

# ISSUES

IN CHRISTIAN EDUCATION

Spring, 1986

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art: power in the parish

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IN CHRISTIAN EDUCATION

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#### EDITOR'S NOTES

There is more than a little truth in the anecdote in which a teacher reportedly saw one of the young boys in his class working intently on a drawing. The teacher asked him what he was doing. He said, "I'm drawing a picture of God." The teacher reminded him that nobody knows what God looks like. "They will when I'm done," was the boy's response.

This number of ISSUES invites the reader to take time out for a personal and parish assessment. The writers invite us to consider seriously the way we think about problems and opportunities, our activity or inactivity in the arts in our schools, and what the design and services in our sanctuaries say about our perceptions of God, our fellowmen and ourselves. We readers may not like everything that is said, but each of us can muster the spirit of one of my professors. He said that he never finished reading a book that contained only ideas with which he agreed. That was a waste of time in his estimation. All such reading ever did was to confirm him in the ruts of biases and prejudices he already had.

#### ABOUT THE AUTHORS

Dr. Milton B. Heinrich is an assistant professor at Dana College, Blair, Nebraska. His teaching assignments and numerous areas of service at all levels of education are concentrated in the field of art.

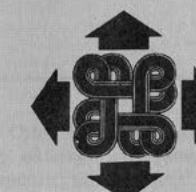
Mr. Arlen Meyer is the art teacher at St. John Lutheran School, Seward, Nebraska. He also uses his many talents to enrich the spiritual tone of both regular and special worship services for congregations and special groups, e.g., children.

All other contributors are members of the Concordia-Seward faculty.

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## POINTS OF VIEW

### The Creative Attitude

The title I have given this little piece is somewhat presumptuous. After all, how can one describe the "creative attitude" in a few short paragraphs? What is involved here is a whole approach to life and not merely something to do with art or art education or ecclesiastical architecture and decoration. And, of course, the question of whether or not the "creative attitude" can be taught at all could open up a wide-ranging academic debate. Setting aside those issues for the moment, let me stress that the "creative attitude" is precisely what is needed within both church and school.

We are fortunate in bringing together between the covers of this journal the creative contributions of Professors Wolfram, Marxhausen, and Heinrich. What these authors have done is provide us with an opportunity to see creativity at work. Creativity, it seems to me, happens when people are willing to look at old things in new ways, to examine that which has always been assumed, to try something different because the traditional way of approaching the problem is not really working any longer.

Many, many years ago, when I was a boy in school, somebody suggested in a class that before one could be practical he (or she) had to be idealistic. Perhaps that was another way of saying simply that solid creativity leads to practical results. One must dream first before the plan can be formulated and action taken. And that is what must happen all the time in both church and school. Man's condition before God in the world remains the same, but the church must think new thoughts and plan new actions to pierce through the tough skin of custom and tradition so that man can be placed before God to receive the full impact of both Law and Gospel. The church must be creative. And so must the school and the college as both strive to let people experience the joy of creativity and the results of practical effort.

The authors in our journal have done all of us a favor by creating new perspectives which challenge us to develop our own creative POINTS OF VIEW.

— James H. Pragman

power art  
in the  
parish

## Christians Should Draw in Church

Drawing is an activity that is neither widely practiced nor highly regarded. This neglected, underrated activity should be encouraged especially among Christians because it is potentially a form of worship: it can be a profound form of individual meditation.

Although a drawing may be shared with others, it is the value of the activity of drawing that is the issue here. When drawing, a person is forced to look and is enabled to see. Unless we have drawn something, we are unaware of how little we have seen, internalized or known it. In fact, we really do not see a thing at all until we have drawn it.

I am fascinated by the question of why God had Adam name all the animals. The point could not be that verbal labels were needed; after all, Eve wasn't even around for Adam to talk with yet. However, before Adam could assign names to all the animals, he had to discern the characteristics of each of them. How? By observation, by the acute use of his senses.

As he keenly saw the diversity and beauty of the creatures, an astonished Adam must have been moved to worship the Creator. Further, I suspect that if "Magic Markers" had been invented, God would have encouraged Adam to draw what he saw. Drawing can be at once both a stimulus for thanksgiving and a form of praising.

Today few Christians share Adam's sense of awe about the magnificence and prodigality of God's Creation. We are content with a superficial relationship to the natural world. We glibly operate with verbal shortcuts rather than savor specific phenomena with joyful concentration. If this is so, how can anyone be expected, for example, to feel concern for saving vanishing animal species or scenic river areas?

Drawing integrates four basic human facets: sensing, thinking, feeling, and kinesthetic response. All are focused on the object or person drawn. Drawing produces true communion, an "at-oneness" with the subject. The doer is an active participant in something, not a disengaged, passive spectator. Drawing is "high touch" in an increasingly "high tech" culture.

The goal of drawing need not and, in fact, should not be scientific investigation. It doesn't insist on verifiability. It welcomes personal response, emotion, and the possibilities of metaphor.

In order to understand the dimensions of metaphorical meaning, try this. Dig up a small clump of fresh grass and draw it with meditative thoroughness. Observe its visual characteristics as well as its felt qualities (softness, flexibility, life). Draw the same grass three weeks later after it has dried up. Having truly seen and felt its qualities, we see **beyond the thing itself**. In this case we will understand more deeply what the Psalmist meant when he said, "All flesh is grass."

The purpose of drawing by everyone is for the inherent values of the activity. It is not for developing professional-level skills. Masterful skill per se is never to be adored anyway; it is not to be valued above insight. Perhaps all art should show traces of awkwardness, for it indicates that the doer has not done this same thing before. He is exploring. Fresh discoveries create a climate for wonder and, hence, for adoration of God, the Giver of all.

Richard Wiegmann

## The Power of Parish Art

There is a potential for art power in the parish when Word, words, and experiences come together in the lives of its members. For those in the faith, every area of being and development is directed by His Spirit as He guides His people into lives that "do all to the glory of God."

Dedicated to the glory of God, our schools are nurseries where students become spiritually alive to His glory, physically fit to His glory, socially acceptable and interactive to His glory, emotionally sensitive and stable to His glory, and aesthetically aware and productive to His glory.

So we say!

But the power—the impact, the effectiveness in the parish—of any or of all of these areas depends more on what we do than on what we say.

Words alone will not bring art power to the parish. While words are necessary to communicate with artistic vocabulary and to develop a strong academic base for the visual arts, music, and drama, the students in our schools must be taught to appreciate the non-verbal communication potential of the arts. These values must be taught and caught and experienced. Students quickly and effortlessly catch attitudes from artistically involved teachers. They learn that the arts are as basic as other basics. Students catch the communication potential of the arts as they are made aware through their senses of the richness and beauty of God's world and as they live and learn in man-made environments that speak to more than merely practical and economic concerns.

Students of all ages must gain an appreciation for sensitivity and awareness and their potentials. Having been brought to the realities of life, they will have the chance to live with an insight and wholeness that can contribute to quality of life on earth. The quality of eternal life for a Christian cannot be improved, but the quality of earthly life for us and our neighbors depends, in part, on our ability to aspire, transcend, and transform—to see reality with vision. Artists have always done that. Many parishes could benefit by having more parishioners who do it too.

Art is dynamic in a parish when many senses are stimulated in the public worship experiences and by the facility, when there is concern at every age for the whole person and not the intellect only, and when there is a concern for responses that are expressions of the heart rather than of the head only. The arts lead, through the senses, to the heart.

The arts broaden the base of perception, sensitivity, and understanding into universal dimensions. This broad base is apparent in those parishes where there is an openness to variation in traditions which allows the Spirit-filled insights of the members of today to be given credence, where divergent thinking is encouraged as a way to improve ministry when "the way we have always done it" no longer works, and where all individuals, not just the professional church workers, are recognized for their commitment to Christ.

There are people in our parishes who live with vision and vigor, with purpose and patience. They are people who live with heart and head, genuinely committed to Gospel values. They are people who, with Christ as their first love, share an eternal gift, but who have also learned to develop, value, and share their wholeness as an earthly gift. We are richer for it!

Arlen Meyer

## "All Learning Is Dependent on Sensual Imagery"<sup>1</sup>

When we study the phenomenon of human perception and conceptual thinking, we tend to assume a host of subconscious activity that is so well learned that we are not aware of it nor do we appreciate its complexity. On each side of our nose our camera takes in essentially flat shapes of light which may be processed by the brain into a particular kind of image, e.g., a tree. This split second art of gestalt—separating figure from ground—has a learning ancestry which can be traced back to very early childhood experiences where relative perceptual information was associated with meaning.

In his early task of developing autonomy, the child has tasted, touched, pushed, pulled, lifted, thrown and possibly broken cylindrical forms which have aspects that are the same as or different from the now familiar tree trunk. A tin can or bottle catches light in a similar arrangement of shape and position in space, but color and size are different. Transitions are much more sharp and defined visually.

Tactile and kinetic properties further qualify and distinguish the unique, discrete identity of cylinders from other basic forms, and the young child enjoys arranging them into patterns, sequences and groupings. This activity occurs when the child is developing the ability to form similar sound patterns as those spoken by parents or siblings. It is not hard to see that concepts such as repetition, sequencing, directionality, form and shape discrimination, amount discrimination, classification of grouping, and rhythm (all of which are found in music, art and physical education experience) have very much to do with associated skills also used for reading, writing and math.

The young child is involved in a continual process of developing his or her social skills and is learning to categorize and organize emotions and personal feelings about life around him. With autonomy comes a responsibility to function successfully socially. "I am here, I am unique, I can think and feel independently," are aspects of this development. Ideas that convey personal attitudes, feelings and opinions seem more objective, legitimate and meaningful when put into an art form. When the scary monster in a dream or story is drawn or sculpted, it can be identified in a more tangible way. Then it ceases to be quite so frightening and is brought into a manageable range.

