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OCTOBER 1974

The Arts and the Christian Community

Editorial

David Anderson, page 2

The Christian and the Concept of Beauty

David Millikan, page 3

A Pastor's Thoughts on the Meaning and Role of Art

Randolph J. Klassen, page 6

The Art of Designing a Sanctuary

Culver Heaton, page 10

Psalms for the City

C.B. Wismer, page 19

Utilizing the Gifts of the Artistic Community in the Church

William H. Leslie, page 21

Alumni News

page 12

Annotated Bibliography

page 24

Editorial

by David Anderson



He stumbled as he answered my question.

"Art? Artists . . . in our denomination? Well, ah . . . er . . . you see it's been a long time since we commissioned any chapel ceilings to be painted!"

He was the prominent leader of his denomination. He proved to be typical of the many who had clustered together and had engaged my company to do a television film on Christian laymen for the opening of a year-long ecumenical evangelism thrust. Almost to a man they admitted that the world of art was foreign to them — foreign to their interest and to their activity.

And although they were specialists in outreach, collectively they could not come up with names or places where their efforts were reaching the artistic community.

It seems that the two circles labeled "artist" and "churchmen" were not exactly concentric. I find that tragic because I see many expressive elements in the world of art which can amplify the basic tenets of our theology — and can be helpful to our ministries!

The purpose of this issue of *Theology, News and Notes* is to give you a basic introduction to the ways that art and the church can come together. Dave Millikan's article sets the "frame" around our topic by analyzing the tensions and parallels between the artists and the theologian down through the history of the Church.

Two pastors, one from a suburban Kansas City church, and one serving in a Chicago inner-city parish, share their personal experiences in utilizing art and the artistic community in their ministries. A collection of new poetry

Since graduation from Fuller in 1968, Dave Anderson has been the associate producer for the religious film company, Johnson-Nyquist Productions of Northridge, California. He is a frequent speaker and workshop leader on the use of media forms in the church, and is the author of the Visualize series for Pflaum Publishers of Dayton, Ohio.

and photography is included. These "City Psalms" are the work of a talented Lutheran clergyman who specializes in artistic forms for his own professional ministry. Culver Heaton, an award-winning church architect, gives us some practical insights into the ways mortar, wood, brick and stone can be used to express our theological dimensions.

There is one major art form we have not covered here — the medium of music. Perhaps that form is worthy of its own separate issue of *Theology, News and Notes* at a later date.

It is my hope that this issue will stimulate you to explore the many fascinating areas of the aesthetic for yourself — and that you'll take your theology along on the pilgrimage. If that pilgrimage takes just one of you into a closer relationship with the artists in your community who probably feel a little suspicious about us "churchmen" — then the purpose for this issue will have been accomplished. ■

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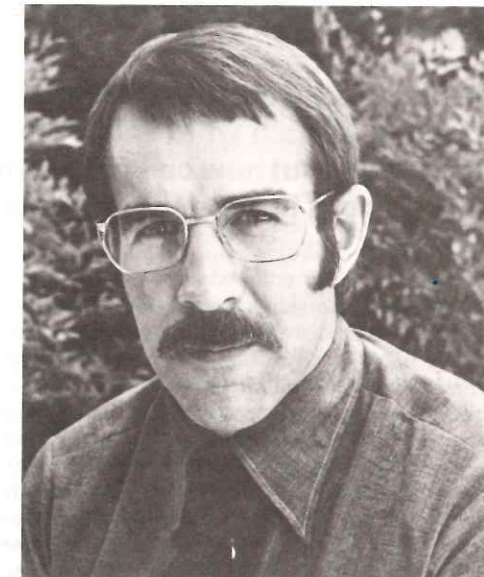
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The Christian and the Concept of Beauty

by David Millikan



A potter friend of mine was pressed by a fellow Christian to explain what was "Christian" about his pots. It was not sufficient that he had committed himself to the production of things of beauty; he was being asked why he had not made an overt statement of Christianity. But how can you do this in a pot? Do you put fish symbols and crosses on the side? That may well satisfy the qualms of some church people, but it may ruin the aesthetic integrity of the work. Art is reduced to pamphletizing if we insist that artists perform this role. It wrongly presses artists into the service of evangelism. Young artists are often inhibited by this dilemma. Should they paint according to the Church's cannonized forms and content, or should they follow their own poetic intuition? I have seen many young artists who feel keenly the suspicion of the Church against their work when it does not contain the recognizable characteristics of "Christian art." It is very difficult not to feel self-conscious and disadvantaged in this situation. For it becomes obvious that to survive as an artist in the Church, it is necessary to be "Christian." So artists are tempted to turn out the "praying hands" or the "handsome bearded Christ."

How do you sell art to the Church? Do you point to its excellence and beauty, or to its "Christian message"? In the July 5th edition of *Christianity Today* the following advertisement appeared: "Christian Arts. Original oils of Christian subjects from only \$49.95 Painted by Christian artists. Money back guarantee. Oil paintings hold their value even when the dollar loses. A better investment than silver and gold." The appeal is to religious orthodoxy and economic value. Is this any "guarantee" of beauty? Christians have no exclusive control of beauty which allows them to treat it so carelessly. The history of

David Millikan begins his second year at Fuller this fall, working towards the Th.D. in aesthetics. A native of Australia, he earned the B.A. from Monash University and the D.B. (hons) from Melbourne University.

He spent two years in the interior of Malaysia as teacher and traveler. His wife, Kay, is a renowned Melbourne artist.

art shows this is not the case. When a Christian embarks on the search for beauty, he joins the rest of humanity — each in his own way laying hold of the vision given to him. For the Christian, the intellectual climate in which he makes his search should allow him a fuller access to beauty. In fact, in western art today, the artist who is committed to the quest of beauty as the object of art virtually has the field to himself. For beauty has become a problem. Since Kant, its objective status has been so discredited, it has been reduced to a matter of purely private intuition. The art establishment has turned against it and made it unfashionable. The *Los Angeles Times* on August 26 carried an article titled: "What's Bad About Being Pretty?" The writer felt it necessary to defend the place of beauty in art: "What's the matter with prettiness? Everybody likes pretty girls, babies, sunsets and flowers. Why object to pretty art?"

Some Reflections on the Church's Attitude Toward Art

In the early Church the output of art was meager. Many of the subjects we associate with "Christian art" are missing, e.g. there are no bearded Christs, and no use of the cross until the early 300's. Generally, artistic activity was low.

The Jewish heritage did little to encourage the cause of the arts in the early Church. The Jews had interpreted the second command, ("You shall not make a carved image for yourself") as a prohibition against *all* images of living creatures, not just as a prohibition against images made to be objects of religious worship. For example, Josephus noted that the thing to be avoided in the design of the Tabernacle was the representation of any animal form. The coinage of the Jewish Kings has olive wreaths, flowers, grapes, stars, but never men or animals.

The early Church shared in this heritage and evidenced a certain shyness in representing things which they considered to be holy. As the Church became more gentile this shyness diminished. But with the influx of gentiles another factor asserted itself to the detriment of the arts, namely, the Classical tradition. This philosophical tradition was largely transmitted

to the Church through the influence of Plato on the early Fathers. Plato's views on art became commonplace in the early Church. He believed art to be subsequent to nature. Art is dependent on the natural world for its material. Plato believed that art can partly imitate nature for diversion and partly for utilitarian ends (as in medicine). Art is, however, unreal or false insofar as it deviates from nature. All the early Fathers show this influence. In Origen, Clement and Tertullian we find a low view of the arts. Clement felt that art was a controvention of the

A potter friend was pressed by a fellow Christian to explain what was "Christian" about his pots. But how can you do this in a pot? Do you put fish symbols and crosses on the side?

eighth command, "Thou shalt not steal." "The artist would rob God, he seeks to usurp the divine prerogative of creation and by means of his plastic or graphic art pretend to be a maker of animals and plants" (Stomata VI, 16, 147).

Yet the impression ought not to be left that the intellectual climate was *totally* prohibitive. What archaeological evidence we have indicates that though the output was small, there was a conscious art tradition. A closer look shows that the Father's attitude was one of disdain rather than prohibition. The Fathers generally looked upon art as a singularly pointless and even dangerous activity for the Christian. They allowed that art could be appropriate for the common people who were not yet wooed away from the world, but it had no place for the "Christian gnostic." His was a purer communication with God. Because art by its nature had to do with matter, it followed that at best it could offer only a fleeting glimpse into the spiritual realm. At worst it became a snare, which because of its attractiveness captured the attention of man and led him away from true contemplation of God.

Augustine's Contribution

In the ancient Church we see Augustine battling with this issue, especially in his *Confessions*. He suggests between his natural attraction to the beauty of art and his uncertainty regarding its doubtful religious advantage. "Men make things on a far more lavish scale than is required to satisfy their own modest needs or to express their devotion and all these things are additional temptations to the eye" *Confessions* x. 34.

Because of his uncertainty Augustine always qualifies his comments on beauty, i.e. the natural beauty of this world. Yet his concepts are advanced from that of the earlier Fathers. For though we see in him a reticence towards the arts we never see him despise them. He offers not just grudging respect to the beauty he finds. The contrary is the case. In fact, he gave to art the loftiest expression of its place in religion that it had yet received. He was a man of highly developed artistic sensitivities. He relished beauty and looked to the Christian teacher to cultivate beauty in his hearers.

Augustine gave to aesthetics two important ideas: his concept of order and his understanding of symbolism. Augustine understood as one of the constituents of beauty. It is part of the totality of God's universe, a fundamental reason and principle. Because all things are in God's grasp, all things have order, and so all things in God's eyes have beauty. In other words, Augustine asks us to expand our idea of the beautiful and to see things from the perspective of God. This means that we cannot identify beauty with "pretty" and "nice." It now includes the dark and the shadow. There is no place for cloying sweetness or hopeless despair as the object of art. Either gives us only one side of things as they are. Either is partial, therefore without order, and so cannot be beautiful. Ugliness is a lack of order.

The other useful contribution from Augustine concerns the obscurity and "literal" nature of the world. The aesthetic experience 'par excellence' is, of course, the beatific vision. This is perfect joy in the contemplation of the supreme object. Lifted up as it is above the whole of created order, it is the perfect archetype of all aesthetic experience. In the meantime, the literal or external form obscurity to one of the ingredients of artistic activity. In *De Doctrina Christiana* he prizes the obscurity of the Bible as a thing ordained. For it not only keeps the holy truth from unworthy ones but its allegory and even its obscurity are pleasurable ways of revealing Christian beauty. The influence of Neo-Platonism on Augustine had convinced him that things like truth and beauty were objective entities whose reality existed beyond this world. Any perception of these entities required a highly developed affinity to their spiritual nature.

Discipline and training are needed in learning how to discover beauty. Augustine believed that the artist was in a good position to teach some rudimentary lessons. According to this, the artist's task becomes a penetration through the 'obscurity' of the world to the beauty of God and at the same time an exercise for the viewer teaching him to achieve the same habit of discernment. But here as in most cases when dealing with aesthetic experience, Augustine feels it necessary to warn against the attraction of style for style's sake. An attractive style is a fitting and necessary garment for beauty. But even an attractive style can lead one astray; it can be the cover for lies. Or it may attract attention away from the truth beneath to the intricacies and pleasures of the style itself. Works of beauty used according to their proper function, can, however, lead the mind to a consideration of its maker and of the rule by which it was made. In this way the mind can mount from the productions of art in which beauty is partially realized to the fulness of beauty in God.

The Influence of Kant

After Augustine the most important aesthetic philosopher is Kant. His *Critique of Judgment* is the most influential book on aesthetics yet written. He, more than any other, has set the stage for modern aesthetics. Kant begins by affirming the subjectivity of aesthetic judgments, i.e., that they do not refer to any properties of the object by which they can be verified, but to the feeling response of the subject in apprehending the object. Until Kant, it was generally assumed (as we have seen in Augustine) that beauty was an objective quality. Something could be "proved" to be beautiful because of certain characteristics, or because it could be shown to be a member of the class of things called "beautiful." Kant was emphatic that the only ground for aesthetics was the immediate judgment of pleasure or displeasure. "Proofs are of no avail whatsoever for determining the judgment of taste, and in this connection matters stand just as they would were the judgment simply subjective." To distinguish this aesthetic judgment from other judgments like moral judgments, he introduced the famous idea of "disinterested pleasure." By this he meant that aesthetic judgment can be discerned when the pleasure taken in the object is for the object in itself and not for any interest in ownership, commercial value or social acceptability.

Since Kant, aesthetics has been established as an independent philosophical enterprise. In most cases the systems have been based on the Kantian epistemology. Beauty has been decisively removed from the person of God and brought down to earth. But beauty has been blurred and assumed forms which we find hard to recognize.

Karl Barth's Response

One who stands in marked contrast to the Kantian system is Karl Barth. Barth attacks the subjectivity of Kant by making it

clear that it is God who declares himself to us as the beautiful. If we want to know beauty, we need to know God. There is no higher principle in which God shares, so that to know this is to know God as he is. We cannot 'prove' the beauty of God. God is beauty and we learn from him the meaning of beauty. Barth is applying the same principle as Jesus did when he said, "I am the way, the truth and the life." It is God who is the true, the good and the beautiful. We know them as we know him, not vice versa. According to Barth, man's appropriate response in the face of this is simply to open his eyes.

This means for Barth that the activity most productive of beauty is not the fine arts but theology, for it involves the study of God. Art is less likely to provide penetration into the nature of God than theology. The closer a work of art pitches itself to the heart of the Christian faith, the less likely the artist is to succeed. For this reason we hear Barth grumble about Bach's *St. Matthew Passion* and Michelangelo's *Last Judgment* because of theological inaccuracies. In fact, Barth feels that the artist in this area is usurping the place of the theologian. It is not that the work has no merit because of its technical excellence, but if the truth is perverted in the process, the result is unworthy art. So art is called upon to keep away from the specifics of Christian doctrine.

Barth believed that art is essentially imitative. Its function is to penetrate to the essential meaning of its subject and faithfully present the *total* vision. Following Augustine closely, he insists that art must capture and present the integrity of things — a partial vision is partial art. (To see just the ugliness of life is to miss the essential order and wholeness of things. In the same way to see just sweet happiness is to be equally without balance.) So the harmony, balance and order present in creation must be present in the work of art. This was the genius of Mozart to which Barth so responded. "Why is this man so incomparable? Why is it that for the receptive, he has produced in almost every bar he conceived and composed a type of music for which

For Barth, the activity most productive of beauty is not the fine arts, but theology, for it involves the study of God who declares himself to us as the beautiful.

