these matters as well as their attitudes toward Selective Service and Social Security in a clear and in one sense a convincing way. Many readers will sympathize with the Amish as they read Mrs. Miller's story of their experiences with Selective Service. The author is articulate, the book is very readable but it does reveal the limitations of their outlook.

Goshen, Indiana — *Melvin Gingerich*

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