The skill of visualization depends on intense tactile, kinetic and mnemonic

sensual experience, that is, information received through the skin senses (sound, touch, taste, smell), spatial senses, and the sense of time respectively.<sup>2</sup> We are culturing children who are deprived of three-dimensional experiences which are quite basic to fundamental learning skill. The three R's of yesteryear were adequate when lifestyles were more physical and reality was less abstract.

Children today tend to be "incubated" in the vicarious world of television, video discs, computer games and other ready made media. In the classroom, teachers find little time for art experiences. Art activities often are canned and product oriented. They are mostly two-dimensional. Three-dimensional media tends to be more messy, time consuming, expensive, hazardous, noisy, etc.

Perhaps the primary reason, however, is that adults are conditioned to accept a more prosthetic reality and, therefore, prefer visual areas of expression because they tend to be more abstract than are tactile and kinetic statements about the real world. It has been my observation that, if given the choice, children in early grades will select three-dimensional media over the two-dimensional. They choose sticks, clay, boxes and string over paper, pencils and brushes. They enjoy the painting activity, but it is not the colors that interest them the most.

Christian educators and parents have a great responsibility to prepare children to deal progressively and constructively with their lives. Our children must have a strong commitment to principles and faith. A healthy art heritage helps build perceptive, sensitive and confident individuals who are prepared to function creatively when taking their "here I stand" position in life.

<sup>1</sup> "Visualization; Key to Reading," Concord, California: Soundings Films, 1972.

<sup>2</sup> Ibid.

Donald Dynneson



## What does your sanctuary suggest?

By William Wolfram

It often amuses me when I think of how cautious and discreet some of us in the church are these days as we verbalize anything that might have doctrinal implications. Yet, at the same time, the people who we fear might accuse us of unfaithful doctrine seem to take scant notice of the all too heretical theology put forth from the visual aspects of our church buildings. Though we must be cautious with one kind of message, we can be flippant with the other.

It is probable that the artist is getting by with too much, and the congregation, too little. Such lack of

concern that allows a congregation to proclaim a garbled gospel from the visual message of its worship space should not go unchallenged. The purpose of this essay is to encourage in some small degree creative, theological thinking that will lead Christian communities to express a powerful architectural affirmation of their rightly preached Word.

Three propositions will be expanded upon, one in each of the three subsections which follow. The propositions are:

- 1) *Art and architecture should have an inherent beauty that results in an almost austere, yet utilitarian look.*

- 2) *Art and architecture for worship should embrace the same attitude as John the Baptist; it must not show forth itself in testifying of Another.* I recently heard an artist describe one of his beautiful stained glass windows that is placed within a chancel wall of a large church. The brilliant glass, complemented by splendid design, we were informed, rival the priest and his liturgical program each Sunday, and it is a ferocious battle that is won by the window each time. This is the opposite of good art for worship.
- 3) *Art and architecture for worship must present a theology that is in harmony with what the church believes and teaches; it must articulate the teachings of Scripture, displaying the congregation's fundamental confessions and moral attitudes.* To complete this task, the local community of believers must be brought to some spiritual maturity before the church structure itself is designed. The recommendation is that the people be built before the worship structure is built.

### Design a Simple Environment for Worship

Art and architecture do not have much to do with excellence in worship; rather, God and His people have all to do with it. Architecture neither provides a tabernacle for God, nor contains any spiritual value for edification. Its purposes are mostly practical and pedagogical. God is not localized in a structure. Whereas temples were once the places of encounter with God, Jesus is now man's encounter with his Maker. The dwelling place of God is no longer among architectural structures or assigned places, but within the redeemed. Jesus implied this very thing to the Samaritan woman:

Believe me, woman, a time is coming when you will worship the Father neither on this mountain nor in Jerusalem. . . yet a time is coming and has now come when the true worshipers will worship the Father in spirit and truth, for they are the kind of worshipers the Father seeks (John 4:21, 23)

Stephen, in his sermon before his death, strongly expressed his similar disposition:

David enjoyed God's favor and asked that he might provide a dwelling place for the God of Jacob. But it was Solomon who built the house for Him. However, the Most High does not live in houses made by men. (Acts 7:46-48)

Today, the redeemed have within them the Spirit of God. They have been set apart as saints. Where saints stand makes spaces and places holy ground,

and it is the presence of the Holy Spirit within them that makes that ground holy and awesome. "For where two or three come together in my name, there am I with them" (Mt. 18:20). Where Christians gather, God is localized.

It is the indwelling of God, then, that promotes worship. We cannot credit beautiful architecture and its art appointments as doing this. Beauty in and of itself has no spiritual power. However, an ugly environment cannot encourage worship either. Further, if wrongly used, both beautification and uglification can distract from pure worship. What is needed for a worship setting is a simple functional structure—one of inherent and coherent beauty—a form of non-showy character that does its job of facilitating movement and communication. It must serve. This is usually not the intent of decoration.

If space would allow, it would be interesting to do a detailed study on the historical development of the church building, comparing the relationship of active or passive worship to simple structures or embellished edifices. Let it suffice here to say that, generally, as buildings received more gloss, worship became more professional. It was relegated to the educated (clerics) who occupied the chancel, and the laity became more passive. Embellishment and spectator "worship" seem to have come from the same mode—professionalism.

My concern is against an applied decoration, an embellishment that encourages its own glorification (or the artist's) and distracts from an encounter with our glorious God. An aesthetic for worship demands that art direct all of our attention to God. It is to be direct, honest and humble. It must hide itself, just as the best of choirs do in concealing any notion of professional performance.

This restrained kind of art puts today's Christian artist into a difficult situation in that all the major movements in art now seem to follow to some high degree the dictum "art for art's sake." Today's art promotes itself. It wants to be served rather than serve. However, the liturgical artist is asked to buck the trend by not promoting himself or his art, but rather by proclaiming God and serving Him and His people.

At this point the casual reader might suppose that I am opposed, or worse, indifferent to art. Rather, it is because I take art so seriously that I believe a proper perspective must be taken. Although art does not promote pure worship, it does have manipulative powers on the mind and emotions. Care must be taken that it teach the mind and direct the emotions rightly. Certainly one concern we face in regard to art in the church is that it can attend to one's

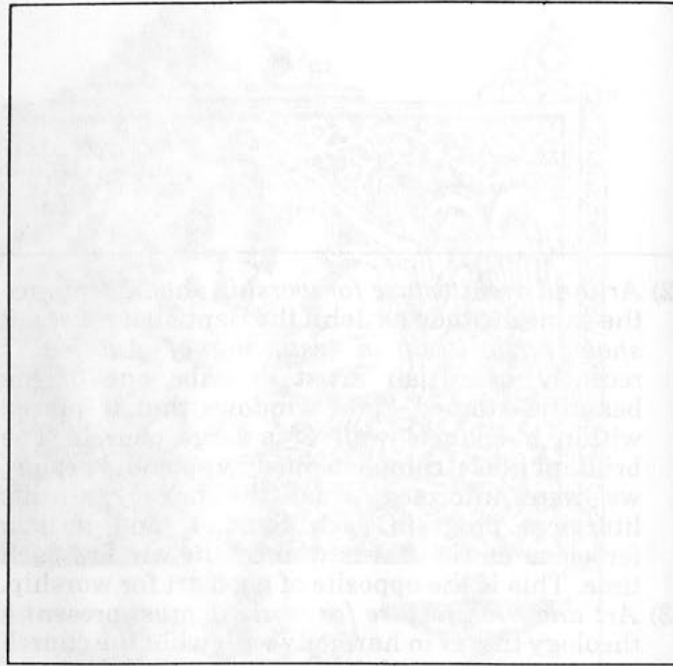
aesthetic needs as though they are identical with his spiritual needs. The two can be confused. Someone can receive a "high" from great art and music, or from a spiritual experience with God, and both can set off his emotions similarly. The danger is that the aesthetic uplift may unknowingly be a substitute for a spiritual one. We tend to select art objects for our churches that give pleasure. Religious experiences are not always pleasant, nor is all art. But what we want today is pleasure—a pleasure and prosperity message from both the pastor and artist. Hence, we pick most of our embellishments for worship to gratify. The true Christian message teaches a cost of discipleship and a bearing of a cross. It can become more satisfying to pick the aesthetic at the expense of this message and believe that we are being very religious.

Again, my main concern is against embellishment. I urge that the church building be simple, genuine and almost austere in concept. It should avoid conflicting elements. We might take as an exemplar the 19th century Shaker meeting house. It was rectangular in floor plan, plain and simple. The space was open and flexible. The structure was honest to the extent that mouldings, trim and cornices were not allowed. These places were blunt but functional. The Shaker invention, the common clothespin, is a symbolic reference to the clean-line, utilitarian direction of all of their art.

People of God have always heard His voice best in the simple, quiet places. It was the silent desert where Moses heard God speak from a burning bush, where Abraham communed with the Lord, and where Paul received the gospel and gained depth understanding it. It was on the island of exile that John "heard behind him a loud voice like the sound of a trumpet." Quiet places are more void of the distractions of glitter and commotion. "Be still and know that I am God." (Psalm 46:10)

So it is with the appropriate worship environment. Silence is important—silence from conflicting color, form and texture, and silence from dominating organ pipes and preludes—silence from anything that puts itself before the message from the God we worship.

A church building, then, should not be ostentatious. It should reflect the attitude of simplicity. It must be pure and genuine—no artificialities, no cosmetic, distracting ornamentation—only a clear, authentic Christian witness. Not only will this kind of building proclaim the life of integrity that is expected from those who follow Jesus, but, more importantly, it will help our minds, in the shortest time possible, recover from the noise and glitter of the world in which we are asked to live, and recover to a sense of silence and awe that will prepare us for listening to God and worshipping Him.