'beautiful' is not a fitting epithet; music which for the true Christian is not mere entertainment but food and drink. . . . He heard, and causes those who have ears to hear, even today, what we shall not see until the end of time — the whole context of providence. As though in the light of this end he heard the harmony of creation to which the shadow belongs but in which the shadow is not darkness, deficiency is not defeat, sadness cannot become despair, trouble cannot degenerate into tragedy and infinite melancholy is not ultimately forced to claim undisputed sway" (*C.D.* III,3 p. 297-8).

Like Barth, the contemporary Dutch art critic Hans Rookmaaker in his book *Modern Art and the Death of a Culture* identifies beauty with truth. We see this in Barth's insistence that art be judged by the standards of theological purity. The same is true of Rookmaaker. His "religious depth analysis" of painting amounts to a theological examination of the world view of the artist. So it is at this level of truth that the merits of work are established. There are important advantages to this analysis, but when the identification between truth and beauty becomes exclusive, it has unfortunate and restrictive results. It means that there is no scope for the artist who produces a work for the pure pleasure it gives. I am disposed to agree with Rookmaaker that the purely 'aesthetic' work can not be great art, but I see no reason for discounting aesthetic pleasures as a significant element in the evaluation of art. It is one of the unfortunate results of an immature attitude to the "delights of the flesh" that so many Christians treat such pleasure with

unwarranted suspicion. We have too much of the Augustine in us. We are lovers of beauty so long as the beauty is intellectual and not of the world. So the message or the vision of the work of art becomes our concern, and we miss the importance of its shapes, colors and textures. We must be open to the proper place of sensory pleasure.

A Contemporary Assessment

The Scriptures give us notable instances which show the proper place of sensory delight in human life. A fine example is the *Song of Songs* (see Chapter 4:1-7). The bridegroom sings to his bride, dwelling with obvious relish on her beauties. The impact of these words is not diminished by those who argue that this is an image of the relation between God and the Church. However interpreted, it stands as a proper and appropriate expression of love and beauty.

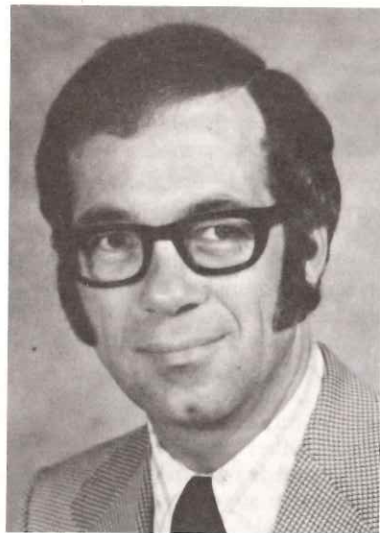
Today the Church has an ideal opportunity to assert leadership in its belief and understanding of beauty. To do this the Church needs to remember that the object of art is always beauty. And the Church needs to clarify what this beauty is.

Barth and Augustine have suggested a "God eye view" of beauty, one which sees the total *integrity* and *fulness* of all things. Although it has become difficult for us to see the fundamental beauty of this world, especially if we are not Christian, we must hold a concept appropriate to the infinite order of God himself. Art can not make its object *just* the "nice" or the "nasty." Nor does it succeed in simply combining balanced portions of both. For beauty goes beyond to a higher order which includes, but transforms opposites. Our example 'par excellence' of this beauty is Jesus on the cross. For those without Christian eyes it is all death — a mystery of humiliation and defeat. To Christians the vision of beauty is open — the closer we come to God's view the more beautiful the cross becomes. From the vantage point of heaven the cross will be *wholly* beautiful with no ugliness at all. But in the meantime the ugliness of sin obscures our vision, and so we need to strive to see things as God would have us see them.

Beauty involves a larger view of the fundamental order and reason in all things. It, of course, includes the necessary degree of technical excellence to represent and promote the artist's vision. It will further share in the *majesty* of God. I see this *majesty* as that quality of a work which continues to captivate you when your eyes have exhausted the details of work's execution. It means that even when you have identified the intent or subject matter and familiarized yourself with its forms and textures, it will continue to demand your attention.

The Church can take the lead in asserting this vision of art. To produce good art, the Church needs good theology. It needs a clearly articulated vision of the questions of beauty, the questions of general revelation and the concept of the artistic vocation. It is not right that the Church place the burden of this theological enterprise on the shoulders of the artists themselves and leave them to work it out on their own. On May 17, 1964, Pope Paul VI in a candid address to artists said: "Forgive us for having placed on you a cloak of lead! And then we abandoned you, too. To confess the whole truth . . . We resorted to oleographs and works of little artistic or real value, our only justification that we have not had the means of understanding great things, beautiful things, new things, things worthy to be seen. We have walked crooked paths where art and beauty and even worse, the worship of God have been badly served."

Beauty is a necessary part of our experience. The Church should work to reassert it and be its advocate. Only the Church can see the hidden *majesty* and *integrity* of God's world. Only the Church has the intellectual tools which can allow the artist to render this beauty visible. As modern art recedes from Christianity, so it loses its grasp on the true object of art. But the hunger for beauty is not diminished. This is a hunger the Church should and can work to assuage. Let us forsake using our artists for religious ends, and free them to give us *beauty*. ■



A Pastor's Thoughts on the Meaning and Role of Art

by Randolph J. Klassen

Drawings by the author

At one time I thought my life's vocation would be in the field of art. God has led otherwise and I find myself the pastor of a growing and exciting congregation in Kansas City. Theological training and pastoral involvement have not, however, ruled out a continued interest in art. In fact, these disciplines have provided a new and richer perspective from which to view the whole realm of aesthetics. So while I am neither a biblical scholar nor an art critic, I have given these areas some consideration and what follows are a few of my impressions.

I'll be discussing the meaning of art as an expression of light and the role of art as a light for biblical hermeneutics and as a light of witness in a local church.

Art as an Expression of Light

After the first "Let there be . . ." echoed through the primeval darkness, there appeared the contours and colors of structured spaces. Art came with the dawning of light.

The Bible's first word about God declares him to be the Artist-Creator of "the heavens and the earth." And the first evaluation of the created world is a word about beauty — "And God saw that the light was good" (Gen. 1:4) or beautiful as Helmut Thielicke suggests. The dew-fresh creation evoked from the heart of God a joyous rapture in its beauty.

The world has largely lost this higher happiness of the morning of creation. Admittedly, much of the original beauty has been twisted and tarnished by man's moral and material pollution. But it is not obliterated!

Maybe it lies within the province of the artist to call the world to halt and behold the light and beauty of creation. Maybe some artists will cause us to pause at the tarnish, as they show us the suffering of light, but others will enable us to see beyond the murkiness into some aspect of the glory of light. Some art shouts aloud the gospel of hope, some cries out in despair; some art declares life to be richly significant, some sees life as absurd and meaningless; some art bathes us in beauty, some chills us with the grotesque. Both good and bad theology are reflected in the arts, for they communicate the felt values of their culture. Yet, insofar as they are honest and potent expressions of what is deemed important, they become the bearers of varying degrees of light.

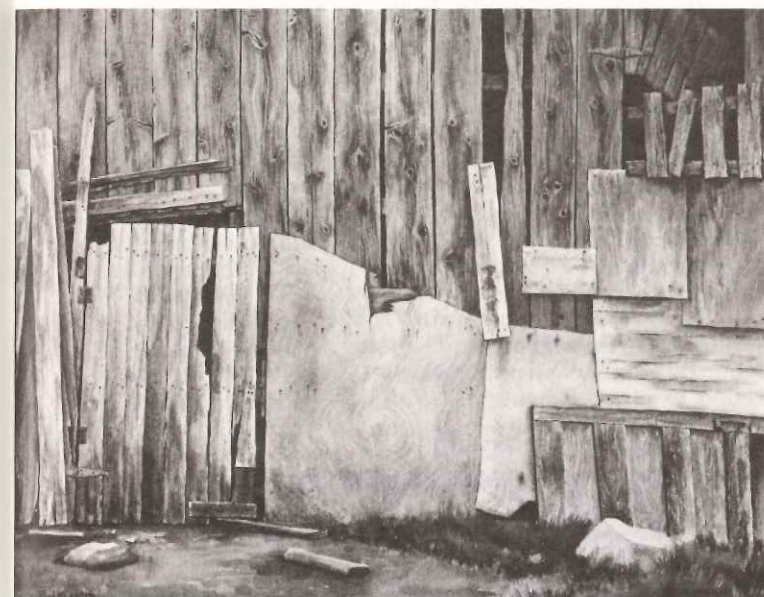
There probably are as many definitions for art as there are artists, so without expecting unanimous endorsement of mine, here it is. I think of art as the giving of effective visible expression to some segment of the created light. This does not

mean the artist must attempt to reproduce the visible. Rather, he is to make visible what might otherwise not be perceived. A good work of art ought to stir both mind and emotion and in some sense add to the inner freedom of the person who appreciates it, for to him it is a sort of revelation, an expression of light.

Paintings of some subjects, like a couple of country mail boxes (fig. 1) or a dilapidated barn wall (fig. 2) may not at first glance seem to fit this lofty definition of art. But if these paintings have some quality, a second look may begin to evoke some feelings and leading questions. Why are those boxes given such prominence? What hopes and fears have passed through those receptacles of the U.S. mail? And what about the history of that old barn wall? Deteriorating as it is, is there not some beauty in the knots and grains of the weathered wood, some intriguing



Country mail boxes (fig. 1)



Dilapidated barn wall (fig. 2)

design in the haphazard patchwork? While no persons are depicted, do these paintings not shed some light on the human story?

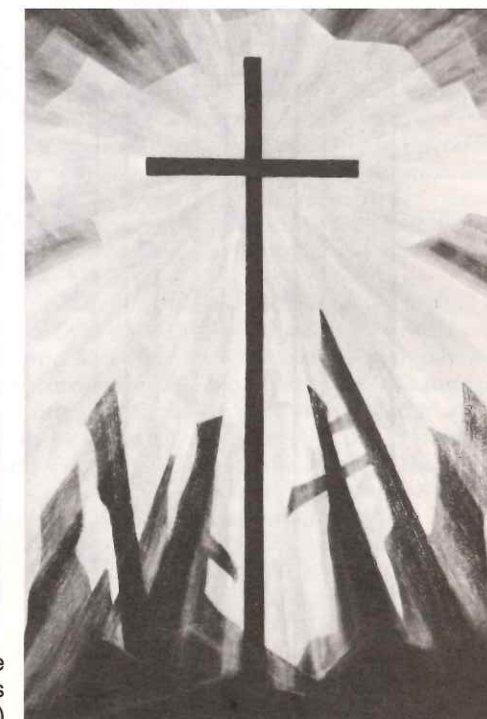
The first line of Bowring's hymn, "In the cross of Christ I glory, tow'ring o'er the wrecks of time," was the inspiration for this painting of the cross (fig. 3). The colors, tones and lines express rather carefully the thoughts of the first stanza.

I think I hear someone saying, "Well, at least that painting of the cross is 'Christian art'." That designation has never been too helpful to me. If "Christian art" is art by a Christian, then my first two paintings are as Christian as the third. If Christian art is determined by its subject matter, then probably the third is more "Christian." Into this category we would then have to place most works of European art from the early middle ages to the Renaissance and also the familiar assortment of mediocre pictures in religious book stores, many of them not only examples of inferior art, but of naive theology. Should the good word "Christian" be so limited?

Let's try another approach. Instead of asking if a work is "Christian" or not, let's ask whether or not a work of art communicates its segment of reality (light) authentically. The

artistic gifts, like the gifts of the Spirit, are apportioned "individually as he wills" (I Cor. 2:11), but also like the sunshine and rain, they fall on the "just and the unjust" (Matt. 5:45). In the arts, as in the sciences, we ought to thank God for a person's faithful stewardship of the gifts he has received, even if, unlike the Christian, he does not know the Giver of those gifts personally. I do not need to know Vincent Van Gogh's credo to appreciate his painting *Shoes with Laces* any more than I need to know Rachmaninoff's faith before I can thank God for his *Second Piano Concerto*.

Since I have rated some art highly and some I have called "inferior" the natural question is, "How is the difference determined?" Of course, subjectivity abounds in making such judgments, but my conviction is that certain structures or



The cross (fig. 3)

fundamentals of design, balance and harmony were given with the gift of light itself. A good artist by intuition and training comprehends these, so that his work represents a unified expression of the complex elements of the intangible and the tangible, the idea and the form. It is for this reason that his art speaks with stirring eloquence not only to his own generation, but to many who follow. He has enabled us to see more clearly some aspect of the created light.

Art as a Light for Biblical Hermeneutics

Interpreters have placed great stress on the grammatical-historical method of getting at the meaning of Scripture. Scholars of scientific bent have given us a carefully detailed examination and explanation of every verse in the Bible. Their work is indispensable and we are grateful for their labors.

However, it seems to me that all too often this method tends to overlook the aesthetic element in the Bible. As with humor in the Bible, none is found when the text is approached with the preconception that it all must be taken with tremendous solemnity. So also if there is no openness to the artistic elements of Scripture, none will be appreciated. In our well-intentioned concern to do justice to the text, we may be found analyzing it to death instead of allowing it to move us by its beauty! We must avoid the folly of dissecting butterflies when a higher wisdom would have us enjoy their living beauty.

I think the first chapter of Genesis is a classic example. Here is the grandest hymn ever written in celebration of the creation. What profound theology those inspired lines contain!

But don't miss the writer's artistry. The poetic refrain is unmistakable — "And God said . . . let there be . . . and there was . . . and there was evening and there was morning, (another) day." Then note the content and order of the stanzas. It seems to me that artistic considerations far more than scientific ones determined their choice. The writer proceeds like an artist working on a great mural. See the pattern:

Day 1: (with broad strokes)—the undertone—the main colors—"Light"

Day 2: the horizon line—the clouds of the sky—the waters of the sea—"the firmament"

Moses in the burning bush (fig. 4)



Day 3: (two creative acts)

(a) the shapes of "the dry land"

(b) (with a finer brush now) the grasses and trees of the earth.

The canvas is covered. The setting is complete. Now the artist-poet can go back to where he began his mural and paint in the appropriate characters, actors (or moving parts) as they correspond to the different sections of the completed background.

