

# EDITORIAL

## Religion and the Arts

George A. Turner\*

The apprehension of truth comes to one not only through divine revelation and through the rational processes but also through aesthetic avenues.

Among the latest statements attributed to Charles Darwin, as he faced death, was an expression of regret that his concern had been so exclusively with science that he had neglected matters of the "spirit" such as music and the arts. Historians have observed that the greatest masterpieces of European art were produced during the latter decades of the "Age of Faith", before the blighting influence of "The Enlightenment." Psychologists have observed that often when faith is banished through the door, superstition comes in through the window. Many a celebrity who has renounced the creeds is credulous with reference to omens, portents, and the like. The late Bishop James Pike, who rejected the historical creeds, ended by accepting spiritualism.

But faith and reason need not be antithetical. Science and aesthetics need not be mutually exclusive. The exegete and the aesthete should not be competitive; both are needed.

The Editorial Committee of this Journal thought it wise to project an issue featuring Christianity and the Arts. We deeply appreciate those who, without royalty or other remuneration, made their important contributions to this subject.

In this issue music, literature and cybernetics are approached with respect to their relationship to man's grasp of spiritual truth. In this electronic age, changes yet uncharted help in the search for truth; but they also confront and challenge modern man. The extraordinary breadth in literature of man as wayfarer is truly "mind expanding," as Professor McAllaster demonstrates. The manor heroes of the Bible were also itinerants: Abraham, Moses and Jesus. The correlation of good music and good reli-

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gion is not always self-evident, and Professor Tremaine provides insights which are both informative and provocative.

The mind may assent to truth, yet a person may stop short of espousing what he is convinced is worthwhile. Often it is only when the emotions are appealed to that commitment and enduring fruitfulness result. Higher truths are often grasped on the wings of imagination and emotion after evidence has won the consent of the rational faculties. "The good and the true" are more authentic (hence more convincing) when fused with "the beautiful".