### Make a Proclamation from the Worship Structure

Once the Lord Jesus Christ called Himself the Alpha and Omega. Jesus is God's alphabet. He is the One who spells out God. The Baptist, on the other hand, was but the *voice* in the wilderness that faded into silence as quickly as sound waves run their course. Yet the enduring, creative Word remained in the listeners' hearts and minds. The entire purpose of the voice was to promote the Word. This is the purpose of art for worship. In proclaiming the Word, it is to be unseen like a voice, quickly fading from its own identity. It must profess Another at its own expense.

What is the message that most of our church buildings are witnessing to the world? Are they humble voices proclaiming God, His precepts and His love for the world? Hardly! Often the building is a monument to our prosperity rather than a simple structure witnessing an active community guided by God, dying to self for the poor and needy.

Anthony Campolo, in his book, *It's Friday, but Sunday's Comin'*, tells the following story about the Danish philosopher—theologian, Soren Kierkegaard during a visit to the beautiful Copenhagen Cathedral. As he sat on the cushioned seat, Kierkegaard viewed the wonderful stained glass windows. Next, he observed the pastor dressed in a velvet robe taking his place behind the mahogany pulpit. A gilded Bible marked with a silk marker was opened, and the pastor read, "Jesus said, 'If any man be my disciple he must deny himself, sell whatsoever he has, give to the poor and take up his cross and follow me.'" Kierkegaard remarked that as he looked around the room, he was amazed because nobody was laughing. What he implied was that not only is it absurd for a congregation with a monument to its wealth to confess a discipleship of following their Master who said much about a mercy for the

poor and said nothing about cathedrals, but that it is equally absurd to believe and witness with such incongruity. If it is truly part of our ministry to love the needy, we must express it in every part of our lives, including the formation of our worship spaces, or our ministry will be unbelievable.

The church building should reveal to others what the church is all about. It must proclaim the attitudes of Jesus. It should put forth a domestic, hospitable message free from a mood of audacity with unkind, showy forms. If saints are not to be presumptuous, the buildings they worship in should not be presumptuous. If we are servants, the buildings we build should serve. If it is our way to be humble, then our places of worship must be humble.

Because of convenience, it is tempting for congregations to let hired professionals carry the load of arranging their worship spaces. Sadly, most of our church buildings are designed by architects who know very little about the ministry and witness of the congregations they attempt to guide in these important visual matters. A Christian community must formulate its own guideline for the disposition of that space; therefore the work of building a place of worship should begin in the hearts of the congregation's people. They must want to proclaim the things of God as much as they want to worship in beauty and comfort. They must know, appreciate and gladly hear the attitude and essence of Jesus' teachings. Until this has happened, construction must wait. The time for the space to be enclosed is when the people are ready to earnestly express the Christian gospel by augmenting the preached Word in steel, stone and wood. A building program will be a growing experience for the faith of a Christian community. It will require study groups who will discuss and share knowledge of the Biblical precepts, who will edify one another's faith, and who will ultimately articulate precisely to the architect not only the projected functions of the space, but also its precise visual witness. The architect, then, with his skills in structural and visual design, must translate the congregation's verbal statement into form, color and texture equivalents. Therefore, it is the congregation's task to seek, study, live and *verbally* articulate Biblical teaching. It is the architect's responsibility to convert this written statement into *visual* form.

First of all, then, it seems that it behooves a community of believers needing a worship space to begin by examining itself. They are to first build themselves to a rightful level so that a responsible, honest expression of faith can be formulated and communicated to a good architect. Maybe the attitude of the builder of the medieval Chartres Cathedral was a good one when he required all his workmen to first confess their sins and promise to live in harmony with their enemies before allowing

them to work. Confession is not a bad way to begin a design (or any serious undertaking)—to search the heart and begin anew with a refreshed faith. First building the people, then the space, leads to an authentic witness that will not only show forth the nature of Christ and his church, but, in turn, will continually teach, form and guide the faith of the congregation that dwells there.

### Use Architecture for Teaching

The usual tendency of man has been to attempt to contribute to his own future welfare and salvation. He wants to earn his respect with God. He wants some credit in the program of salvation. Mottos like, "I found it," often spring up, and such words as *self-esteem, self-worth, self-awareness and natural goodness* are typical in our vocabulary today. The delusion of acknowledging our importance has sometimes influenced and frustrated our perspectives on religion. This attitude has plagued theological thinking all through the history of the church. We want a theology and an application of it that encourages our contributions to salvation. The church calendar has evolved to reveal how God has acted in time for us, yet we feel a continuing urge to humanize it with loyalty and stewardship Sundays or other designated themes that project our own acts.

Our typical, yet twisted, interpretation of the tabernacle reveals a desire for earning our own credibility. The tabernacle, in prefiguring New Testament events, prophesied the person and *work* of Jesus Christ (Heb. chs. 8-9). However, we often extrapolate from it a message from man's point of view—an "I found it" theme. Israel is viewed as approaching God, making sacrifices and doing things to earn God's favor. The tabernacle is viewed from the outside in; from the gate and court to the Most Holy Place. The message is seen as our doing, rather than God's doing. It is seen as man coming to God, rather than God coming to man.

It is interesting to study the Exodus plan of the tabernacle as God begins its description from the Most Holy Place and then moves outward. It is not presented from the worshiper's point of view, but from God's viewpoint. That is the direction of divine grace—from the throne to the sinner. To begin our approach from the entrance and look to the Most Holy Place is contrary. We do not find or work our way there; rather we are born in the Most Holy Place. Then we move into a sanctified life, a life that moves us through the court to an evangelistic activity to those who come to the gate.

The church has apparently tabbed the same twist to its viewpoint of the worship space. Shortly after A.D. 313, with Constantine's proclamation of the Edict of Milan, Christianity became more open with its expression of worship. As it expanded, large structures were needed for fellowship.

Before the great growth following the Edict, communities of believers gathered and worshiped in large homes. This domestic setting for worship was called the *domus ecclesiae* (house of God's people). After the Edict the new structures soon became known as the *domus dei* (house of God). Sadly, the house of church became the house of God. This implied that God had changed His headquarters and suggested that He was now to exist in houses, not in His people as such. The attitude about the saint being the temple of God switched to the building being the temple of God. This became inherent in the sign value of the building's design in that God was localized in the chancel—a New Testament Most Holy Place—an area eventually separated by a kneeling rail or rood screen. (It is difficult to believe that some of us still bow when we address the chancel area.) This concept was strong enough to assure that only the priests or clerics (those who could read and write), that is, the clergy, could enter the Most Holy Place of the New Testament church. Only the literate could approach God, and unhappily, worship became professional rather than amateur.

The suggestion that God was localized in the chancel was emphasized in that the center aisle in these buildings symbolized the way to God beginning with baptism. The fonts, therefore, were placed by the front door or in a separate baptistry building near the entrance. Beginning one's approach to God from the entrance is clearly reminiscent of the incorrect notion many have had of the tabernacle's symbolic meaning.

The traditional church plan still holds its symbolic weight today, and unfortunately continues implying that God is peculiar to building structures. Leaving the worship space becomes a negative sign-act that suggests we are leaving the place of God, and further implies that secular life is to be separated from religious life. The reality that God dwells among and within His people has usually not been successfully communicated architecturally.

Some designers have suggested omitting the chancel altogether. Others have recommended the extensive use of clear glass in the chancel wall as a way of letting the visual world in, therefore breaking down the division between secular and religious entities. But this can be as distracting as unrestrained art. If we are born in the Most Holy Place, would it be appropriate to enter the worship area through the chancel? This does not solve the entire problem either, because the simple presence of a chancel can suggest that God is localized there. A solution may be found by subduing the notion of a fixed place for God without the use of external visual sources (e.g., the chancel or eternal light), and promoting the believing community itself showing forth His presence.

One wonders why we can be anxious about a faithful theology of the priesthood of all believers, yet deny the doctrine with most of our worship structures. Winston Churchill said, "We shape our buildings and thereafter they shape us." The kinds of structures we dwell and worship in help develop our theology for living. Toning down the division between the chancel (if there is to be one) and the nave (or the clergy and the laity) will not only help express the correct doctrine of the priesthood of all believers, but, in addition, can suggest to the worshiper that all of life is a worship experience. To unify the chancel and the nave the architect could omit kneeling rails; he could suggest the same floor covering in the chancel and nave, and recommend no special sedelia for the officiant, suggesting that he sit with the worshiping congregation while not officiating. Congregations might discourage processions of the officiants (or encourage processions of the entire congregation, symbolizing their pilgrimage here on earth). The designer might propose a building with no strong, single focus, and omit applied ornamentation in the chancel. It seems reasonable to assume that a congregation should write extensive, serious propositions on this aspect of the worship space when articulating its faith to an architect.

Showy churches can often be foreboding to those unfamiliar with Christian worship. An important function of the building's appearance, especially the narthex, is to extend an invitation to people to come in. It is appropriate that the narthex be large, containing plenty of chairs, possibly a rug or two, conversation areas, and other items that add a warm touch.

The baptismal font is an important feature of the worship space. Since the use of Holy Baptism is continuous for our sanctification and consolation, a proper size or placement of the font will give architectural affirmation of our new life in Christ during each worship service. Its importance is such that an insignificant location in the corner of the sanctuary seems hardly appropriate. Its size or placement should be dominant enough for everyone to see during each corporate worship experience. Water should be the main decorative element and there should be plenty of it.

It is unfortunate that we have become accustomed to pews rather than chairs. Pews limit movement. Until the 14th century the church used no pews, but required the people to stand or sit on the floor during the services. The advantage of a flexible space was that the worshipers could move about freely as certain events took place. At a baptism the entire congregation could gather around the font, renew its own identity and show its concern for and unity with the new child of God. This was sign-activity at its best. We have lost this. Possibly a structure with

furnishings permitting freer movement should be considered. And if we cannot participate fully with sight, sound and touch, the sign-activity of the event should be as forceful as possible. Lots of splashing water and a processional (which includes the one to be born anew with family and sponsors) should bring the child into the midst of God's gathered people (the church). The significance of this event for all of the worshipers should behoove congregations with multiple Sunday services to distribute the baptismal events equally among all the worship times.