Day 4: the sun, moon and stars are called into shape to be the actor-bearers of the "light" of Day 1.

Day 5: the birds and fish are called into being to fill the sky and sea of Day 2.

Day 6: (two creative acts)

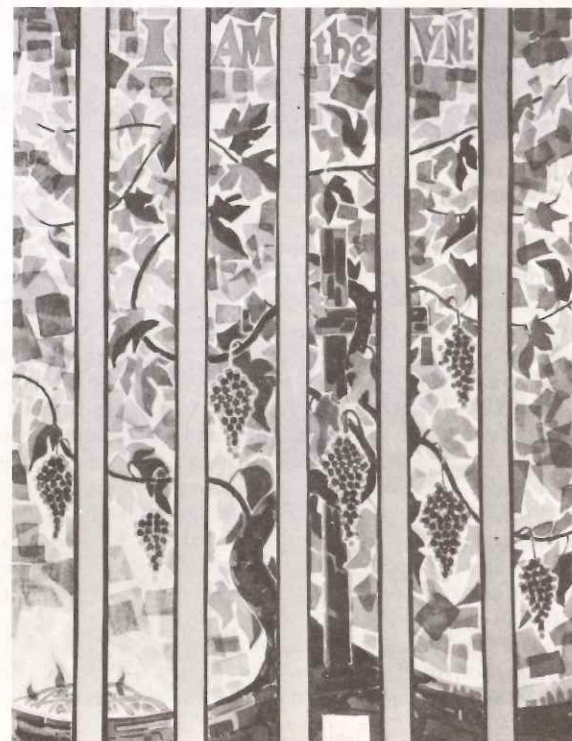
(a) the animals are fashioned to inhabit the earth to correspond with Day 3 (a).

(b) but before the garden of Day 3 (b) is given its characters, the Creator must have paused. The work was almost done and yet the most important detail was now to come. The artist takes a new brush. The refrain changes tempo. We are prepared for something momentous. "Then God said, let us make man." And at the central position he paints in the one who would bear his own image, "man" the central subject of his creation masterpiece — "And it was very good — beautiful" — indeed!

Now stand back and praise God! There is no need for arguments about how fruit trees of Day 3 can precede the sun of Day 4 when the aesthetic reasons for this order are totally sufficient. Why strain the scientific point that our atmosphere requires the balance of carbon dioxide and oxygen as supplied by both plants and animals and therefore could not have had the plants of Day 3 without the animals of Day 6! Our Artist-Poet had good reason for his order. The stage is always set before the actors appear.

I believe Genesis 1 was intended by the Holy Spirit to be read or sung by believers in adoring tribute to our all-wise and wonderful Creator for all the things that he has made. To force it into categories of scientific precision seems to me as foolish as trying to justify Beethoven's *Ninth Symphony* by the laws of

The Vine and the branches (fig. 5)



mathematics, or Rembrandt's *Night Watch* by a chemical analysis of the oil paint. The truthfulness or profitableness (Paul's word, II Tim. 3:16) of a work of art, poetry or painting, is not determined by its scientific accuracy, any more than scientific laws are established by the tenets of art. You cannot help but kill a butterfly when you dissect it. But you can rejoice over it as you watch it in flight, and praise God for its beauty as you observe it alight on a flower beside you!

The poetry of the Psalter has, of course, been widely recognized. We are also learning to appreciate the aesthetics of the Song of Solomon and the poetry of the prophets, like the marvelous songs of Isaiah and the magnificent art in Ezekiel's visions. Have we fully appreciated the drama of Job and the satire of Jonah? What about the book of Revelation? Maybe we would avoid some of the current far-fetched literalistic interpretations of the apocalypse if we stopped trying to historize every detail and instead learned to appreciate the colors and shapes as artistic images and aesthetic elements full of wonder, beauty, truth and hope. Let the visions, allegories and songs convey the truth as God's Spirit inspired his servants to reveal it. We miss the point if we get out our tape measure before John's picture of the New Jerusalem. We ought to stand back—and weep with joy that God has made us citizens of that new city!

Let's keep our eyes open to the aesthetic elements of Scripture and allow the light of their beauty to enrich our understanding of the meaning of God's Word.

Art as a Light of Witness in the Local Church

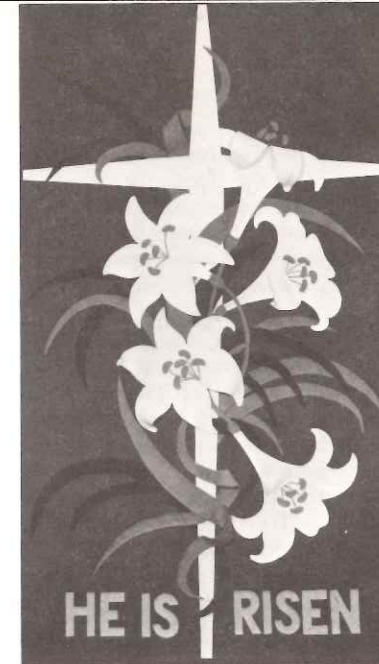
The most obvious artistic expression of a local congregation is the architecture of its building. Its shape, style, colors and condition say something about the congregation. Hopefully, it will be a fair representation of the church's values and convictions, although this is by no means always the case. When the building is designed by an architect who does not understand the theology and practice of a particular group, he may provide them with an attractive building, but it will not be authentically their own. If the architectural message does not harmonize with the verbalized message, the building can prove more detrimental than helpful.

Good architecture, like any good art, must be a genuine expression of the beliefs of those who own it. I ought, therefore, to shun artificialities, deceptions and illusions. Its design and materials ought to produce a coherence that supports the integrity of the relationships between God and man, and man and his fellow man, that the church gathers to dramatize and deepen. Its beauty should be a fitting analogy of the holy and thus help to inspire the kind of joyful celebration that true worship is.

One important detail of church architecture is the windows. They may be clear or colored depending upon what the congregation wishes to express. At the University Covenant Church of Davis, California, we decided to make our windows colored symbolic representations of great biblical events. On the left side of the nave our windows depicted the pivotal events of the Old Testament; on the right side, the major events of the New Testament. The colors of these windows also revealed a progression of light as they moved from dark green-blue at the rear of the nave through blue, purple, red and gold towards the front. Two larger murals flanked each side of the chancel, one depicting God's encounter with Moses in the burning bush (fig. 4) and the other, a symbol of the church in Jesus' analogy of the vine and the branches (fig. 5).

Randy Klassen has served as pastor of the Hillcrest Covenant Church in Prairie Village, Kansas, since 1970. As an artist, he has exhibited in major jury and non-jury shows in Canada, California and Kansas. As an author, his book Meditations for Lovers, has just been released by Covenant Press.

Klassen earned the B.A. from the University of Manitoba, attended Fuller from 1954-56 and received the M.Div. from North Park Seminary in 1959.



Banner (fig. 6)

I will make no claims for their beauty or artistic excellence, but relate one incident that confirmed for me their appropriateness. It happened after the first funeral held in that new sanctuary. A lady whom I had not previously known was expressing her feelings to me regarding the loss of her brother. Then she said, "I was so depressed, until I walked into your sanctuary. The brightness and beauty of it filled me with hope." Before one word had been spoken, the art in the sanctuary had communicated a segment of God's light—an authentic witness as it moved that grieving person to hope. Believers in a risen Christ have every reason for joyful hope!

Banners and bulletins, posters and paintings, wall hangings and sculpture can all find their place in adding richness to a congregation's experience of worship and witness. Therefore, we ought to be more thoughtful about providing opportunities for service to those who are gifted artistically. Usually those who can preach, teach, sing or usher find their role in the congregational life rather quickly. But what of the artist?

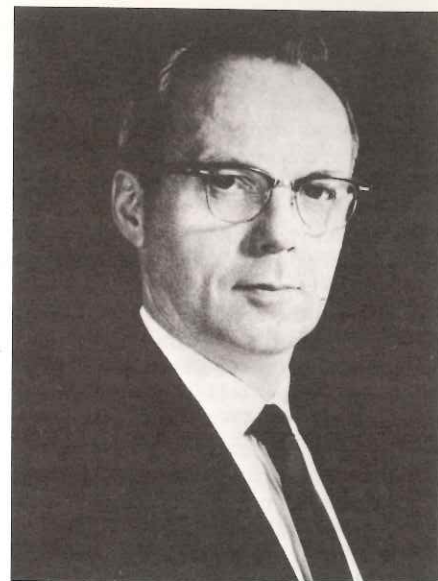
At Hillcrest we have endeavored to encourage those with artistic inclinations through a group called the Art Guild which meets weekly for painting and fellowship. This group is responsible for the special decor of the church at Thanksgiving, Christmas and Easter. They also sponsor a Fine Arts Festival annually. One of its members (Cheryl Burdette) has produced some exceptional wall hangings of seasonal relevance which hang in our narthex (fig. 6). Some have provided sermon illustrations. Members will be involved in special projects in the new church building including the design and construction of the windows.

I find it intriguing that one of the first references to the Holy Spirit in the Bible has to do with an artistic assignment. It seems that Bezalel was appointed the head of Israel's Art Department and God said concerning him: "I have filled him with the Spirit of God, with ability and intelligence, with knowledge and all craftsmanship, to devise artistic designs . . ." (Ex. 31:2-4).

The Christian who is also an artist will seek the Spirit's fullness. He rejoices in the awareness of the free creative possibilities which are his as a person fashioned in the image of his Creator. He understands these as belonging to his dignity as a child of God. The wise and prayerful exercise of his artistic gift is a part of his faithful stewardship. The artist who walks in the light will serve his God well, as by his artistic expression he enables others to see facets of light which would otherwise remain hidden to them. Let us then encourage the artists of our congregations to "let their light shine!"

by Culver Heaton

The Art of Designing a Sanctuary



History has shown that, in building to his deity, each man in his time has been limited only by the building material available and his own technical knowledge, and not by his creativity and aspirations. Each building committee in its time has realized that they were building God's house.

If a Gothic architect were alive today, he would think his accomplishments small. Imagine: if he had had a crane, he could have done in hours what took him years. The creative possibilities with steel, welding, reinforced concrete, prefabrication, tilt-up and economy of mass production would intrigue him. When it is time for you and your church to build, I am not suggesting you should undertake a cathedral, but neither should you settle for a box because of lack of imagination.

Here is where the art of challenge is important. Beauty is achieved with *taste*, not purchased with money. A goal tastefully conceived that challenges but does not exceed the financial ability of the congregation is rewarded with the joy of attainment, whether it is a new church building, a new hall or remodeling of existing facilities.

A church is a place set apart — it is, figuratively speaking, God's house. It is here that we reflect, study and learn about him. It is said that a good Christian can worship in a barn or in the out-of-doors. This is true, but I fear that many of us are apt to be distracted by our surroundings. We live in a work-a-day world and are surrounded by mundane commercial preoccupations. It is good, therefore, to have a retreat that produces an environment that is conducive to meditation, study and prayer. The question, therefore, persists: "How can such

an atmosphere best be established?" It is very important that we approach this subject without a preconceived idea. If the early Christians had been hampered with preconceived ideas, we would still be digging catacombs for the exclusive use of Christian worship. Fortunately, the early Christians were more practical and they found that the abundance of unused pagan temples could be converted to suit Christian worship. When they ran out of temples they did not hesitate to use their new-found skills to develop Romanesque architecture. Throughout Christian history, each creative man in his time rejoiced to use his skills to create the finest house of worship possible within the limits of his capabilities.

With all this glorious heritage behind us, it would be a shame to hear a building committee instruct their architect to design a New England colonial church on a beautiful site over-looking the Mojave Desert. When an architect designs a bank, the directors insist that it look substantial, like a place where you could entrust your funds. They don't want it to look frail, insecure or exhibit any trait that would appear to be poor business practice, since people would not want to invest their money in such an establishment. In like manner, a church must have substance, since, in truth, a worshiper is investing the spiritual future of his family, and he wants to make such a step with confidence. The sanctuary should also have structural substance. It should not resemble the houses in which we live and the schools in which we study. We do not go there to attend a PTA meeting. It is a refueling station where we hope to receive an added supply of strength, courage and renewed determination to live a Christian life in a society fraught with diversions, often hostile to Christian ethics.

As we approach the building from the exterior it should have a silhouette that sets it apart from its surroundings and should be recognized immediately as God's house and not the local branch library. Simplicity is beauty. Scale gives stature. Well-chosen materials give substance. Architecture is a "hard"

art and it can best be softened by taking advantage of nature and adding carefully chosen landscaping. A novice is always tempted by cliches. Good architecture outlives cliches and is recognized in any period as good architecture. Good mass and proportion are learned by experience and cannot be achieved by using rules of thumb or copying from a book.

The design of a building, however, should not start at the exterior, particularly with the preconceived notion of what it is to look like. The exterior of a building should express the use of the building. It should grow from the inside out. The spirit of an innocent child or a beautiful person radiates in their expression. In a like manner a sanctuary should radiate by its exterior the dignity and purpose of its use.

We should first ask ourselves how do we worship here? Around the Lord's Table? In front of an altar? With music? Or are we Quakers, where meditation and prayer are of prime importance? Obviously, each congregation is different, whether we be a "high church" seeking celebration through pomp and pageantry or just a place of refuge where a person can commune with his God. The design, therefore, unfolds as a seed sprouts and grows, concerning itself with each element of need such as seating arrangements, acoustics and music, until an outer shell is evolved, the materials are chosen and the silhouette established. This is known as functional planning. In

The sanctuary should have an uplifting effect. We seem to be squashed visually and emotionally all week long. It would help, if as we worship, our spirits could soar visually as well as mentally.

short, form has followed FUNCTION. I wish I could report that all building committees have this objective. The truth is, however, that sometimes committees select a form they consider interesting and then seek to squeeze the worshipers into the form, regardless of their denomination, their type of worship or of the environment that surrounds the site.

A pastor once told me that he could preach better if he felt that he could reach out and touch the worshipers. This statement was figurative, of course, but while he did not realize it at the time, he was, in fact, designing his church. The result was a "church in the round," seating 300 in which the most remote pew was in the ninth row. When you realize that most churches have a depth of 29 pews and no one sits in the front nine, the pastor had solved one of his major problems. His denomination celebrated communion every Sunday, therefore, the Lord's Table was designed in the center with the choir completing the circle about the Table.