The focal attention of the altar, with its prominent location and excessively applied decoration, has usually been unreasonably overdone. Although many altars are now being brought forward from the chancel wall, one must still question a confused gospel message that is being declared from the center of our chancels. Altars needlessly suggest sacrifice. That has been finalized! A simple table will do better in that the single, completed sacrificial act of Christ is emphasized. A table suggests a meal of celebration for the accomplished sacrifice that is now assuring and offering us the forgiveness of sins. Since the altar implies that Christ is re-sacrificed at each communion service, a better sign-activity for the meal can be provided by a happy gathering of the Lord's family around a prepared table. At this banquet we celebrate by looking back at God's great salvation act in history, and by looking forward to the Messianic meal at the Lord's return.

To confuse the gospel message with a superfluous use of articles on the table, such as candles, flowers and a crucifix is not proper. The accouterments by themselves should be appropriate enough for the meal setting, namely, white linen tablecloth, loaves of bread, wine and service. There is no need for additional visual emphasis. This is in harmony with the use of the early Christian altar-tables. Not until the 12th century were unnecessary items placed on the altar mensa.

The first altar-tables were small cube-like forms that were eventually lost when they were enlarged to hold relics and remains of departed saints. Also lost was a sharing attitude among the people as they took their turns in the preparation of the bread and wine. What would be the aesthetic value of the smell of fresh bread coming from the church kitchen as we enter the church building for a communion service? One of family? Fellowship is an important part of this celebration. A family-like setting is desirable. The liturgical activities and setting should intimate warmth, closeness and affection. As opposed to kneeling at communion, many prefer the posture of standing. Not only will standing make it possible to help eliminate the visual separation of the nave and chancel by removing the kneeling rail, but the upright position will cause people to be more aware of

others. On the other hand, there are some who prefer to sit around a table during the distribution. But whatever is done, an attitude of community should be achieved.

It is hardly necessary to discuss the functional significance of the lectern and pulpit. Certainly both are not necessary. Why should there be a division between the Word read and the Word spoken? Some liturgical designers question the necessity of either since the preacher can read or speak from any place in the church. In the early church, the bishop spoke from a seated position while the clergy of less rank preached from the altar steps. The use of the pulpit is relatively new, not coming into prominent use until the 16th century. The Reformers made much of it because of their emphasis on the preached Word. Certainly the Word is of utmost importance in our theology and therefore should be firmly acclaimed by our architecture.

One way of simplifying the chancel is to minimize the focus of its furnishings. Since the Word, Baptism and the Lord's Supper are God's collective way of communicating with His people, a reasonable, Christological approach would be to unify the Word and Sacraments by combining their service areas. We look to Karl Barth, the Reformed theologian, who has succinctly summarized his concept of the chancel space:

What should be the center? To my mind, a simple wooden *table*, slightly raised, but distinctly different from an "altar." This seems to me to be the ideal solution. This table, fitted with a removable lectern, should serve *at one and the same time* for pulpit, communion table and "baptismal font." (No matter how it is done, the separation of pulpit, communion table and baptismal font can serve only to dissipate attention and create confusion; such separation could not be justified theologically.) (The Architectural Problem of Protestant Places of Worship. In Bieler, *Architecture in Worship*, p. 92.)

#### Classroom Worship Areas

Much of what has been said also applies to classroom worship areas for children. With careful teacher guidance, children can be encouraged to form their worship ideas and space. It is hardly fair to see worship as an adult activity forced on children for their own good. Unfortunately, we older ones often enjoy the cuteness of children, in their naive ways, acting like us. So it is as we watch them worship. Somehow the charm of their actions makes it all seem right. This should not be so! Honest expression is essential for worth-while worship, and children are best at this when not inhibited by adults. Indeed, both religion and worship should be

# THE CREATIVE ATTITUDE

important disciplines taught in Lutheran schools. It can be a learning and growing experience for a class to design and put together its own worship environment. Just as a congregation is brought to a maturity before a church structure is designed, so the children, as a community, will need guidance to study and enrich their faith to arrive at their alternative for worship. And what if this takes most of the school year? What if their new space is not even implemented? Has not worship already taken place?

Questions the children can consider are: What is liturgy? Why sing prayers? Why is movement important in worship? Can we worship on the playground? Do we need a special place for worship? Can we dance in worship? What kind of art will help us worship? Can making art be a worship activity? Is an altar-table necessary when communion is not served to children? How can our Christian faith be best reflected from our worship space? These and many other topics can encourage the class to investigate and explore Biblical precepts that will lead to a fuller more worshipful Christian life.

At the same time it is important to teach children the liturgies of their Lutheran hymn books since the liturgies will be used most of their lives. But this should not be done during worship times. The Shakers did not have a bad idea when they gathered one night a week to practice new liturgies and dances for Sunday worship. Their example can be followed by conducting learning sessions during class time, not only for the songs of *Lutheran Worship*, but also for the children's newly designed liturgies and movements.

## In Conclusion

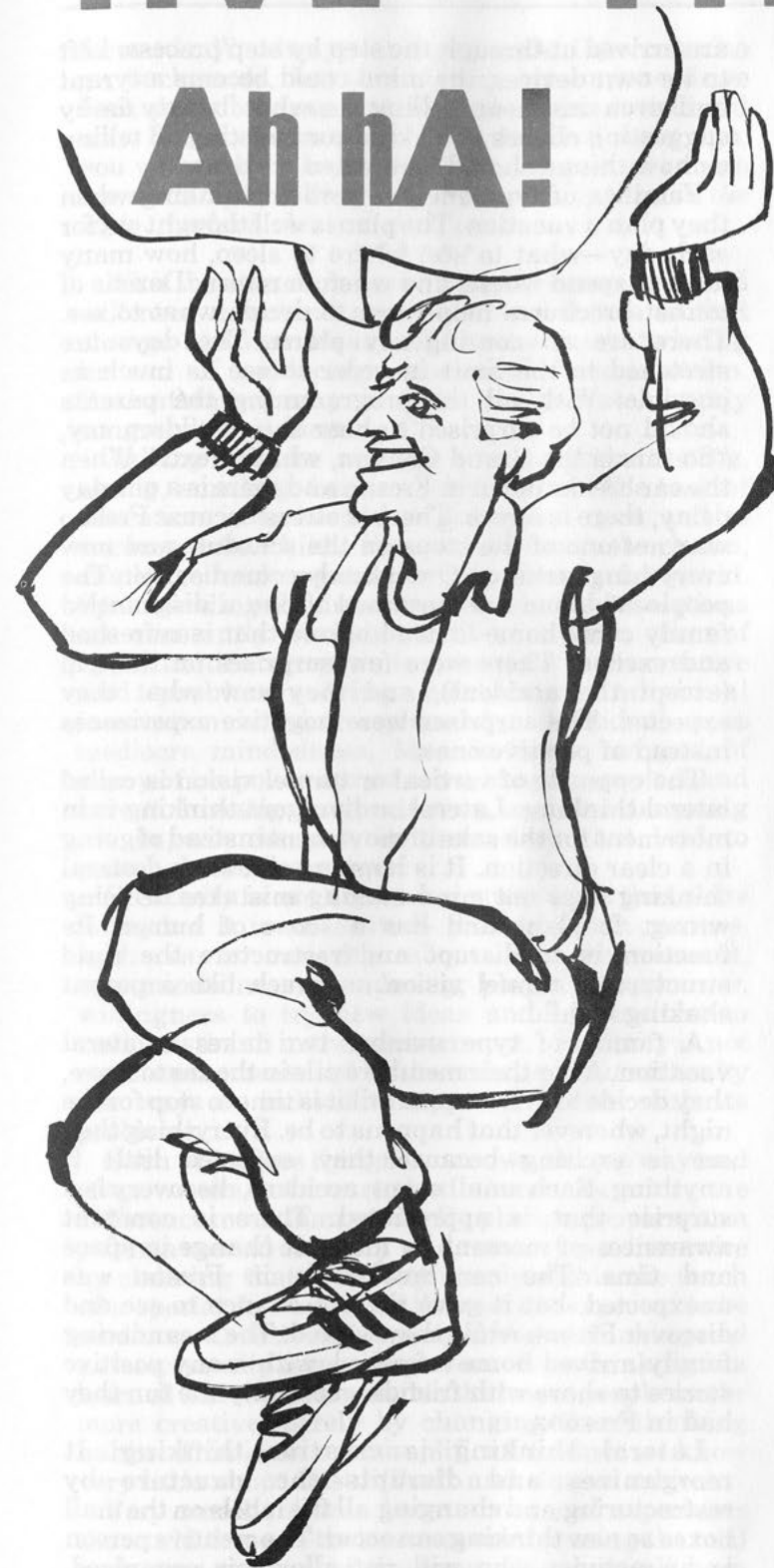
There should be a serious attitude among young and adult alike during the formulation of art and architecture for worship. So many of us have neglected to understand the power of the visual and architectural arts that we are unaware of the dispositions they have grafted in us. When the arrangements of space can influence the formation of our thinking and hearts, then we need to carefully, appropriately and prayerfully shape our space for worship. Not only does that space need to be an authentic and coherent statement both from and to those who worship there, but it also needs to be a proper communication to those outside the church. It must witness and voice forth God. There must be a restraint in the use of applied decoration. Then the lives of the community of believers, in conjunction with the architectural statement of their buildings, will communicate God's love and acceptance to everyone who happens to pass by, no matter what his or her needs or station in life are.