The acoustical qualities of a sanctuary present a major problem, since the uses are apt to include a wide spectrum. Starting at one end is the bereaved person who wishes retreat for prayer and meditation. Have you ever been in the forest after the first snowfall? It is so quiet that God seems to be within your reach. Such an environment can be achieved in a building that has maximum absorption of sound. The next step up the sound scale is the audience who wishes to hear the sermon. Here, articulation is important. The pastor has worked all week on his sermon; he wants you to hear and understand it. In this case less absorption is required, so that there can be reinforcement of sound from surrounding surfaces, but not enough to distort the pastor's good enunciation with unwanted echoes. Next is the choir. They too have practiced all week and have prepared an anthem of great beauty. They need more sound reinforcement — more hard surfaces. For the sake of illustration, do you ever sing in a tile shower? Do you vocalize? Have you tried to sing opera? In short, if you sound as good outside as you do in the shower, you would be great. The tile walls serve as a reverberation chamber. This is the

reinforcement the choir seeks so that 30 voices sound like 90.

At the top of the sound scale is the pipe organ. This tremendous instrument can be skillfully used to create a spirit of worship. Unfortunately, it is seldom appreciated by the worshipers, a fact that distresses most organists and sometimes creates a situation of animosity between the organ committee and the worship committee. An organ is capable of the deepest reverberant tones and exotic tones of high pitch that even extend beyond the range of the human ear. There is little problem with the low tones, but as the organ goes into the higher range, the more absorption that is in the room, the less effective the organ. In short, an organist would be in his glory if the entire nave had the reverberation time of a tile shower. If the church were to be only used for organ recitals, hard walls would indeed make a wonderful organ space.

One Saturday morning, Mrs. Heaton and I visited an exciting church in Frankfurt, Germany. The organist was practicing Bach. I soon saw that tears were streaming down Mrs. Heaton's face and I asked her what was the matter. She said, "It is so beautiful!" Certainly, the organist had accomplished a religious experience.

A problem is now apparent, as we proceed in our adventure of designing a building into a sanctuary. Our church is not to be used exclusively for organ recitals. The acoustic quality of the Frankfurt church suited the need of the Roman Catholic ritual of the Mass, which, at that time, was sung in Latin with no great importance placed on articulation or audibility. That space, however, could certainly not have been used for meditation and prayer since, as a person walked down the aisle, he sounded as though he were tramping in an armory building. Also, the never-ending echo would confuse the words of a sermon until they were an inaudible jumble. This is a difficult and perplexing situation, indeed.

We have gone step by step, designing to the particular needs of each group, and we now realize that there is no space that we can design to ultimately meet all needs. Normally we would agree that the purpose of the space is for teaching and preaching; therefore, articulation is indeed primary. Without loss to the spoken voice, the design can be widened to include the choir and a reasonable response from the organ. Those who are interested in organ recitals only will no doubt be disappointed, but most churches are seldom in a position to design exclusively for organ recital purposes.

The other extreme of need for meditation and prayer can best be accomplished by a small chapel. If it can be located convenient to the pastor's office, he can use it effectively by taking family units into this secluded chapel following periods of consultation.

Another problem in designing a building as a sanctuary is the question of scale. The sanctuary should have an uplifting effect. We seem to be squashed visually and emotionally all week long. It would help, if as we worship, our spirits could soar visually as well as mentally. There is a danger here, however, of losing the human element in such a scale. The verticle lines of a sanctuary allow your mind to rise, but if that is all that is involved, you are apt to find yourself in the bottom of a chasm. This gives one a haunting feeling of loneliness. It is amazing what a horizontal line around the sides of the nave can add. The lower ceiling of a side aisle adds a friendly warmth to the general feeling of awe that the vertical sweep of the nave conjures.

The choice of material in a sanctuary is important. It should be reviewed from several points of view. Obviously, cost is a factor, but we are designing God's house and we certainly should not have as the sole objective to see how cheaply we can build. After all, we live in plaster houses, we work in plaster buildings and we go to school in plaster schools. It would be nice to worship in something a little better. As we have just been discussing, the sanctuary materials must be considered also

(Continued on page 20)



Jepson Joins Staff

Alvin S. Jepson, a graduate of Fuller in the class of 1958, has been appointed Director of Continuing Education and Alumni Affairs, according to C. Davis Weyerhaeuser, chairman of the Board.

Al has served as Director of Development at Columbia Theological Seminary in Decatur, Georgia, since 1969. An ordained Presbyterian minister, he completed his undergraduate work at Seattle Pacific College.

At Fuller, Al will direct all continuing education activities, including a new Doctor of Ministry program offering in-career training for ministers, beginning January, 1975. He will also coordinate alumni affairs for the nearly 2,000 graduates of the Schools of Theology, World Mission and Psychology.

Al and his wife, Mary, have two sons, Paul and John.

Dear Alumni:

Hope you all had a great summer with some honest-to-goodness relaxation.

The Fuller campus is coming alive again and exciting are things happening. Fellow alumnus Al Jepson is now here to fill the newly created position of Director of Continuing Education and Alumni Affairs. Already he has been of tremendous help to the Cabinet and therefore to all of us.

Larry Burr who so ably served as Alumni Director for over two years is now devoting the bulk of his time to Church Relations. Those of us in pastoral positions will continue to work with him.

Your new Alumni Cabinet has already met and is planning their involvement for the coming year:

- 1) Alumni will participate in four chapel services during the academic year to help bridge the gap between the classroom and the world of our ministries.
- 2) An alumni-senior field day is scheduled for next spring.

The TN&N Editorial Board has confirmed plans for forthcoming issues on: "The Family in the Christian Community," "Women," "Music."

I am excited, too, about the plans for continuing education seminars for alumni. The attached brochure gives details of the courses offered in the initial sessions in January and February.

We of the Alumni Cabinet want to serve all of you, so pass on to us your gripes and suggestions. Write to me or to any member of the Cabinet in care of the Seminary. We look forward to your participation and support this year.

Sincerely,
Dick Avery, President
Alumni Association

The following serve on your Alumni Cabinet:

Dick Avery, B.D. '67, Assistant Pastor, First Presbyterian Church, Monrovia, CA.

Frank Farrell, B.D. '51, Editor, *World Vision Magazine*, Monrovia, CA.

Darrell Johnson, M.Div. '74, Assistant Pastor, Community Presbyterian Church, Ventura, CA.

Gary Lucht, M.Div. '71, Assistant Pastor, Sierra Madre (CA) Congregational Church.

Bob Pietsch, M.Div. '71, Assistant Pastor, Trinity United Presbyterian Church, Santa Ana, CA.

Glenn Schwartz, M.A. Missions '72, Administrative Assistant to Dean, School of World Mission, Pasadena, CA.

Jerry Tankersley, B.D. '62, Pastor, Community Presbyterian Church, Laguna Beach, CA.

Don Taylor, B.D. '53, Regional Director, Southern California Young Life.

George Van Alstine, B.D. '61, Pastor, Altadena (CA) Baptist Church.

Jon Wilson, B.D. '71, Associate Pastor, La Canada (CA) Presbyterian Church.

Ken Working, Jr. M.Div. '72, Associate Pastor, Bel Air Presbyterian Church, Los Angeles, CA.

Murray Marshall, B.D. '54, Pastor, First Presbyterian Church, Seattle, WA.

Michael Halleen, B.D. '65, Pastor, Evangelical Covenant Church, Detroit, MI.

Robert Ives, B.D. '62, Pastor, Grantham (PA) Brethren in Christ Church.

Tom Elkin, Ph.D. '72, Clinical Psychologist, Clinical Psychology Associates, Jackson, MS.

Edie Munger, Ph.D. '74, Clinical Psychologist, Associated Psychological Services, Pasadena, CA, was appointed to fill the unexpired term of Gail Moe Neal.



CCS Workshops Planned

The Church Consultation Service of the Graduate School of Psychology will hold two workshops in December, according to H. Newton Malony, director.

The one-day workshop on December 2 is entitled, "The New Christian Woman." The session on December 3 explores "Options for Ministers' Wives."

The workshops are sponsored jointly by the Department of Ministry and the Office of Continuing Education.

Fuller Chef Succumbs

Mr. Ernest Buegler passed away on July 29, 1974. Buegler, a former Army cook, came to the Seminary when it began in 1947. He served as chef until his retirement in 1972.

Buegler is survived by his wife, Blanche, and sons Steve and Bruce.

Memorial services were held at the Seminary August 2.



Dr. Ralph D. Winter
Professor, School of World Mission

kind of local evangelism people usually talk about in evangelism conferences. I was supposed to explain the dimensions of the need for special cross-cultural evangelism. I did my best, but day after day the emphasis was upon strategy within nations along lines of local evangelism. Briefly, I showed that about 87% of the non-Christians in the world today (numbering 2.7 billion people) are sufficiently different in linguistic, social or economic culture so that ordinary personal or church-based evangelism is very unlikely to reach them. This calls for massive new efforts at cross-cultural evangelism, with all its requirements in special training and structures. But, as I say, this effort of mine was either too new, too technical or too unbelievable for reports of the congress to take note!

OCTOBER 1974

Doctor of Ministry Degree Program



Fuller Theological Seminary
135 North Oakland Avenue
Pasadena, California 91101

Continuing Education Model

Goddard says to Dr. Tippett.

student Tom Gilbert at research booth.

It became apparent in Lausanne that the real action in the Church is not in Western society. It also was apparent that the dynamic of the Church in South America and the Third World is in the parish church, while in the USA it is in the para church organizations. It may be observed that the most biblical way we can evangelize the world is through the local church. We give lip service to this principle, but do not practice it in the West.

As the Congress progressed, the need emerged for a theology of social world response. It was immediately apparent that the evangelicals were not united. The evangelicals that are making a significant impact in the world today have the goal of evangelizing every area of life including social repentance. Evangelism in the West is much more narrowly contrived and includes almost no social requirements. We need to review our Reformational theology and reconstruct our world and life view.

The Kingdom must come on earth as well as in heaven. For me, too much of the emphasis was on what we can do to help God bring about the conditions which will hasten the return of Christ. When He was ready, He sent His Son the first time. And He will do it again. We must learn to be faithful apart from such superficial motivation. His sovereignty must be respected.

Dr. Arthur De Kruyter
Pastor, Christ Church, Oakbrook, Illinois
Member, Fuller Board of Trustees

Curriculum Design

The program is offered in three two-week segments during January and February. Ministers can enroll for two, four or six weeks per year, completing requirements for the degree in two to five years.

An advanced reading list will be sent to all applicants. All reading assignments must be completed prior to the commencing of classes.

Candidates who apply for the D. Min. degree must complete five seminars or their equivalent (two courses equal one seminar) and a written project. The applicant can, with the approval of the Admissions Committee, opt for the seminars and courses which best complement personal needs and experiences.

No grade below B will count toward satisfying graduation requirements.

The written project, or dissertation, engages the minister in independent research and thought which will, with classwork, build an adequate bridge between theological and practical understanding and a specific plan for the local church.

Seminars and courses also are available for those not pursuing the doctoral program, but desiring continuing education only. It is possible for ministers, with special permission, to utilize the continuing education offerings towards the M. A. or M. Div. program.

January 13-24, 1975

Principles and Procedures of Church Growth

This seminar applies principles of church growth as understood by the School of World Mission to the American church scene. It will present the theological, philosophical and sociological factors active in church growth, so that the minister can make a diagnostic study of his or her own church. *Led by C. Peter Wagner, associate professor of church growth, Win C. Arn, director, Institute for American Church Growth, and the faculty of the School of World Mission.*

Preaching from the Parables. An exegetical and historical analysis of various parables and methods of interpretation. *Taught by George E. Ladd, professor of New Testament.*

Church Growth Research. A practical course to help the minister make a diagnostic study of his or her own church, exploring the factors which cause the church to grow. *Taught by C. Peter Wagner and Win C. Arn, founder, Institute for American Church Growth.*

January 27-February 7, 1975

New Approaches in Pastoral Care and Counseling

This seminar will help the minister to discern the dynamic processes in life situations, to deal creatively and constructively with conflict and change, to preach, teach and counsel prior to and during crisis experiences. *Led by H. Newton Malony, director, Church Consultation Service, and the faculty of the Graduate School of Psychology.*

Marriage Counseling Skills. A practical course concerning methods and theories of marriage counseling and opportunity to improve skills. *Taught by Donald F. Tweedie, professor of psychology.*

Ethical Concerns in the Twentieth Century. Analyzing ethical questions posed by the social structures of today's life in the light of the biblical message. *Taught by Lewis B. Smedes, professor of theology and ethics.*

February 10-21, 1975

Church Renewal and Training of the Laity for Ministry

This seminar presents the biblical precedent and spiritual principles of church renewal, a study of the church as Christ's body and a plan to help members of the Body identify their gifts and be motivated and equipped to use them. *Led by Robert B. Munger, professor of evangelism, and the faculty of the School of Theology.*

Preaching Skills. Designed to improve preaching skills through the study of pre-taped sermons and use of audio-visual media in the classroom. *Team taught by Robert B. Schaper, professor of ministry, and J. Daniel Baumann, adjunct professor.*

Old Testament Theological Themes. A study of Old Testament themes, their preaching value and their relationship to the New Testament message. *Taught by David Allan Hubbard, president and professor of Old Testament.*

*Seminars are guaranteed. Courses which have an advance registration of ten are also guaranteed.

Proposed Offerings for 1976

Organizational Management and Church Planning
Theology and Styles of Worship
Contemporary Problems for the Church in Society

Stewardship Programs
Internship Programs
Listening Skills
Preaching from the Prophets
The Charismatic Movement

Ken Working, Jr. M.Div. '72, Associate Pastor, Bel Air Presbyterian Church, Los Angeles, CA.
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Dr. Ralph D. Winter
Professor, School of World Mission

OCTOBER 1974

The Doctor of Ministry degree program is designed to:

- 1) enable the minister to understand principles of growth, health and renewal within the congregation;
- 2) enable the minister to improve personal skills and to better understand the influence of his or her leadership role in the church.

The curriculum is uniquely based on research of the Schools of Theology, World Mission and Psychology. The development and growth of the local church are its chief concerns.

The Doctor of Ministry degree was authorized by the American Association of Theological Schools in 1970 as a professional doctorate. Its aim is greater excellence in performing the work of the ministry.

Goddard says to Dr. Tippett.

student Tom Gilbert at research booth.