By Reinhold P. Marxhausen

Creativity is the "in" word of the 80s and articles on the subject appear daily in major publications. For a long time creativity referred to the arts or to people who are not mainstream, but on the edge of reality and culture, and whose ideas and concepts had no serious consideration for the public at large. In the past when times were prosperous and almost everything was working fine, no one was willing to risk rocking the boat. The industrial age was in place and one only needed to have skills to work for someone else. But that is over and there are new breakthroughs in the fields of computers, science, and medicine that will change our lives whether we want it to or not. In the past educational institutions were reasonably sure how the world worked. Now we are not so sure because the more we learn, the more we do not know. This can lead to a feeling of insecurity. When things do not work any more it just means that we have to change something so that it works in another way. It is difficult to change our habits or the way we are doing things now.

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Fear of making mistakes, fear of failure, and accidents are all disruptive moments in our lives which produce a negative feeling because we have preconceived ideas about how things ought to be which are based on tradition and the past. Times and attitudes change while our acts and actions do not. It is easier just to do it the way we have always done it. That is why accidents and failures are ways to break through habits and tradition. As a result we are free to reestablish our acts and actions based on a different mind set. A phone call in the middle of the night is the beginning of new thinking. Listen to the people whose houses have been flooded in the flood plains, washed out on the hurricane ravished coastal regions, or washed down in a California mud slide. "We are rebuilding and we are going back." That kind of unyielding thinking can only harden the arteries when in reality it is an opportunity to be reborn with new attitudes that correspond with the changes that silently go on without our notice. When we fight change there can only be anger and resentment. Nature always wins!



If quantum physics is correct, then we need to change our thinking about what is, to, what can be. Life is a process that needs constant reconsideration rather than something to be merely admired as it is. Creative thinking can change the world. Whenever we have completed anything on earth, it begins to change and become something else.

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We are entering the age of the entrepreneur. Creativity, along with hard work, is the major tool of the entrepreneur who organizes and runs his own business. An entrepreneur IS the job. A creative entrepreneurial attitude can pervade every aspect of daily living and become a Christian life style which utilizes personal gifts and talents to the glory of God. We are made in God's image, and creativity is life. As long as we live, the spark is within us and needs to be discovered, fanned into flame by our desire, or listening, and our becoming quiet. The ability of man to be creative fulfills one of God's purposes for him. The creative spirit is a restless, curious, divinely discontented attitude of man or society. Dissatisfaction leads to despair, but it is the motivating power behind creativity. The entrepreneur fills a need that others have overlooked or never thought about. The Christian IS an entrepreneur as he fulfills the mission of the church in daily encounters with life and all the contingencies that it entails that have never been considered, such as only recently installing ramps for wheel chairs in churches. An Entrepreneur is a creative person, within an organization, and the Christian has a mandate to be both.

Creativity is whatever one can get away with. Society is changing and changing rapidly even within the church. The church remains relevant as it prepares its people to respond to change in a creative way so that the changeless Gospel of Jesus Christ speaks, soothes, challenges, nurtures, renews and saves the restless and dislocated pilgrims of the age.

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Losing a job is always traumatic, especially if one has been working for someone else and working for self is not the only alternative. Even in a small community or the community of the church, there are so many needs to be filled. Most, of course, are volunteer opportunities. Others could even produce income. The question is whether there are people who

are willing to work and do things without being embarrassed since embarrassment is the greatest deterrent to creativity.

My roommates and I found out early that there were no jobs to be had in a small college town such as Valpo, so we listed our skills, printed them on 200 post cards with our phone number, sent them to the first 200 names in the phone book and waited for the phone to ring. Four of us entrepreneured our way through college and the phone may still be ringing. Raking leaves and shoveling snow are common needs, but promising to wash and Simonize the president's car each month @ \$13.50 (1947) looked good. Washing dishes, sweeping floors, making beds for three bachelor faculty members once a week for a flat fee was more creative, and the need was there.

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Shakespeare said that all the world is a stage and we are the actors. WE make life interesting or WE make it a boring experience. There is nothing more depressing than to hear someone say that he is bored. A bored person is also a boring person who becomes a road block to all the energy, excitement, movement, awe, and unknowns of life. Like a Giacometti sculpture, people are standing on Square One or sitting on the curb waiting for the parade to begin. . . or filling the stadiums, or turning the channel in the comfort of the living room to see if something interesting is happening somewhere else that can become the focus of conversation at the next coffee break or recess. Yes, life is full of pain, tragedy, death, accidents, disappointments, change, disaster, and failure but that is exactly what gives life so much vitality and energy. Without change or disruption, life would truly be boring.

Creativity is not so much a gift as it is thinking process. The process we choose to use makes us narrow and unyielding, or it can make us flexible and creative.

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As our little bodies were being formed in our mothers womb, the cells kept dividing and dividing. They also knew what they were to become. Finger cells became fingers, and blood cells became blood. The great unsolved mystery of life still is how the cells know what they are to become. But there is order, structure, pattern, direction and everything has a place to be. The brain is organized in the same way. All the information it receives is processed and filed in a pattern or arrangement so that when we need it again it can be retrieved as quickly as possible through a matrix or plan. The mind organizes itself. We do not consciously do that.

So by the very nature of its function, the mind is orderly, correct, sequential, serious, useful, relevant, and works best when it works in a linear sequential manner. Linear thinking is also called vertical, convergent or tunnel vision. Solutions to problems

are arrived at through the step by step process. Left to its own devices, the mind could become a tyrant and even insist on telling us what beauty is by suggesting cliches of all kinds or insisting on telling us how things should look when we draw.

Families of type one use vertical thinking when they plan a vacation. The plan is well thought out for each day—what to see, where to sleep, how many days to spend where, and when to return. Dozens of tourist brochures help them to decide what to see. There are no contingency plans. The days are stretched to the limit in order to see as much as possible. With all the programming the parents should not be surprised to hear their children say, "So this is the Grand Canyon, what's next?" When the car breaks down in Fresno and there is a one day delay, there is stress. There is stress because Fresno was not one of the stops on the schedule and now everything is ruined. Order has become disorder. The people at home are surprised to see a disgruntled family come home instead of one that is refreshed and excited. There were few surprises on the trip (except the accident), and they saw what they expected. The surprises were negative experiences instead of positive ones.

The opposite of vertical or tunnel vision is called lateral thinking. Lateral or divergent thinking is in movement for the sake of movement instead of going in a clear direction. It is hopping sideways. Lateral thinking does not mind making mistakes or being wrong. It plans and has a sense of humor. Its function is to disrupt and restructure the rigid structure of tunnel vision. . . much like a parent shaking a child.

A family of type number two takes a lateral vacation. After their members pile in the car to leave, they decide to drive west until it is time to stop for the night, wherever that happens to be. Everything they see is exciting because they expected little if anything. Each small event, accident, discovery is a surprise that is appreciated. There is constant awareness of moment by moment change in space and time. The car breakdown in Fresno was unexpected, but it gave them a chance to see and discover Fresno while they waited. The meandering family arrived home refreshed, with many positive stories to share with friends, especially the fun they had in Fresno.

Lateral thinking is creative thinking. It reorganizes and disrupts the structure by restructuring and changing all the labels on the mail boxes so new thinking can occur. The creative person is an activist who will not allow his organized, sleepy, righteous self to deprive him of the potential that each one of us has as we view mistakes, accidents, and misfortune as opportunities for growth and new life.

Automobiles have about three speeds that go

forwards. We always drive forwards. Cars can also go backwards, but you seldom see anyone drive backwards because that would be doing it the hard way. But, if you are up against a dead end street sign, you will need to be able to back out so you can go forwards again. *That is lateral thinking as is the style in which this article is written.*

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With the rate of change on the increase, the world will need more and more flexible thinkers so that change and new ideas will become assets to living instead of producing stress and dissatisfaction. Brainstorming may even be possible at monthly congregational meetings.

As tiny children we were all perception: tasting, seeing, smelling, hearing, and asking. The task of education is to keep this perception open and to encourage the child's sheer sensitivity to the charm, challenge and mystery of this wonderful world. Spoon feeding children so that ready made solutions are constantly available to them deprives them of opportunities to experiment and grow in the creative and problem/solving behaviors. Individual innovation is being replaced by a national mass mediocre mindedness. Man is being stripped of many of his powers to perceive, imagine, explore and invent. Investigating, selecting, and experimenting are experiences rich in themselves that lead to personal creative growth.

Creativity is not so much a special gift that some have, but it is an attitude that ALL can nurture, such as a curiosity about the environment, openmindedness, wondering, playfulness, humor, willingness to try new ideas and be sensitive to various stimuli in the environment. Creativity is not necessarily measured by the end result but rather by the way an individual approaches life with its problems.

Each of us does things in our own unique way and often we are not aware that others may notice the difference more than we do. By placing people with a gift in a special category we do ourselves a disservice by claiming that creativity is only within the reach of a special few and that the rest are expected to be mediocre. Creativity is a special way of thinking and not necessarily a special person. Since thinking is a learned activity, it is possible that more people can be more creative merely by changing their thinking habits. This is an oversimplification since we know very little about this difficult and elusive subject.

Very small children learn about and experience the world through their senses and by using the trial and error method of discovery. We were all born creative. Why did creativity stop? When children realize that everything has a name or number and that there is order and sequence to life, they relinquish their intuition for security, structure and comfort.

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The environment in which we live can be rich visually and tactilely. TV commands our attention and toys are explicit and limited in imagination. Houses and perfect green lawns make our homes show places instead of homes where play, creativity, and fantasy are fostered in the family. Sand boxes, cardboard boxes, piles of dirt, leaves to jump in, and a wall in the basement to draw on with magic markers can nurture creativity in families. Play is an important element of creative thinking. To eliminate it for the young would be foolish.

Living in the country as a child could have been a lonely experience. But our family was large and there were animals of all kinds, a garden to work in, chores, a woodworking shop to play in. Father had hobbies of all kinds, collections of stamps and samples of wood from all over the world. He collected, cut and polished stones, did ceramics, planted trees, took movies of the children and families of the congregation (50 years ago), all of which broadened our outlook on life. There was seldom a dull moment. It's true, the hobbies belonged to father, but the accessibility of the concept of variety, diversity, use of many tools and organizing materials provided the children with rich visual, tactile and manipulative experiences which benefited us all as we became adults.

When I was a little boy in grade school I could not bear to throw away old tooth brushes because the plastic handles still looked so beautiful. I learned that you could glue pieces of plastic together by using acetone. That is what I did. I cut, polished, laminated, etched, and glued intricate and tiny pieces of plastic which were attached to round forms that were bent in hot water to create some of the most beautiful and cherished rings I have ever seen. I actually believed that this was an activity that all children all over the world did when they were little. That was not true, and I am glad no one told me otherwise.

Many years later when I was fighting in the Philippines in World War II, there was always a great amount of stress and also time, time, time. My entrepreneurial skills not only occupied my time but also alleviated my stress. Being creative and flexible shifted my thought process from death to life. Destroyed Japanese aircraft were not a premium item at the time so it was easy for me to take my tin snips and cut aluminum strips from the plane wings and salvage huge chunks of transparent plastic from the gun turrets. The aluminum strips were fashioned into beautiful bracelets with sweetheart names engraved with a pen knife. The plastic became letter openers and heart shaped pendants for wives and sweethearts. Sanity is making heart shaped plastic objects when everyone else is drinking or going crazy. It reminds me of the Peanuts cartoon with Lucy and her sign over the orange crate.



"Psychiatrist 5¢." There was little to do and much stress as we cruised into Leyte Bay for the invasion. It was noisy and dangerous. I sat on the deck of the ship, carved the whole 23rd Psalm on a piece of aluminum 2"x3" in Old English lettering (double lines) with a pen knife.

Creativity is nature and nurture. God has given each one of us a gift and we have all had ideas. Ideas and gifts are nouns. Creativity should be a verb. Security is to merely think about ideas whereas the implementation involves risk and possible failure; and who is it that finally pushes us out of our nest? More than parents, it may be coaches, teachers, pastors, and even strangers who see the sparkle in our eyes and then give us permission to be more than we thought we could be. Parents automatically give children permission to go outside to play, but the children still ask as if the words verify something about us we already knew. The trusting look, the hand on the shoulder, a few words a smile or a nod are subtle acts or actions that can catapult an idea from a dream to a reality, not only for children but for mature adults who today may be dentists instead of teachers because no one spoke those magic words that would have supported their dreams.

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My life is full of surprises. Knowingly and unknowingly I have been using the four steps in creativity since childhood. Whether you are reading about science, art or literature on creativity, the same four or six steps are identified. When these steps become part of our awareness and when they are actively utilized as a life style, then there will be less stress and more personal self fulfillment even for those who are not necessarily artistic.

Whenever there is a problem that needs a solution, we tend to solve it logically. If you lose your contact lens in the kitchen, then it makes sense to look for it somewhere in the kitchen when in fact it may have rolled into the dining room. The brain is not a one track mind; we only use it in a one track way.

Step one to creativity and problem solving is called INPUT. This is hard work and involves gathering all the information one can that relates to the possible solution. Step one is mostly logical. It is reading, talking, listening, looking, trying and generally filling up the mind with possibilities. Work. Work.

INCUBATION, the second step, is to take a break and forget all about the problem for now. It's a change of pace. . . like going fishing, taking a bath, washing dishes, taking a walk or working in the garden. The problem is now on the back burner. During this break or relaxation the mind is like a radar scanner which scans around beyond the logical part of our thinking to look for other possibilities in other parts of our brain that may have answers which might be more intuitive.

When we least expect it, the third step is achieved

when there is a blinding flash of insight and instant joy as the answer is revealed in flashing neon lights complete with background music. This third step is called AH HA! and is an experience that is spiritual and an answer to a prayer. Creative people know and experience the answers to prayer. The AH HA! might come in the shower, in the bath, minutes before you fall asleep or while weeding a garden. For me it happens when I sit on the toilet, before I go to sleep, or when I shave in the morning. All creative people including Einstein have said this. When the mind is in idle gear it finds information we do not know about logically. Now I know why my father loved to work in his garden. That is where he wrote his sermons. When we try to control ALL our actions we forfeit the possibility that God can be at work in us in another way.

The fourth step is VERIFICATION. It is testing the AH HA! solution to see if it is in fact the answer.

A true story will illustrate this sequence perfectly. When my two sons were small we had a chest of drawers in our living room where members of the family could store treasures and junk. Each drawer was labeled with a name. Top drawer MARX, then DORRIS, KARL, and PAUL. One day I misplaced an insignificant object. I searched all over for it, including my drawer in the chest of drawers. I spent three days looking for the object. It almost became an obsession and this was in fact step one, INPUT, of the problem solving sequence. Work. Where can it be? Check out all the possibilities.

The weekend came and after church on Sunday I laid down for a nap before dinner. POW! The neon lights flashed on and the band started to play in my mind. What an experience! I laughed out loud and was filled with a feeling of joy and wellbeing that is difficult to explain. I felt happy and stupid at the same time. I knew where it was and did not even get up to check (which is step four) but rolled over and finished my nap, smiling the whole time. When I awoke, I got up, looked in Dorris' drawer and there it was. Why didn't I check the other three drawers when I was checking in step one? The part of me that is always right would never admit that it could or would make a stupid mistake like that. But a part of me knew I made a mistake and kept laughing at my righteous side. When we relax a bit and give that other part of us a hearing, we will learn that we do make mistakes and that we can help ourselves by listening to ourselves.

It is my belief that these four steps have practical applications in our everyday life, at work and at home. When this process becomes a life style, then Monday will be the best and most creative day of the week. Follow this reasoning.

Working times have changed for many occupations and professions, but generally people work during the week and then have the weekend off.

We work on our jobs, and there are many problems to solve. Some are solved on the job. Some are not. On Friday we say, "Thank God for Friday," lock the office and head home for the weekend. So working on the job is step one and the weekend is step two, a change of pace and relaxation. We can turn off our conscious mind from the job, but the unconscious is with us with the surprise solutions if we are willing to listen and write them down on scraps of paper before they are forgotten, never to return. On weekends my pockets get filled with scraps of paper with ideas written on them. Especially on Sunday. Monday is my most active day because I check out and actually do all the ideas on the papers while I sing, whistle, thank and praise God. God answers prayers on weekends. God rested after He created, and man needs to relax before the creative solutions become a reality and after he has worked hard.

The AH HA! never happens unless step one has been carried out to the fullest extent, which includes love of job and work. No work, no AH HA! This is what Louis Pasteur meant when he said, "Chance favors the prepared mind." Passion for work and the ability to relax on weekends is not necessarily a present day phenomenon. In fact it may be the other way around, which makes the system impossible and Mondays miserable.

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Not only can we tune into the rhythm of work and play, conscious and unconscious, but we are all artists as we respond to nature, the great canvas. Nature can be the subject or the object of man's relationship to and interaction with the world. Nature can be the medium or the message. Nature can be viewed and regarded in aesthetic contemplation as one would view a painting in a gallery. With enough practice one can see beauty in ordinary objects, just the way they are to be found in our everyday experiences. Since the Grand Canyon was not created by man it can be viewed as an interesting site to behold. If the Grand Canyon were the direct result of man's carelessness or mismanagement, then there would be a few tourists and it would be viewed as a disaster site rather than a beautiful object.

The early American view was that nature should be unrefined, romantic, undeveloped, and left just the way it is. Since then the only confrontation with nature has been to produce effects that have commercial rather than artistic value. All art is an extension of man as he imposes meaning on matter and transforms nature so it becomes part of his expression and meaning. Art is work. It is an act or action which transcends the mere work and becomes something greater. As contemporary man scars, befoils, and ravages the surface of the earth for material gain, artists already have been asked to transform these scars into works of art or art forms.

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Language, art, and symbols were invented so man could express or affirm his faith or belief in a personal and independent way. I am always surprised to see that we can even understand each other as we speak the same words. Someone said, "When two people do the same thing, they do not do the same thing." We are all unique, and art is not a universal language; it is personal. Any material can be material to do art, but the material is only part of the activity. One's personal outlook on life that is expressed is what gives us personal satisfaction and enriches our self concept. Sculpture is just not stone, a piece of music dots, or a poem's words, but they are an integration of elements creatively expressed to fulfill a need.

Leisure, physical comfort, and easy communication eliminate the activation of spiritual powers within each of us which can produce joy of living, inner satisfaction, personal communication and a rich experience. Without creative experiences we become more dissatisfied, lonely, and mere spectators instead of people of action. Even the aging process does not stop creative growth and, in fact, should increase this freedom to be creative. Creative activity promotes hope instead of despair, involvement instead of fear, respect for oneself instead of self-pity, zest for life instead of boredom and an optimistic attitude toward others. An art activist has to be creative because there are no answers in art and the results come from the senses and feelings of the individual. We all like to leave a mark of some kind and we gain personal satisfaction if it is something we have shaped into being through a creative act or material.

As we become creative and creativity becomes a life style, we become part of the process of life which is slowly becoming what it will be. Man is not merely a spectator on the earth; he is a part of nature, giving it shape or being buffeted by it.

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By Milt Heinrich

Today the arts are alive and well in America. During the past two decades state and federal support of the arts increased five-fold. Since 1948 the number of art museums has tripled. Attendance figures for museums and performances of all types have been increasing (Madeja, 1981). The recent decline of tax-supported funds has often been replaced by funds from industry and the private sector.

Art programs in American schools have not enjoyed the same growth. In many cases school art programs have suffered severe setbacks. A reassessment of curricular offerings of local schools continues to be a result of the current economic pressures in both private and public education. Curricular areas that have had a long tradition within American schools are finding the strongest administrative support. The result has been a "back to the basics" movement in education. How basic are the arts to education? Why should the arts be supported in our schools? These two questions will be the focus of this article.