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Dr. Arthur De Kruyter
Pastor, Christ Church, Oakbrook, Illinois
Member, Fuller Board of Trustees

Request for Application Form

To: Director of Continuing Education
Fuller Theological Seminary
135 North Oakland Avenue
Pasadena, California 91101 (213) 449-1745

Please send application papers for the Doctor of Ministry program, incorporating study in the Schools of Theology, World Mission and Psychology. I am interested in attending

- January 13-24, 1975
 January 27-February 7, 1975
 February 10-21, 1975
- I will need lodging while enrolled in the program. Please send me information.
- I cannot attend in 1975, but I am definitely interested. Please keep me informed of program plans.

Name _____
Address _____
City _____
State _____ Zip _____
My church _____
My position in church _____
Number of years I have served in ministry _____
Degree(s) earned _____
Name of institution _____

Admission Requirements

The applicant must have graduated from an AATS accredited school with a M. Div. or its equivalent. Normally a grade point average of at least 3.0 (4.0 equals A) is required. Applicants from non-accredited institutions will be considered individually on their own merit.

The applicant must show growth and competence in church leadership and ministry skills.

The committee on admissions evaluates candidates on the basis of transcript evidence, letters of reference and recommendations and a statement by the candidate describing the ministries in which he/she has participated.

It is expected that the applicant will have spent at least three years in ministry between the awarding of the M. Div. degree and the granting of the D. Min. degree.

Costs for 1975

Total tuition cost for the entire D. Min. program, payable upon matriculation, is \$1,800. If preferred, each seminar (\$300), course (\$150) and the final written project (\$300) may be paid on an individual basis as the studies progress.

The cost for the non-credit student is \$150 per two-week session.

Those in the D. Min. program can audit without charge any class offered on campus during the sessions enrolled.

Food service is available at the Seminary for nominal costs. When requested, the Seminary will assist with housing arrangements.

What Happened at Lausanne?

The International Congress on World Evangelization is now past. Fuller played a key role in gathering data for the Congress. Faculty led sessions: Tippet, Winter and McGavran presented papers at plenary sessions; Wagner led a four-day workshop on church growth; President Hubbard was appointed to lead the ad hoc committee from America to plan follow-up strategy.

Unavoidable questions are now being asked. What was accomplished? What did the Congress achieve? A student, an alumnus, a faculty member and a trustee were asked to give their impressions.

It was significantly noted and substantiated that four out of five of the unreached cannot be evangelized by "near neighbor evangelism." This fact constituted for the Congress an overwhelming call for more, not less, cross-cultural evangelism. Far from being over, the missionary age is still over-whelmingly upon us. But with this difference, the mission is no longer simply from first to third world countries, but also vice versa. It was the third world spokesmen at Lausanne who challenged world-wide evangelicalism to face more deeply the social and political implications of the Gospel. "Oppression and injustice, as they become visible in the structures of community life and nations, are the results of disobedience to God and idolatry," said Sam Escobar of Brazil.

*Keith Jesson, B.D. '70
Executive Director
African Enterprise*

Reading the many reports you see everywhere on what happened at Lausanne, I am convinced that I failed my own assignment there. I was asked to use one of the plenary sessions to describe the extent to which non-Christians are beyond the reach of the kind of local evangelism people usually talk about in evangelism conferences. I was supposed to explain the dimensions of the need for special cross-cultural evangelism. I did my best, but day after day the emphasis was upon strategy within nations along lines of local evangelism. Briefly, I showed that about 87% of the non-Christians in the world today (numbering 2.7 billion people) are sufficiently different in linguistic, social or economic culture so that ordinary personal or church-based evangelism is very unlikely to reach them. This calls for massive new efforts at cross-cultural evangelism, with all its requirements in special training and structures. But, as I say, this effort of mine was either too new, too technical or too unbelievable for reports of the congress to take note!

*Dr. Ralph D. Winter
Professor, School of World Mission*

"Some of the men and women here tonight will return to countries whose governments and people are unsympathetic to the gospel of Jesus Christ. Some of them will be imprisoned for what they believe and teach. Some will die for what they believe and teach!" I was startled by those words and slipped off alone to consider my commitment to Christ and His gospel.

From the high indoor balcony of the modern Palais de Beaulieu in Lausanne I would occasionally distinguish individuals in the moving, humming mass of people below. Most were dressed in familiar western clothing but some wore the dress of their homelands. The impact of the colors and styles struck my eyes much as those words had touched my spirit. I wondered to myself how many from America or Europe would ever die for their faith, or even suffer any deprivation.

A light rain was falling. I was glad to be alive. My thoughts turned to Paul's words in II Cor. 6:1-13 in which he describes his suffering for the faith. To be an American Christian is not usually very difficult. It may not always be so. Paul wrote that "now is the time of God's favor, now is the day of salvation." Perhaps in still-affluent America the call to commitment is muffled by material plenty, but the power of the gospel of Jesus Christ to bring salvation and life is undiminished. I sensed that power anew at Lausanne.

*Nick Warner, D.Min. '75
President, Associated Students*



"Imagine, meeting you in Lausanne," Dr. Goddard says to Dr. Tippet.



Bill Read, D.Miss. '73, chats with Fuller student Tom Gilbert at research booth.

It became apparent in Lausanne that the real action in the Church is not in Western society. It was apparent that the dynamic of the Church in South America and the Third World is in the parish church, while in the USA it is in the para church organizations. It may be observed that the most biblical way we can evangelize the world is through the local church. We give lip service to this principle, but do not practice it in the West.

As the Congress progressed, the need emerged for a theology of social world response. It was immediately apparent that the evangelicals were not united. The evangelicals that are making a significant impact in the world today have the goal of evangelizing every area of life including social repentance. Evangelism in the West is much more narrowly contrived and includes almost no social requirements. We need to review our Reformational theology and reconstruct our world and life view.

The Kingdom must come on earth as well as in heaven. For me, too much of the emphasis was on what we can do to help God bring about the conditions which will hasten the return of Christ. When He was ready, He sent His Son the first time. And He will do it again. We must learn to be faithful apart from such superficial motivation. His sovereignty must be respected.

*Dr. Arthur De Kruyter
Pastor, Christ Church, Oakbrook, Illinois
Member, Fuller Board of Trustees*

Ken Working, Jr., M.Div. '72, Associate Pastor, Bel Air Presbyterian Church, Los Angeles, CA.
Murray Marshall, B.D. '54, Pastor, First Presbyterian Church, Seattle, WA.
Michael Halleen, B.D. '65, Pastor, Evangelical Covenant Church, Detroit, MI.
Robert Ives, B.D. '62, Pastor, Grantham (PA) Brethren in Christ Church.
Tom Elkin, Ph.D. '72, Clinical Psychologist, Clinical Psychology Associates, Jackson, MS.
Eddie Munger, Ph.D. '74, Clinical Psychologist, Associated Psychological Services, Pasadena, CA, was appointed to fill the unexpired term of Gail Moe Neal.



Class Notes

1950

The daughter of **William W. Mull** was released by guerrillas in Ethiopia after being held for four weeks. Deborah Dortzbach and her husband serve as missionaries with American Evangelical Mission, operated by the Orthodox Presbyterian Church.

1952

Arn Lueders (X52) is involved in a pioneer venture called "ELWA's Unreel Sound." It is a program of training pastors in Liberia via programmed instruction on cassettes.

Holly (Clark) MacGregor (STB 52), the first woman graduate of Fuller, directs Trinity School, an elementary and junior high school in South Yarmouth, Massachusetts. Her husband Donald passed away March 16, 1974.

Marvin and **Marilyn Mayers** have returned to Wycliffe Bible Translators after several years of teaching at Wheaton College. They will serve as linguistic and anthropological staff members at the International Linguistic Center of Wycliffe in Dallas, Texas.

1953

Chaplain **Albert R. Treibel** has been transferred to the Naval Station at San Francisco. **Austin Warriner** has returned to Japan where he serves with the American Advent Mission Society.

1954

Eugene H. Glassman (X54) is on loan from the United Presbyterian Church to the United Bible Societies as a translation advisor in the Middle East area.

1956

James H. Morrison was installed as pastor of the Beverly Hills (California) Presbyterian Church on June 9, 1974. Jim, a member of the TN&N Editorial Board, has a perfect attendance record since the Board's inception in 1968.

1957

M.F. Coldren (MRE 57) counsels in a secondary school and serves on the Victoria Family Court Committee in Victoria, B.C.

1958

John Notehelfer has become pastor of the First Covenant Church in Oakland, California.

George W. Wood serves as missionary with the C&MA Foreign Department in Vietiane, Laos.

1960

Bruce Weber (X60) is deceased, according to notification from the Post Office.

1962

Ezra Coppin has resigned from the ministry and has been commissioned as a missionary by the Southern Baptist Church.

Jack L. Robinson completed a two year training program in Pastoral Counseling at the Post-graduate Center for Mental Health in New York.

'74 Graduates of Fuller Theological Seminary

School of Theology

Ismael Amaya, Assistant professor
Arthur Andrews, Further study

Eric Behrens, Further study
David Bennett, Staff position
Stephen Bly, Pastor
Warren Boer, Counselor
Henry Boshard, Minister

Edward Breeden, Assistant pastor
Bill Bump, Minister to Youth
Phaedon Cambouropoulos, Pastor

Les Christie, Youth minister
Teacher
Earl Cotton, Pastor
James Cummings, Principal

Jeffrey Dorsey, Further study
Charles Eichman, Intern pastor-college
and single adults
Judith Eslick
Eric Evenhuis, Minister of education
Woody Garvin, Further study
John Geddis, Communications consultant
Darryl Gillespie, Staff
Scott Hardman, Area director
Richard Hom, Christian Education

T. David Jansen, Co-director
Darrell Johnson, Assistant pastor

Walter Jones, Associate minister
Karl E. Kniseley II, Pastor
Yot Lee, Youth minister
Suzanna Logan, Nursing
Murphy Lum, Assistant pastor
Chuck McAllister, Assistant pastor
Donald McCullough, Pastor

Donald McNair, Youth minister
Dennis Macaleer, Further study
Rundell Maree, Translator
Allen Miller, Staff
Robin Moore, Medical student

Robert Morosco, Teacher
Jim Murphy, Interim pastor
Daniel Myers, Assistant minister
Byron Nelson, Assistant pastor
David Olsen, Pastor
Gregory Owyang, Youth Pastor
John Park, Pastor
John Passavant, Assistant pastor

Jim Price, Minister
Hugh Roberts, Area director
Raymond Shelton, Pastor
Joe Simms, Jr., Further study
Stephen Stewart, Preaching minister
Douglas Stevens, Assistant pastor
Lyle Story, Coordinator Spiritual Life
R. Calvin Swanson, Pastor
John Thill, Pastor
Dave Toycen, Audio visual programmer
Reid Trulson, Minister of Christian
education
Tim Udd, Associate editor

Point Loma College, San Diego, CA
Church Divinity School of the Pacific,
Berkeley, CA

University of California Law School, Berkeley
Mariners Church, Newport Beach, CA
First Presbyterian Church, Woodlake, CA
Christian Reformed Church, Claremont, CA
Mokuaikaua Congregational Church,
Kailua-Kona, HI

First Presbyterian Church, St. Cloud, MN
First Free Methodist Church, Seattle, WA
Third Greek Evangelical Church,
Athens, Greece

Eastside Christian Church, Fullerton, CA
Pacific Christian College, Fullerton, CA
Liberty Baptist Church, Los Angeles, CA
Conservative Baptist Theological Seminary,
Taiwan

School of Theology at Claremont, CA
First Presbyterian Church,
Colorado Springs, CO
Wycliffe Bible Translators
Reformed Church of America, Spring Lake, MI
San Anselmo CA Theological Seminary
Pasadena, CA

Young Life, Riverside, CA
Young Life, Olympia, WA
Chinese Community Church,
San Diego, CA

California Family Study Center, Burbank, CA
Community Presbyterian Church,
Ventura, CA
First Reformed Church of Lansing, IL
Immanuel Lutheran Church, San Jose, CA
Gardena(CA) Torrance Southern Baptist Church
County Hospital, Los Angeles, CA
First Chinese Baptist Church, Los Angeles, CA
LaVerne (CA) Heights Presbyterian Church
Ranier Beach United Presbyterian Church,
Seattle, WA

Knox Presbyterian Church, Spokane, WA
Princeton Theological Seminary, NJ
Wycliffe Translators
Young Life, La Habra, CA
Milton Hershey College of Medicine, Penn-
sylvania State University, Hershey, PA

Biola College, La Mirada, CA
Wicomico Presbyterian Church, Salisbury, MD
First Presbyterian Church, Walla Walla, WA
Pasadena (CA) Presbyterian Church
Trinity Bible Church (C & MA) Los Alamos, NM
First Chinese Baptist Church, Los Angeles, CA
Long Beach (CA) Korean Baptist Church
Memorial Park United Presbyterian Church,
Allison Park, PA

Bishop Christian Church, Bishop, CA
Young Life, Glendale, CA
Wesleyan Church, High Point, NC
California State University at Los Angeles
St. Paul United Methodist Church, Tarzana, CA
Peninsula Covenant Church, Redwood City, CA
Melodyland Christian Center, Anaheim, CA
Calvary Baptist, Alhambra, CA
Evangelical Free Church of La Crescenta, CA
World Vision, International, Monrovia, CA
Friendship Baptist Church, Pasadena, CA

David C. Cook Publishers, Elgin, IL

Ernest Vermont, Pastor
William Welch, Minister to students

J. Melville White, Pastor
Patricia Wick, Intern—Family life
education

Lars Wilhelmsson, Senior Pastor
Gerald Wilson, Further study
Donald Wood, Pastor
Martin Zuidervaart, Teacher of English

The following graduates have enrolled at Fuller for advanced study: Michael Blaine, Harold Hunter and David Watson.

Other graduates include Dan Armstrong, Russ Benson, Sue Crane, Dave Fahner, Bob Foster, Neil Ireland, Victor Jones, William McCormick, John Rozeboom, Ray Seldomridge, Rosemary Swank, Martin Shoemaker and David Wenger.

School of Psychology

Terry Argast (M.A.)
Bruce Crapuchettes, Partner
John Davis, Therapy
Dave Flakoll, Psychologist
Frank Freed, Private psychological practice
Robert Haynes, Staff psychologist
LaMont Robert Lee (M.A.), Teacher
Kenneth Loudon, Acting director
Edith Munger, Clinical psychologist
Terry Paulson, Psychologist

Edward Rettig, Partner

Paul Roberts (M.A.) Psychological assistant
Kim Sloat (M.A.) Educational research

School of World Mission

Imotemjen Aier, General secretary
Joseph Arthur, Student evangelism &
church planting
Robert Bolton, Missionary
Wilson Chan, Missionary
Joseph J. Chang, Teacher
Clyde Cook, Director of missionary
activities
James Gamaliel, Lecturer
Roger Hedlund, Assistant professor
Clifton Holland, Editor, *In-depth Evangelism*

James Hutchens, Education, evangelism
Siegfried Jaeger, Missionary
Samuel Kim, Regional director
Larry Lenning, Pastor, Seminary professor
Alvin Martin, Director

Rehmat Masih, Professor
Amirtharaj Nelson, Teacher
Edward Pentecost, Research coordinator

Abraham Philip, Teacher-preacher
M. Sakari Pinola, Missionary,
District chairman
Jerold Reed, Urban church planting
David Simpson, Teacher
Benjamin Shinde
Philip Steyne, Special representative
Frederick Stock, Missionary

A. Leonard Tuggy, Overseas Secretary
for Asia
Ceferino Villegas, Missionary
Herbert Works, Jr., Professor of missions
Joseph Young, Pastor

The following graduates have enrolled at Fuller for advanced study: Albert Aslop, Rieweh Cunville, Hiroyasu Iwabuchi, James Tai, Philip Tsuchiya and Bill Yang.

First Presbyterian Church, Skagway, Alaska
Carmel Presbyterian Church,
Carmel-by-the-Sea, CA
Evangelical Covenant Church, Pasadena, CA
Lake Avenue Congregational Church,
Pasadena, CA

Chapel of the Valley, Manhattan Beach, CA
Yale Divinity School, New Haven, CT
Faith Wesleyan Church, Greensboro, NC
Baymonte Christian High School, Scotts Valley, CA

Community Mental Health, Orange County, CA
Angeles Psychological Mental Clinic, Pasadena, CA
Associated Psychological Services, Pasadena, CA
Del Jones and Associates, Walnut Creek, CA
Psychological Services, Anaheim, CA
State Hospital, San Luis Obispo, CA
Biola College, La Mirada, CA
Naramore Christian Foundation, Rosemead, CA
Associated Psychological Services, Pasadena, CA
San Fernando Child Guidance Clinic,
San Fernando, CA
Association for Behavior Change,
Van Nuys, CA
Associated Psychological Services, Pasadena, CA
Honolulu, HI

Council of Baptist Churches, Assam, India
The Christian & Missionary Alliance,
Philippines
Assemblies of God, Taiwan
Fellowship Evangelical Students, Hong Kong
Seoul Theological Seminary, Korea
Biola College/Talbot Seminary,
La Mirada, CA
Christ College, Irvine, CA
Union Biblical Seminary, India
Institute of In-depth Evangelism, Latin
American Mission, Costa Rica

Watchmen Association, Inc., Wheaton, IL
Liebenzell Mission, Japan
Korean International Mission, Korea
Evangelical Lutheran Church of Cameroun
In-Service Reading and Research Program,
School of World Mission
Gujranwala Theological Seminary, India
Evangelical Fellowship of India
Independent Fundamental Church of
America, Dallas, TX
Mar Thoma Church, India
The Finnish Missionary Society, Taiwan

Evangelical Covenant Church, Ecuador
Victoria, Australia
First Assembly of God, Santa Ana, CA
The Evangelical Alliance Mission, Wheaton, IL
United Presbyterian Church U.S.A.,
Pakistan
Conservative Baptist Foreign Mission
Society, Wheaton, IL
Christian & Missionary Alliance, Philippines
Northwest Christian College, Eugene, OR
Quezon City Evangelical Church,
Philippines

1963

Chaplain **Alex B. Aronis** has been transferred to the Marine Corps Recruit Depot in San Diego, California.

Dwight W. Whipple earned the Doctor of Ministry degree from San Francisco Theological Seminary in June. He is pastor of the Widbey (United Presbyterian) Church, Oak Harbor, Washington.

1965

Bob Broyles (M.Div. 65) is serving with Young Life staff in Austria and Germany.

1968

Steve Armfield (M.Div. 68) is now pastor of the First Covenant Church of Red Wing, Minnesota.

Dennis Denning (M.Div. 68, D.Min. 73) and his wife, Susan, have adopted a son, David Jaymes, who was born January 30, 1974.

1970

Jay Bartow (M.Div. 70) was installed as associate pastor of Lakewood First Presbyterian Church in Long Beach, California in January, 1974.

James Holmes (X70) passed away recently. **Kenneth Kalina** was installed as associate pastor of First Presbyterian Church in Colorado Springs, Colorado in June, 1974.

1971

Grant S.C. Lee (M.Div. 71) was married to Priscella Tolentino on May 24, 1974 in Honolulu.

John Piper has been appointed assistant professor of biblical studies at Bethel College in St. Paul, Minnesota.

Ted Proffitt, III, (M.Div. 71) has been appointed Revenue Officer with the IRS in Carson, California.

Marcia Sayre is using the Greek she learned at Fuller to teach a young, blind Afghan university student. She serves in Afghanistan with the IAM mission.

1972

Truett E. Bobo (M.Div. 72) joined Bethany Bible College in Santa Cruz, California, as a member of the faculty of the Division of Biblical Studies and Philosophy.

Curtis D. Peterson (M.Div. 72) and his wife became the parents of a baby boy, Erik Paul, born April 14, 1974.

Thomas Provence (M.Div. 72) and his wife Dorothy are parents of a daughter, Elizabeth Michal, born November 6, 1973. The Provences serve in Madrid, Spain, with the West Indies Mission.

Ronald J. Wells (M.Div. 72) and his wife Marilyn have a new baby girl, Tiffany Ann, born June 28. Ronald is now pastor of the Nazarene church at St. Maries, Idaho.

1973

James B. Shepard (M.Div. 73) was ordained at the First Baptist Church of Ventura, California, where he serves as youth minister.

Chuck Van Engen (M.Div. 73) and his wife Jean are the parents of a baby girl, Amelia Gayle, born July 3, 1974. Chuck is teaching in Chiapas, Mexico.

Robert W. Van Ingen (M.Div. 73) and his wife Dolores are the parents of a son, Timothy Bryon, born May 29, 1974.

Reflections on Returning

Sixteen years ago Mary and I walked down the steps of Pasadena City Auditorium. I had just graduated from Fuller and we eagerly looked forward to our ministry ahead.

We have spent most of these years in the Atlanta, Georgia area working in the Presbyterian Church U.S. For ten years I served as the Presbyterian campus minister at Georgia Tech. The past five years I have been the Director of Development at our denominational seminary in Decatur, Georgia.

Now with the memory of many wonderful experiences, we have returned to Pasadena and Fuller Seminary. Pulling up stakes was, as nine-year-old John put it, "happy, sad, exciting and scary."

Reflecting on the sights and sounds of these first few weeks on the job is exciting. The campus is expanding to match growth and the



facilities are being updated to enhance educational programs. An infectious spirit of dedication pervades the campus.

I am glad to be back at Fuller. I believe that the blend of theology, psychology and missiology available here offers a wide breadth of educational opportunity. The whole person for the complete task of ministry is the focused goal of the seminarian's experience. Drawing on this strength we are planning continuing education programs (both degree and non-degree) relevant to the person in ministry.

I know you are probably busy; we all are when we're engaged in worthwhile pursuits, but I would like to hear from you. What are your continuing education needs? In what other ways might the Seminary help you? We want to serve you in your ministry. Tell us how we can do that.

I want to know as many fellow alumni as possible, knowing that growth will come as we share and build together.

al Jepson

Placement Opportunities

These churches or organizations have contacted the Seminary for assistance in filling vacancies. If you are interested in any of the positions, please contact Mrs. Gloryanna Hees, Placement Office, Fuller Seminary.

Pastor, Belmont Street Baptist Church, (BGC) Worcester, Massachusetts. Membership of 385.

Assistant Pastor, Calvary Baptist Church, Pasadena, California. Responsible for youth program.

Music Director/Pastor's Assistant, Calvary Baptist Church, Santa Barbara, California.

Director of Christian Growth, Calvin Presbyterian Church, Louisville, Kentucky. Congregation of 1,400 members with average age of 38-45.

Pastor, Carlton and Mt. Pleasant Presbyterian Churches, Abilene, Kansas. Membership is approximately 100 in each congregation. Must understand rural people and their problems.

Assistant Pastor, Church of the Chimes (Congregational), Van Nuys, California.

Minister of Christian Education, Community Reformed Church, Buena Park, California. Congregation of 150 families with 325 adult members.

Christian Education Director, Covenant United Presbyterian Church, Hammond, Indiana. Work with families and small children. Need not be ordained.

Pastor, Faith Presbyterian Church, Wichita, Kansas. Membership of 200.

Director of Youth, First Baptist Church, Grant's Pass, Oregon.

Assistant Pastor, First Baptist Church of Castro Valley, (ABC) Castro Valley, California. Responsibilities in Christian education and ministry to youth. Eight staff positions.

Director of Christian Education, First Congregational Church of Los Angeles, California. Must have M.A. in religious education or youth work. Responsible for activities for grades 7-12.

Minister of Christian Education, First Presbyterian Church of Seattle, Washington. Membership of 1014. Major responsibilities for adults, ages 25-45, both married and single. Prefer 3-5 years experience.

Youth Director, First United Presbyterian Church, Quincy, Illinois. 550 members. Responsibility for youth program. Also some preaching, counseling, visitation and Sunday school.

Youth Assistant, First United Presbyterian Church of San Mateo, California. Oversee high school and middle school departments.

Pastor, Immanuel Mennonite Church (GC), Downey, California. Membership of 228.

Youth Director, Lake Forest Park Presbyterian Church, Seattle, Washington. Duties with junior high through post high school.

Assistant Pastor, Millwood Community Presbyterian Church, Spokane, Washington. 1,100 members. Emphasis on youth.

Associate Minister in Christian Education, Montecito Covenant Church, Santa Barbara, California. Revamp and head Christian education program with emphasis on junior high through high school. Church attendance of 200-300.

Pastor, Pollock Memorial Presbyterian Church, Pollock, South Dakota. Membership of 245.

Minister of Christian Education and Music, Ruggles Baptist Church, Boston, Mass.

Pastor, St. Paul's United Presbyterian Church, Los Angeles, California. Desire black pastor.

Youth Leader, South Presbyterian Church, Syracuse, New York. Membership of 360. Inner-city church. Emphasis on evangelism and training in discipleship.

Christian Education/Youth Director, Stockton Covenant Church, Stockton, California. Membership of 230.

Assistant Minister, Trinity Presbyterian Church, San Carlos, California. Membership of 500. Involvement with Christian education, youth and worship.

Associate Pastor, The United Church of Conneaut (Congregational Christian), Conneaut, Ohio. Rebuilt young adult and youth programs. Preach alternate Sundays.

Minister of Youth, Christian Education and Music, West Charleston Baptist Church (ABC), Las Vegas, Nevada.

Youth/Music Director, Western Avenue Baptist Church, Harbor City, California.

Pastor, Whitworth Community Presbyterian Church, Spokane, Washington. Membership of 750. Near college campus.

Senior Minister, Wicomico Presbyterian Church, Salisbury, Maryland. Membership of 624.

Pastor, Wilmore Presbyterian Church, Wilmore, Kentucky. Membership of 125, with 200 college and seminary students attending.

Minister of Christian Education, First Presbyterian Church, Santa Cruz, California.

Youth Director, Millbrook United Presbyterian Church, Fresno, California. Responsibilities with youth, junior high, senior high and college.

Executive Director, Sea and Summit Expeditions Inc., Santa Barbara, California. Work with poor minority youth on probation. Administrative background and ability in planning. Direct staff of 10.

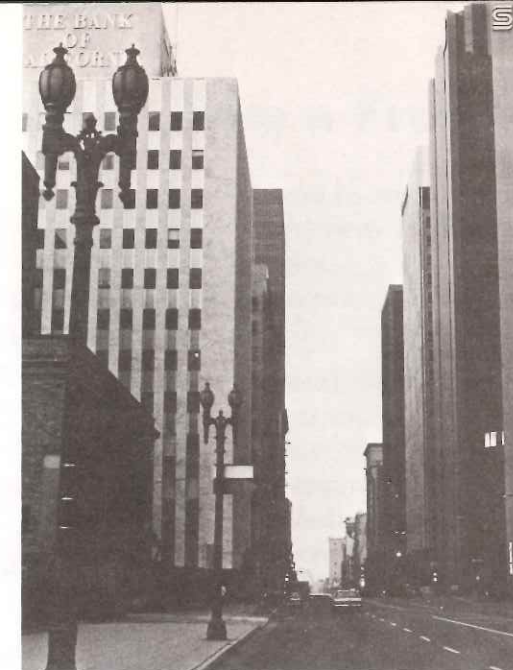
Minister of Christian Education and Youth, First Baptist Church (NABGC), Elk Grove, California. Church membership of 377. Work with youth, promote visitation emphasis, develop teacher training program.

Assistant Pastor/Christian Education, Bible Fellowship Church, Ventura, California. Sunday morning attendance is 525. Organized as an outgrowth of a home Bible class.

Director of Christian Education, St. Andrew's Presbyterian Church, Newport Beach, California. Responsible for pre-school through 6th grade in a 4,100 member church.

Psalms for the City

poems and photographs
by C.B. Wismer



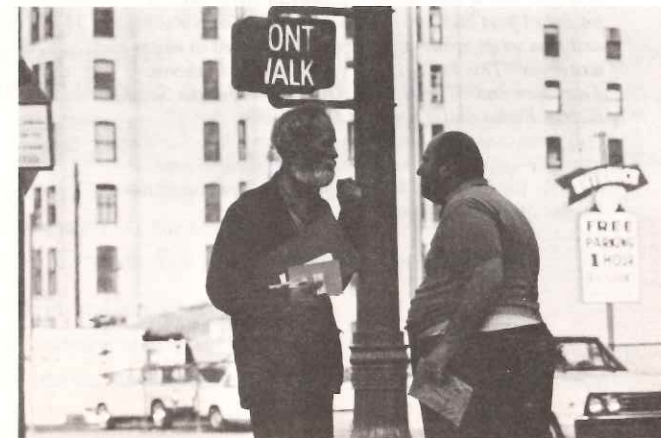
A concept for printed visual communication which combines mood photography and contemporary inspiration/meditational poetry. Thematically, these poems bring together essential emotions of the Christian experience: Celebration, Reconciliation, Thanksgiving, Confession, Devotion, Discovery, Identity, Growth, Acceptance. The photographs underscore these concepts and draw out of the city experience the affirmation that God is alive and at work here, where so often we ignore him or fail to recognize his presence.