#### How Basic Are the Arts in Education?

John Dewey stated in the earlier portion of this century that "the arts are a celebration of a civilization" (1934, p. 326). Certainly if we look at the Christian heritage we find a strong support for the arts. From the Renaissance masters to the Classical and Romantic composers of Germany and Austria we find that the aesthetics of worship have been ingrained in our past. The Calvinist rejection of the arts strongly influenced the theology of Northern Europe and Scandinavia. In one respect it is sad to say that the Puritan influences that molded the tradition of Northern Europe founded Colonial America. The anti-aesthetic Protestant work ethic still permeates both public and private education. There has been little time to celebrate in our schools.

It would be well worth our time to look closer at Dewey's statement and see what it means to celebrate the arts in our schools. "The arts are a celebration of a civilization." The statement transcends the realm of drawing and painting and includes not only the visual arts but also dance, music and theatre. In these few words of Dewey's quote is the foundation for a very positive view of the arts in the school setting.

First we should look at the term "celebration." Not all expressions of the arts have been positive statements. Goya's "Disasters of War" or Picasso's "Guernica" may be depictions of man's inhumanity to man, but in a true sense these paintings are celebrations. Like the Viet Nam War Memorial in Washington, D.C., many works of art commemorate important events that need to be remembered. Good Friday is a part of the Easter week. On each day there is room for celebration. The artistic celebrations of



Linoleum Print by Seventh Grade Student

good days far out-weigh our celebrations of bad days. There are many more songs written about love than about hate. More paintings and sculptures depict the love of man for man, man for God, and man for his environment, than dwell on that which is less admirable. The arts are truly a celebration of a civilization.

If we accept Dewey's premise, then for a moment let us consider its opposite. Namely, that a society without the arts lacks celebration. When the arts are left out of a society we purposely eliminate that portion of our heritage that reminds us of the joy of living. George Orwell's 1984 becomes a reality.

A school is a microcosm of a society; the germinating garden that should not only prepare students for a viable existence, but should promote a social model that celebrates as well as struggles. If we who are responsible for education do not instill a quality of celebration in our classroom the void of aesthetic experience will be filled by others. An appreciation for the fine arts and the best of our musical tradition will be replaced by those who have baser motives.

As an example let's consider the decorative heritage of clothing through the majority of world cultures. From the hand-dyed fabrics of Thailand to the geometric embroidery of traditional Germanic costumes and the floral designs of Mexico, a sense of pride and a reflection of the society is apparent in the clothing of many people. In contemporary American society an advertisement for "Bill Blass," "Calvin Klein," "Moosehead Beer," or a particular seed corn company may be the only decoration apparent on the clothes worn by many people. If we do not build on the artistic heritage given to us, we are left to drift in a river of very strong currents. Mass media, advertising and a popular culture built on less than admirable social values permeate the world outside the classroom. It is no wonder that the National Art Education Association recently used 'Art as the Fourth "R" in Education' as one of its themes. The importance of a clear aesthetic philosophy in our schools cannot be denied.

Returning to Dewey's statement that began this article, there is another question worth discussion. If the arts are a celebration of a civilization then who creates the celebrations? A logical answer is the artists. In each of our students and ourselves is an

## Celebrating with the Arts in the classroom

artist to be tapped. Each of us has ideas worth developing artistically. Whether we are teaching in a post secondary class of art majors or are responsible for a primary level classroom, when we look to students as the source of celebrations we begin to understand that *not all of schools is for the future, but a quality celebration of the present is needed for balance in our classrooms.*

Finally, if the arts are a celebration of a civilization, then we need to probe into the meaning of "civilization." For our purposes the term "civilization" could be looked at like layers of an onion. Each concentric sphere becomes more specific with its own particular reasons for a celebration of the arts. The outermost layer would be all of humankind. And in our contemporary view of spaceship earth the interdependency of all peoples certainly requires our educational attention. More specific layers of civilization may include Western civilization, nationalism, regionalism, and state and city identity. Further, we could be very narrow in our social view and regard St. John's School as different from Jefferson Public School in the same town. And finally, Mr. Schmidt's third grade class is a separate "civilization" or "society" when compared to Mrs. Grey's third grade class within the same school.

#### Why Teach the Arts in School?

To this point perhaps all that has been stated may be somewhat philosophical and cloudy. Let's apply Dewey's statement and the implications presented here to a particular classroom. How could the arts influence the way we think about our schools? Mr. Schmidt has a class of third grade students at St. John's Lutheran School. If the arts are a celebration of society and we see Mr. Schmidt's class as a microcosm of a society, then we may find the following happening in his classes.

The arts could be taught and used to express past heritage. Inclusive in this would be celebrations of paintings, drawings, songs, and/or theatrical events that would allow students to personally express at their level of competence the joy of studying figures from Christopher Columbus to the founding fathers of St. John's congregation. Mr. Schmidt's class not only studied but also celebrated Martin Luther and George Washington.

After studying multiplication tables, a "celebration" of Arabic numerals was in order. As part of a social studies unit on rural America, such regional painters as Thomas Hart Benton and Grant Wood are included. Music by Aaron Copland such as "Rodeo" or "Billy the Kid" and Rogers and Hammerstein's "Oklahoma" were interspersed with traditional folk songs of the region. Student art work reflected a study of the rich cultural heritage of rural America as well as created images from local scenes. Rows of corn at the edge of the school yard and aerial photographs of farms were subjects for a printmaking unit.

Mr. Schmidt's class also took time through the year to celebrate its own uniqueness. A class flag had been collectively designed. Students decorated some of their papers with designs developed from the plants and pets that were in their room. Each student designed his or her own stationery on a ditto master. Students were given 50 or so sheets of their "own" stationery for special projects. Art projects included themes such as "What I Like to do Most When I am the Lucky Leader," "The First Big Snow at Recess," or "We are Decorating our Room for Christmas." Special days were chosen to celebrate: "The Custodian's Birthday," "The Day We got a New Hamster," "Johnny's First Day at School after a long illness—Welcome Back." Like most of us, Mr. Schmidt was ready to seize the ripe moment, but also had a keen insight into developing quality experiences for his students. And then he allowed his students to artistically respond to those quality experiences.

The arts need no further reason for being than the intrinsic knowledge they provide to improve the quality of life for our students. But some of us were schooled with a more behaviorist attitude than a wholistic view of education. Fowler (1978, p. 31) suggested that the integration of the arts into the general curriculum has two particular functions. First, art programs serve to enliven the general education curriculum, and second, they serve the needs of all types of exceptionalities. This paper so far has given a few examples of how and why the arts can enliven the curriculum. The last section will deal with the arts as an effective tool to strengthen learning.

How children learn is a complex process, and it is

generally accepted that American education strongly promotes the assimilation of knowledge through the three "R's" of reading, writing, and arithmetic. Perhaps other teaching tools need to be expanded to create an environment that promotes an effective education for a greater number of students.

Eisner (1980) addressed the relationship of cognition to art and the mind. He suggested that knowing a subject can be a multi-sensory experience that may not be directly related to verbal language:

The gustatory experience of sweetness is known before the word "sweet" is affixed to the concept; the colors of the rainbow are distinguished well before the words "indigo" or "violet" become part of the child's vocabulary. . . In short, the child abstracts a multitude of concepts through his sensory system well before he assigns them a name. (p. 3)

He further suggested that as the consumption of knowledge is multi-sensory, so is the expression of the same. *The arts offer a variety of sensory-based languages that augment written, oral, and mathematical expression:*

Dance, music, the visual arts, as well as arithmetic and the spoken and written language are formed expressions having a syntax, a grammar, an architecture of organization. In this sense each of the arts can be regarded as a language, as long as one conceives of language as a vehicle for the expression of thought. (p. 4)

According to Wisner, education is incomplete if any of these major systems of expression are not developed within the child.

The research done by Ornstein (1974) Gassaniga (1974) and others into right and left hemispherical brain functions has done much to popularize the different learning styles of individuals. People who are right brain dominant tend to be more random in their organizational patterns, more emotional, more visual, less verbal, less mathematical, and more artistic than their counterparts. Left brain people tend to be more analytical, sequential in organization, strong in verbal skills, and are generally less creative. Even Ornstein admits that no one is completely right or left brained, but yet we can often see these grouped characteristics in our students.

If we wish to help students internalize information, the "languages" available to us need to be used. God has given us each different talents, and along with our talents He has given us different ways of assimilating information. Some of us are auditory learners, some of us are visual learners, and so forth. How many of us still "sing" the alphabet to ourselves as we try to alphabetize a list of names, or recite a rhyme and count on our knuckles to find out

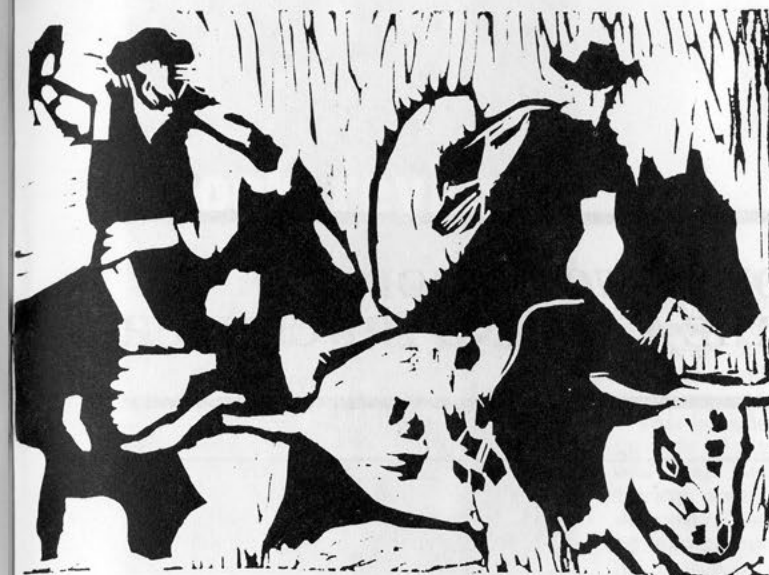
how "many days hath September?" Research has been conducted into the many facets of intelligence and methods of learning. Guilford (1971) hypothesized 120 factors of intelligence that interact to produce experiences for a person. His research has produced tests which can reveal more than half the factors he identified. Intelligence tests commonly in use in our schools measure only six or seven of the factors Guilford identified in his model of intellect. It is apparent that our traditional educational system often limits the available methods of learning, which can be a detriment to our students.