Waiting for the Light

The corner of WALK and DON'T WALK,
The intersection of STOP and GO.

We are
flower merchants
old women with plastic shopping bags
grey-suited businessmen
secretaries
bank clerks
policemen
and spectating, casually unhurried bums.

This is our city . . .
habitation
of the subduer;
the conqueror,
and the broken



Would that it were
Your city
Where hands reaching are met
Cripples helped to walk
The blind, led
The hurt, bound
The bruised, caressed.
But this is not that place, Lord,
This is not that season,
Here at the corner of HURRY and GET
The intersection of GREED and ENVY.

DON'T WALK becomes run.
We rush into the street
brushing shoulders
scanning faces
tilting with umbrellas and briefcases

And are gone.
We pass unknowing,
Waiting for the renaissance
still-born in our portfolios.

In a world of the sighted,
O God,
teach me to see.
In a time that cries for change,
O God,
help me to grow.

Cafe

Its neon sign, glowing
For thirty-two years,
Now hangs just west of straight
as if to say
'Tired . . . but welcome just the same.'
Seats can be a problem,
Especially at the counter
Where refilled mugs steam
Next to heavy china plates
of buttered toast.
Count it worth the wait
To settle in the bustle and clatter,
Bathed in smells and wisps of conversation,
To be cared for
cajoled
coaxed
By a waitress who knows every crack and ridge
in the linoleum floor,
Remembers you take cream and no sugar
And hopes your oldest makes the team.



The counter man cooks by instinct,
Sings by ear
And passes out words of wisdom
with sizzling hamburgers
and thick chocolate shakes . . . to go.

A card
Yellow with age
grease
and smoke
Is the capstone benediction above
the door—
"Christ is the unseen guest at every meal."
And we pass under its affirmation
Hungry, first . . . then full,
Filled with more than
'A tuna on white toast
and a side of fries. . . .'

C.B. Wismar is an ordained Lutheran clergyman. A published poet and non-fiction writer, he is also a television and film script writer and director. He served as editor and writer for "This Is the Life," syndicated by Lutheran Television and "The Human Dimension" for the Southern Baptist Radio and Television Commission.

Wismar is also a musician and composer whose works have appeared in productions for the Evangelical Covenant Church, the Lutheran Church-Missouri Synod and the United Methodist Church.

Prayer from a Freeway



Bound in steel, vinyl and glass
An identity I struggle so hard to maintain
Erodes,
Dissolves,
As I begin to think . . . like a car.

Around, behind, ahead
The commuters
contenders
conspirators with me
Set their exhaust
Before You as incense.
High priests of commerce,
industry, business, service
Offering the sacrifices of broken success:

Clean air—dirty air
Gasoline—no gasoline
Peace—no peace
No peace.

See me, God
Find me, please
In this line of cars,
Know me for who I am
That person You made . . .
Not radial ply
steel belted
high-impact plastic coated
But flesh, blood and bone
Caught up in living
And needing to be known by You.
Here,
And on every freeway
toll-bridge
and dirt road
That will be today,
Know me
And teach me to know You.

Quitting Time

We leave a part of ourselves
On desks, work tables and typewriter stands
As glass doors introduce us to the evening.

Bent forward against the mist
We walk across the soft underbelly of fog
Toward neon and open doors,
Parking towers and subway stairs.

Laughter seems an indoor luxury
Foreign in this fog street
Where subdued taxis are forgotten as they appear.

How often our days begin only to end,
Cycles repeated . . . repeated again
The rhythm of a hundred typewriters
the flashing light of a phone on hold,
the electronic regularity of a thousand calculators
Why were we here, today, Lord?
To praise . . . to serve?
To be Christs for faces coming out of the fog?

Let this sullen rain
Wash away the sins of today
And leave us with a rainbow resurrection morning.

THE ART OF DESIGNING A SANCTUARY

(Continued from page 11)

from their acoustical effect. Do we want them to reflect, disburse or absorb sound? The answer to this question will be different in different areas. We should also consider the emotional effect. Does it look strong, permanent or does it appear frail and transitory? Often when a client cannot afford to do an entire building of stone or another desirable material, by placing the stone at the front entrance and in the chancel area you can give the impression that the material was used throughout the building with a very favorable effect on the worshiper and the budget.

Another element in making a space for meditation is the control of light. We should not only think of designing the space for Sunday morning, but should also concern ourselves with the first impression of a visitor on a week-day morning when he is touring the premises with the pastor. It is a shame to enter a perfectly dark space and have the pastor say, "This is our sanctuary; wait until I find the lights." It would be helpful if there was enough natural light to give a pleasant effect to the interior of the sanctuary when it is first seen. This presents a problem, of course, since the space is apt to be used for visual aids also. However, this can normally be handled by careful control of where light enters and where the projection screen is located. Softly filtered light from a side garden has a very quiet effect on the room. While natural light is pleasing, it is impractical to think that we can design without the use of controllable artificial light. Light carefully controlled can vary the emotional and practical needs of the room. Certainly, the chancel area should have its own system of lights with separate lights, e.g., on the communion table, altar, pulpit, lectern and baptistry or font. The nave lights should be controlled by dimmers, preferably electrically driven so that during the sermon the lights can be subdued and the emphasis of light remain in the chancel area, particularly at the pulpit. However, during the singing of hymns, the lights should be elevated.

It is difficult for a committee to become thoroughly objective because in their mind a church is what a church was when they went to Sunday school in 1920, 1940 or 1960.

They can then be subdued again during the anthem while the lights over the choir are elevated to focus attention on the choir. During a wedding, lights should occur only on the central aisle and in the chancel area. The lights should be controlled by an usher at a control center adjacent to a seat in the last pew, not in a separate room. The control of the lights, sound and tape recordings can become a problem when some layman wants to play co-pilot with earphones in a little glass booth during each service. In my opinion, these duties can be best done in the nave where an usher is experiencing the emotion of the service with other worshipers and can respond with the proper lighting and acoustical effect that will flow with the service.

In our efforts to make a building a sanctuary, one of our most subtle tools is color. When I say subtle, I mean exactly that. This is something that is learned by experience, not from a book. The colors used in the decor of a place of worship must be subdued and earth-like, rather than the harsh exaggerated colors used in advertising. The purpose is not to display the building but to make a background for the pastor as he preaches, the choir as they sing and the people as they rejoice. Color is a very subjective medium. In its extreme use, certain colors can stimulate, others depress; and since all people do not react to all colors in the same manner, colors must be used with great restraint.

One of the most beautiful uses that I have witnessed was a

contemporary church outside Paris. As one sits looking toward the altar, the colors are fresh, subdued and covered with a mantle of natural light from above that envelopes both the altar and cross, radiating a peaceful quality. Nothing distracts you from the words of the sermon. However, as you turn around and go out through the narthex, the entire wall is ablaze with color, illuminated reds and blues that inspire you to put your Christian principles to work as you go out into the world. Had this massive stained glass window been visible during your meditation, it would have been very disturbing, but as you go out it is stimulating.

The next problem the architect faces in making a building a sanctuary is the problem of distraction. The truth is that all the tradespeople and mechanics are each exhibitionists, each wanting to show his particular skills, trades, materials or colors. If they were each successful in this endeavor the result would be chaos. The task of the architect is to coordinate all these so that the prime objective of an atmosphere of worshipfulness can be achieved.

I have left until the last one of the biggest problems an architect faces as he approaches the design of a church sanctuary, and that is the various prejudices and preconceived ideas that have crept into all our minds. A successful architect, or a successful building committee, is one that can completely drain itself of preconceived ideas and start afresh at the very beginning with the needs of that particular congregation on that particular site, restricted only by their budget and the materials and skills available, limited only by their imaginative resourcefulness. Truly beautiful architecture is thus designed. Success has been achieved by expending skill, enthusiasm and experience and not by expending money. Exercising taste and restraint and understanding the meaning of worship to this particular congregation makes memorable architecture possible. Often hours of debate are spent in committees over matters such as whether the pulpit is always on the left or on the right, simply because as a child some member worshiped in a church where one of these conditions was true. Actually the pulpit should be located where it is convenient to the pastor in the flow of the service, thinking in terms of where he enters and exits. Some people say that the chancel should be raised three steps because of the Trinity, but actually one should think first in terms of sight lines and the ability of people to see. After such practical matters are resolved the applicable liturgical symbolism can be applied.

Another person might say that you cannot place the choir in a particular location because it is done thus in another denomination. Does one denomination have a prior right to a choir location? Certainly not. A choir should be located so that it can take its part in the celebration through song and praise and then after the anthem subordinate itself so as to become part of the worshipers during the sermon.

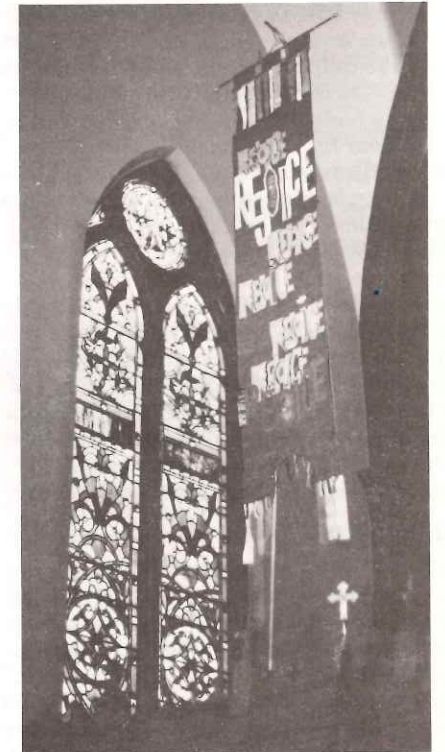
It is difficult for a committee to become thoroughly objective in each of these decisions because in their mind a church is what a church was when they went to Sunday school in 1920, 1940 or 1960. We are not designing a church for yesterday; we are designing the church of tomorrow, so it is important that the building committee be objective. Committees become confused. The best churches are designed by a team; not by architects alone, but by architects and the owners. The architect for his part understands the structural and artistic problems involved. The committee understands the needs of their particular congregation. If this group will work objectively, success is assured. It cannot be dominated by the architect, or by the wealthiest man on the committee, or by the most stubborn representative of the music committee, or by a pastor who is trying to build a Cathedral of the West. When you visit a beautiful sanctuary you are all humble, and you will know that it was achieved by dedicated humble people each working as members of a team and each doing his part. ■

Utilizing the Gifts of the Artistic Community in the Church

According to the consensus judgment of a number of recent articles on the "state of evangelicalism" in the 70's, we are witnessing a renewed interest in the arts within the Church. Bernard Ramm, in an editorial entitled "Welcome 'Green Grass' Evangelicals" in the March, 1974 issue of *Eternity*, mentions it as one of eight significant trends within orthodoxy. "Green grass evangelicals," says Dr. Ramm, "see art as a prime means of expressing one's faith and of experiencing the fuller riches of God's common grace to all men." Regarding the degree of thrust in this area, he notes further, "It is my guess that if we had statistics pertaining to evangelicals participating in the arts we would see a recent startling rising of the curve upward." It is well that we have, but it remains to be seen if the interest is real or superficial, theologically grounded or simply fadish.

The Church throughout her history has cradled and nurtured the arts. Much of the impetus in music, painting, sculpturing, drama and the dance has come from the church. Indeed, most of the aesthetic sacred material that we now use to nourish our "spirits" was developed during a period when the church served as patron to the arts and gave them a high position in their hierarchy of priorities. Such was true in ancient Israel as well.

For the most part such is not the case today. While certain persons within the Church have shown an interest in the arts, this concern appears highly individualistic, and not a community endeavor. The gathered group of believers enjoy the arts as an alternative to a boring, sleepy service, but have not yet seen or expressed the importance of the arts to the Church. All too frequently the artist is still greeted with suspicion or jealousy. Funds to be spent in the arts are better seen spent on more direct evangelistic outreach or on social action programs. Yet, we as Christians in the Twentieth Century need the power of the arts as no other generation of Christians has needed it.



Nonetheless, we seem to work consistently to undercut that power. Perhaps we need a "theology" which will allow us to see the role the arts should have within our communions.

Arts as a Gift

At LaSalle Street Church in Chicago our motivation for the encouragement and cultivation of the arts within our congregation is fourfold. First, we take seriously the biblical doctrine of "gifts" which affirms, according to I Corinthians 12:7, that God has given one or more special "charisma" to each believer that is needed by the other believers that compose the body of Christ. We would affirm that these "gifts" include both natural talents and supernatural abilities which are the result of the Spirit's indwelling. While we logically and experientially distinguish between the two, we join them together as "gifts" since "every good and perfect gift comes from above" (James 1:17), and we affirm the radical New Testament notion that, for the believer, there is no difference between the secular and the sacred—all has become sacred.

by William H. Leslie

Bill Leslie has been pastor of the LaSalle Street Church, an integrated, downtown church in Chicago, since 1961. The church is featured in the film, The Heart Cannot Run, a Johnson-Nyquist Production, and was selected as an example of one of "Tomorrow's Churches Today" in Action magazine.

Leslie attended Bob Jones University, received the A.B. and B.D. from Wheaton College and Graduate School. He is presently a Ph.D. candidate in New Testament at Northwestern University.

Thus God has placed within his "body" members with diverse gifts which are planned by God and become the basis of our mutual ministry to each other. The Creator Spirit at the time of our natural birth as well as our supernatural birth has equipped us with certain gifts that we must discover and exercise to contribute to the other "members" growth and aid the "body" in its mission to the world. The artistic community are members of this diverse body who have been given gifts to aid the body to "build itself up in love" (Eph. 4:16). The "body" needs the artist—needs to call forth his or her gifts, appreciate them and grow by them. The artist needs to recognize that the diversity of the gifts of the body are divinely ordered and remember that there is no room for pride or jealousy over the difference in gifts. The artist, too, needs to call forth the gifts of the rest of the body that he needs. He cannot view his gifts or allow others to view them as "elitist." When all is seen as a gift from God there is no room for conceit.

In a real sense, the natural gift of the artist is related to the supernatural gift. The Church will, in all likelihood, find the "artist" will function in the spiritual role of "prophet." The insight and the sensitivity of the artist allows the Spirit to bestow upon him or her this spiritual gift. This can be a point of tension for the Church. The Church traditionally has persecuted her own saints in one generation and enshrined them in stained glass in the next." In addition to the "prophetic" function, the artists can add much to the worship of believers.

Arts and Worship

Secondly, the artist is needed by the congregation as it is gathered for worship. Worship, in its narrowest sense, is the response of the total person (intellectual, emotional and commitment-making part) to God in the ascription of praise and adoration to him for who he is (attributes of character) or what he has done (words, attitudes and deeds). Basically it is an emotional and volitional response to an intellectual evaluation of God. It is the offering of admiration, praise and enthusiasm in spontaneous response to God in the same manner as one might offer it to some human hero. These are the gifts of the Spirit to which Jesus referred when he told the Samaritan woman, "God is spirit, and those who worship him must worship him in *spirit and truth*" (John 4:24).

Much evangelical worship lacks an authentic emotional response. As someone wisely characterized it, "It is as if we can say all the right words but have lost the tune." The "tune" is the emotional content of the gospel which makes it alive and not sterile. So often in worship we elicit a response from only part of man and then wonder why the "living waters" experience more resembles a leaky faucet. All too frequently believers remain unchanged by worship. If the worshipper "feels" truth as well as thinks about it, however, he or she is more likely to act upon it. Somebody has correctly said, "People never do anything unless they feel." The feelings or emotions are the driving forces of the soul. The greatest experiences of worship that have significantly altered lives at LaSalle Street Church have been as the artists have led the congregation in response to what God has revealed about himself to us in his Word.

Arts and Learning

A third reason for encouraging the gifts of artists is that the arts aid learning. Professor Edgar Dale of Ohio State University has developed a cone or hierarchy of learning in which he visualizes three basic categories of learning which include: (1) Symbolizing (verbal and visual including lectures, recordings, films); (2) Observing (exhibits, field trips, demonstrations); and (3) Doing (dramatics, contrived experiences like games, mock-ups and direct purposeful experience). Dr. Dale demonstrates that learning takes place in direct proportion to the degree of involvement of the learner. The most learning takes place in (3) above and the least in (1). Nonetheless, the

church has persisted in using the lecture method and filmstrips in education. With the use of various of the "arts" more learning takes place. A Bible story put to music or an impromptu play based on the story will do more to fix it in young minds than anything else one can do. The arts, then, are not some gimmick one uses to keep interest, but actually are among the best methods available to encourage learning.

Arts and Communication

Finally, we're convinced that one of the best ways to communicate the "good news" in the city is through the arts. A musical, a concert, a play, a booklet of poetry, a short story, an autograph party or perhaps an exhibit catches the secular person with his defenses down and frequently paves the way for a genuine encounter with the Lord.

Other points could be made in developing a "theology for the artists." This direction of thought should be pursued further. All too frequently we have been impatient with "theology" and have only concerned ourselves with the more practical side of their participation in the life of the church. The theoretical side must not be overlooked, though, for attitudes need to be shaped and an atmosphere created before much can happen.

What has happened, practically speaking, at LaSalle Street Church with regard to the artistic community? Different churches have used different strategies to get the artists in their midst to begin to use their "gifts" for the community. Some have formed artistic modules or task forces which meet together for both Christian nurture and creativity. At LaSalle, we have not done so yet. Our artists are scattered throughout the city which produces transportation and security problems. Most prefer to participate in Nurture Groups in their own geographical areas. Even more important, our artists have preferred the "diversity" of a heterogeneous small group with a mixture of people with

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differing gifts rather than being together only with fellow artists. They come together for special projects, but prefer, as a general experience, the exposure of people from varied situations.

Some churches have employed a full-time co-ordinator of the arts whose task it is to stimulate and direct the musical, literary, dramatic and artistic output of the community. LaSalle, being an inner city church with a relatively low budget, has had to rely on volunteers to do these tasks. Individuals are asked to stimulate and organize output in these various areas except in music where we employ an organist and a part-time director to handle our choirs, vesper services and other special musical functions throughout the year. Thus, much of the artistic input is spontaneous. Much is closely related to the worship of the church.

We encourage the creative community to participate on our worship committee. Approximately ten people meet regularly to plan our Sunday morning worship. Always present in the group are a musician (in addition to our staff member), an artist, a creative writer, several general workers, someone with good theological insights, an intern and the pastor. The pastor defines the message in a sentence or two. The group discusses and agrees on a desired response and then brainstorms various possibilities such as Call to Worship, Hymns, Scripture Reading, Prayers, Special Features, Liturgy, Choir and Solo, Response and Benediction. Then each undertakes an assignment in accord with his or her gift, frequently involving others in its implementation. For example, this might include making special banners for each apostle during a series on the

Twelve, creating special liturgy or responses, preparing a mime to be used during Scripture reading, creating musical "calls to worship" and "benedictions" or composing new hymns or works for the choir, choir and orchestra or soloists. Each activity is viewed as an act of worship. Worship, in its broader sense, is the offering of any gift to God in love—a gift of the Spirit, a material gift, the gift of a deed, a relationship or even a vocation if they are offered "in his Name." What is "created" by the committee is their offering to the Lord within the congregation.

Banners have become a regular feature of our church life. Sometimes they are created around the special seasons of the church year. Other times around special themes. They are used in the sanctuary and later in other areas of the church. On several occasions they have been loaned out for use in churches and seminaries. Sometimes they are made of felt, other times of burlap. One Easter over 30 tissue paper banners dotted the auditorium. One Catholic sister, overawed by one effect of the banners, has made two for the church and a special Easter covering for the pulpit. Banners aid in teaching and creating an atmosphere of celebration. The use of symbols to convey meaning somehow makes lasting impressions upon the human spirit. The gaiety of the banners aids in celebration of the goodness of God and his world. They help worship to be a joyous time when the people of God, full of confidence in his wisdom and love, exalt in the sheer abundance of his power.

One year at Christmas, members were encouraged to write new Christmas carols, either words and music, or to set new words to existing music. That holiday season we sang only carols composed by the congregation.

The artists are used regularly in the youth education program of the church, yet not in as deliberate a way as we would like to see. They have written and produced plays on specific units of material, made movies or filmstrips or written songs for special occasions. Several from the creative community head up various programs.

On an adult level, special forums or elective classes have been offered in creative writing, in the works of creative writers, in poetry, in drama, in banner-making, in an introduction to the ecclesiastical arts and in an elementary class teaching people to read music. Opportunities also are given for the presentation of what has been created.

From time to time we have had special "art fairs" at the church as well as at the Logos Book Store and Art Gallery, a New Town establishment that our church has spawned. Here artists have opportunity to display and sell their work. Our morning worship service is followed by a "Fellowship Hour" in which our lower auditorium is transformed into a coffee house atmosphere where we sit about tables of ten, enjoy some light refreshments and participate in a varied program. Frequently, various artists are in charge, sharing their viewpoints, their concerns. The artists also co-operate with the musicians, photographers, dancers and dramatists in special programs throughout the year.

For the past several years we have done original multimedia that have involved about 60 members of our congregation. Our first was "The Three Men in the Fiery Furnace." The most recent was "Esther" performed the Sundays before and after the Jewish festival of Purim, commemorating the deliverance from Haman. These productions were widely advertised and played to standing room only audiences. Both were written entirely by the members of the congregation. Eight writers produced the script and the lyrics for the songs. The music was composed by Bruce Vandervalk, a member of our choir, who directed the 12-piece orchestra and 15-member chorus. In addition to the eight main characters, four modern dancers and 13 folk dancers participated as well as the children of the Sunday school. Twenty-three people were on the production staff. Many others baked "Hamensthen" or Haman cakes resembling the three-cornered hat Haman wore. These were

served to the audience during the Mordecai Parade scene. Numerous people from outside the church attended and were confronted with the gospel in a moving way. The production was an effective way of teaching biblical truths to our people in an unforgettable way.

In the morning worship service a school principal in a very tough West Side area shared how the words which Esther spoke in her crisis situation had helped sustain her in a difficult time involving a child abuse case.

Much of what we do or can be done depends on those available who are motivated to get involved. Our church is in a

The "body" needs the artist—needs to call forth his or her gifts, appreciate them and grow by them. The artist, too, needs to call forth the gifts of the rest of the body that he needs.

highly transient area of Chicago and has many students as part of its family, so the core of the artistic community changes from year to year. Hence, we stand ready to let something die or to give birth to something new on a moment's notice. We can only use what is available. Several years ago a young seminarian organized a drama group called the "Theater of Man." The group did standard works like "The Sleep of Prisoners" by Christopher Fry. Its major purpose was evangelistic. Since we were unaware of quality work with a direct gospel presentation, they presented works that raise the ultimate questions facing people and dialogued with the audience concerning the Good News of Jesus Christ. There seems to be a dearth of good dramatic material for use in the Christian community or in the mission of Christians to the world. Many of the better works date to medieval times.

Our dreams concerning the arts are legion—nearly all require a sizeable expenditure of money. Since our church is small and composed chiefly of people with little financial means, I would hope that someday a separate not-for-profit corporation could be formed which would operate a business whose profits could be used for various projects, including the arts. Among the art projects envisioned is an artist in residence each year. We would find a Christian artist who would enjoy a sabbatical in the city. He or she would primarily be free for his or her own creativity but would engage in weekly seminars and other avenues of input to our congregation. Perhaps one year there would be a painter, the next a composer, then an actor-producer, a sculptor, a poet. Such may never become a reality, but all that has happened thus far began with a dream. We also would like to develop various art festivals where new works can be viewed or performed and where artists could earn cash prizes.

We must wait as well to see if the evangelical renaissance in the arts is for real. If it is for real the church must become aware of its own cultural heritage and develop a working theology for its use. One good place to begin is in the seminaries and Bible colleges and institutes scattered across this nation. They must know the difference between good and bad art, how to prepare a congregation for artistic expression, how to co-ordinate artistic efforts with the church's spiritual concerns, how to work with the artists without turning them off and how to make legitimate use of the current cultural scene. Seminaries might feature a "regular" artist in residence. A seminarian might be apprenticed out to an artist, a creative writer or a musician as they are to city churches, hospitals, drug clinics and industrial missions.

Much can be done if we deem that artistic expression merits a high rating on the priority list of the Christian community. Evangelicals have a unique perspective that is needed in the arts. The challenge is there. What is our response? ■

Annotated Bibliography

Dave Millikan reviews some philosophical books

The following suggestions are designed to introduce the main themes in aesthetics especially as they relate to Christian perspectives. I have not included in the list any major statement of Christian aesthetic perspectives; unfortunately such a work has not yet been written.

Church Dogmatics by Karl Barth, Edinburgh, T & T Clark.

For one who wishes to pursue the occasional remarks of Barth on art, Volume III, part 3 and Volume II, part 1 are the best places to start.

Rouault by William Dryness, Grand Rapids, Michigan, Eerdmans, 1971.

Many aestheticians fall into the danger of becoming too theoretical. Exposure to the work of artists is a useful remedy. Dryness, a Fuller grad of '68, has given us a fine examination of this greatest of all 20th century religious artists.

The Christian Faith in Art by Neil Newton, London, Hodder and Stoughton, 1966.

The book is a dialogue between the art critic Eric Newton and biblical scholar William Neil. They move through a discussion of early Christian to 20th century art. It is never profound, but constitutes a useful introduction.

Art and Scholasticism by Jacques Maritain, London, Sheed and Ward, 1934.

This able French philosopher is the most influential and capable writer we have on the Christian perspectives of aesthetics. He has written a number of larger works on the subject, also a fascinating exchange of letters between himself and Jean Cocteau. But this contains the substance of his thought. He is a Thomist and gives an important statement of Thomistic aesthetics. It is available in paperback.

Aesthetics and Art Theory by Harold Osborne, New York, E.P. Dutton, 1970.

Osborne is a foundation member of the British Society of Aesthetics and editor of its journal. He is one of the important writers in aesthetics and, happily, one of the clearest. This book is the finest introduction to historical aesthetics I know. I highly recommend it.

Art and the Bible by Francis Schaeffer, Downers Grove, Illinois, Inter-Varsity Press, 1973.

This is a slight work (63 pages) and does little more than open up a few important issues, but with nothing else available by evangelicals, it is worth reading.

Negative Capability by Nathan Scott Jr., New Haven, Connecticut, Yale University Press, 1969.

Scott is professor of theology and literature in the Divinity School of University of Chicago. His studies in the new literature produce a highly perceptive example of those who emerge themselves in modern culture and, holding onto their Christian perspectives, work their way out. Scott makes some very fine observations.

Dave Anderson reviews some practical books

The Eighth Day of Creation: Gifts and Creativity, by Elizabeth O'Connor, Waco, Texas, Word books, 1971.

Author O'Connor calls upon her own practical experiences with fellow lay people out of the church community of the Church of The Saviour in Washington, D.C. A basic and almost-classical treatise on the theology of gifts and creativity.

O'Connor lays out a new set of priorities in our values and goals as we work with artistic people.

Catch the New Wind, by Marilee Zedenek and Marge Champion, Waco, Texas, Word books, 1972.

The two leaders of a series of creative worship experiences share their "menus," their successes and struggles as they co-ordinated the world of art with worship. A good starting point to see what others have done.

Wonder Under Your Feet: Making the World of Art Your Own, by Jean Mary Morman, New York, Harper & Row, 1973.

If interested in a basic orientation book to get started in the "how-tos" for looking at, wondering about, questioning and comparing life to art and art to life—then this is a must for your library.

The Audio-Visual Man, by Pierie Babin, Dayton, Ohio, Pflaum-Standard Publishing House, 1972.

A Catholic theologian's description of the new visual dimension with the men and women now sitting in our congregations and classes. Babin describes this person as basically struggling to stay attentive to our propositional lectures and sermons—and suggests what we can do to stay in touch with these new men and women. One of the more important recent theological works on art and perception as they compare to the human experience.

The World of Art—the World of Youth, by Paul Schreivogel, Minneapolis, Minnesota, Augsburg Publishing House, 1968.

A basic introduction to combining the best of art with the best of educational theory. Excellent introduction to all the art mediums and their implications for Christian education.

Theology, News and Notes

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