If one accepts the theories of Eisner, Guilford and Ornstein, then there are implications for education. Education may need to provide more activities that develop right hemispherical thought processes, and skill development that promotes hemispheric crossover. For example, information assimilated through sensory perception can be analyzed through verbal or mathematical skills. Conversely, cognitive knowledge can be abstracted and expressed through right brain, artistic endeavors.

Various individuals have suggested arts-based teaching strategies that would promote right and left brain crossover. Research has tested some of these strategies. It is difficult for classroom teachers to measure how painting a picture about the parts of an insect helps us internalize information about a biological subject, but recent educational research has shown that the arts can help increase learning in a variety of subject areas. To date the greatest amount of research has been done with language development. Tucker (1981) and Gerhard (1981) wrote parallel reviews of literature relating to the effects of the arts in reading programs. Tucker reported a summary of research relating music to reading skills. Gerhard reported the value of visual art in reading programs. Both summaries cited numerous research projects that showed a significant increase in language skill development when the arts were used to enrich reading programs. The literature shows that the greatest effectiveness of integrated arts/ reading programs appears to have been in the primary grades.

*The arts have also been used in conjunction with other subject areas.* Kelley (1975) suggested that the arts

provide a means for learning history and are a key for understanding the ideas and concepts of other people and cultures. They provide visual pictures of people, places, and events that can be more illuminating than the printed word. Through folk songs and dances, through music of a country or a period, history becomes alive. Through the interrelationships dealt with in drama, affective and cognitive learning goals can be both motivated and accelerated. (p. 10)



Linoleum Print by Ninth-Grade Student

Uhlin (1972) has described each of us as a water faucet. Like water in a pipe, each of us has a spirit in our body. For those who experience disabilities, for one reason or another, the faucet is not turned on "full." Sometimes the spirit comes out like a trickle, with others the personal spirit is apparent in force. In either case the spirit, like the water in the pipe, is there. Particularly as Christian educators we should be dedicated to developing the spirit in each of our students.

### Summary

As our country matures it seems to be developing a greater interest in the arts. This support for the arts has often translated into our churches, but not into our schools. As parochial teachers we need to build on the strong cultural heritage that has been given to us and celebrate that heritage as it applies to our specific school environments and curricula. The arts can enliven the curriculum. Educational research has also shown that arts-based teaching strategies can improve learning. The arts are not a panacea or replacement for other teaching strategies, but if one keeps arts-based teaching strategies in perspective then the variety of instructional methods offered to classroom teachers can be greatly increased. With an increase in learning we can truly experience a celebration of ourselves.

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## AN INVITATION TO WORKSHOPS RELATED TO THE ARTS AND THE CHURCH

### Writing for the Church

"Writing for the Church" is the title of two workshops to be offered this summer by the synodical Board for Parish Services (BPS) in cooperation with Concordia Teachers College, Seward, Nebraska, Concordia College, Ann Arbor, Michigan, and the Aid Association for Lutherans, Appleton, Wisconsin.

#### DATES

June 15-21, 1986  
August 3-9, 1986

The Ann Arbor workshop will be held June 15-21 and staffed by the Reverend Ted Schroeder (Editor of Sunday school materials) and Dr. Earl H. Gaulke (Director of Editorial Services Division) of the BPS. August 3-9 are the dates for the Seward workshop which will be led by Dr. Gaulke and Ms. Jane Fryar (Editor of Vacation Bible School materials), also of the BPS.

Workshop objectives include helping participants to:

- 1.) know the elements of effective written communication;
- 2.) recognize the need for effective written communication in the church, and by the church for the world;
- 3.) develop creative writing and editing skills through regular practice; and
- 4.) commit themselves to witnessing through the written word as they communicate the Good News of grace and forgiveness in Jesus Christ.

According to Dr. Gaulke, the workshops will be sufficiently flexible so that

participants may choose areas of special or personal interest. Areas to be covered include the writing of religion lesson materials for all levels and agencies of Christian education; features and news articles; tracts; devotional literature; children's literature; radio and video scripts.

The workshops may be taken for undergraduate credit, graduate credit, or audited. A generous grant from the Aid Association for Lutherans has made it possible to offer full tuition scholarships for all workshop participants. (Participants pay for lodging, meals, and travel to the workshop.)

A limit of 20 participants has been placed on each workshop. Interested individuals, therefore, should apply for admission as soon as possible, including a sample (published or unpublished) of their writing. Application deadline for both workshops is April 1. Applicants will be notified of their acceptance into the program by April 15.

### The Visual Arts and Architecture in Worship

Practical workshop on art and worship for pastors and laymen who want to decorate, beautify, or renovate worship spaces. Theology and witness of worship spaces discussed.

Workshop's main feature encourages participants to bring slides of worship areas for evaluation and revision.

Multiple staff of artists and architects discuss, examine, and suggest appropriate solutions.

#### COST

\$50 includes meals and one night's lodging. \$10 deposit with application to be applied to fee payment.

#### DATES

June 11-12, 1986

#### WORKSHOP PROGRAMS:

- \*\*Designing and Restoring Stained Glass Windows
- \*\*Studying Theology of Worship Space
- \*\*Discovering Sources of Christian Art
- \*\*Fashioning Appropriate Banners; Vestments; Processional Crosses; Various Accouterment Designs
- \*\*Learning Sermon Art
- \*\*Producing Innovative Worship Ideas
- \*\*Contrasting Spiritual Images and Sentimental Images
- \*\*Evaluating Worship Spaces

**MARK ANSHUTZ** specializes in window design and has constructed and repaired many stained glass windows.

**REINHOLD PIEPER MARXHAUSEN** is widely known for his creative worship ideas which often combine art and sermon.

**ARLEN MEYER** is a liturgical designer specializing in processional crosses and ecclesiastical appointments.

**FRANCIS SCHULZ**, an architect in Scottsdale, Ariz., is a member of the standing committee on architecture of the LC-MS.

**RICHARD WIEGMANN** is consultant to the standing committee on architecture of the LC-MS. His specialties are banners, stoles and stained glass design.

**WILLIAM WOLFRAM** designs chancel furnishings. His immediate concerns are mural painting and worship space design.

Write to:  
**Prof. William Wolfram, Director**  
Concordia College  
Seward, NE 68434

## book reviews

The book takes us briefly through the church's history. It helps us qualify and understand the dominant content and style in the art of the time. It also gives us a heritage and explains some of our traditions.

This book is a bit brief for the extensive latitude of material covered. It is punchy and crisp. Caemmerer takes some risk by forcing some opinions. He writes with authority, however, and supports his views by tapping into a rather extensive reservoir of personal experiences. The book is entertaining and easy to read and worthwhile for action oriented Christians.

Don Dynneson

**VISUAL ART IN THE LIFE OF THE CHURCH** by Richard R. Caemmerer Jr., Minneapolis: Augsburg Publishing, 1983.

Caemmerer invites the reader to interrupt customary ways of approaching the work of the congregation. He wants us to be surprised and even shocked, but tells us not to be afraid.

The physical, visible church serves as a landing strip for the bulk of his ideas and he presents them with a clear understanding that Church is people. Caemmerer believes that the act of worship within the church space should refer to and be understood in contemporary terms. He suggests that images and ideas taken from microscopes and telescopes give us a better understanding of the Lordship of Jesus than a thousand halos. There is great danger, he says, in settling into a style of Christian Art. Artists have depended too long on solutions that are not their own.

Caemmerer says that worship space can be thought of as an intersection or a convergence of the vertical and the horizontal. He likes the simile which compares an act of worship with the action of the heart, circulating the life-giving fluids and thus assuming the responsibility for distributing them to the farthest boundaries of the body.

There are several examples to encourage unique approaches to meaningful experiences for Baptism, the Eucharist and the Word. The church room, the building and the art forms are meant to serve. They should not be boring, passive, neutral spaces nor should they be competitive.

The book is full of good suggestions and directions for the production of art for service. Don't, however, expect patterns or instructions on how to make them. The author is biased for and against some materials for their inherent expressive potential, but he makes good points to support his opinions.

The chapter, "Putting the Congregation to Working," pulls it all together. It gives advice and direction for the Building Committee and the Worship Committee and offers suggestions on how to use the services of both children and the home for a vital involvement.

**THE CHRISTIAN, THE ARTS, AND TRUTH; REGAINING THE VISION OF GREATNESS** by Frank E. Gaebelein. Edited by D. Bruce Lockerbie. Portland, Oregon: Moltnomah Press, 1985.

Rare is the need to preface a 205 page book with a 35 page introduction. In this case such was necessary, and a blessing. D. Bruce Lockerbie sets the mood for a proper understanding of the book by reverencing the Lord of the Church and the pursuit of that which is true, noble, right, pure, lovely and admirable—that which is excellent and that which is worthy of praise.

The pre'cis informs us of the man Frank E. Gaebelein, a lay theologian whose life and faith, whose unflinching dedication to finding truth in the arts, earned him a place in contemporary culture. Gaebelein's dedication to Christian education at Stony Brook School on Long Island, New York, where he served some 41 years as Headmaster and another 20 as Emeritus, equipped him well for service as editor for *Christianity Today* and as general editor for the *Expositor's Bible Commentary*.

Gaebelein was himself a practitioner of the fine arts of communication, written and spoken, and music. He was also an unflinching critic of those content with the mediocre in Christian communication and music.

The text of the book is neither an academic treatise on the arts nor a text on Aesthetics, though the plan for such was in the soul of Gaebelein; however, text and soul met the Lord long before writing and publication in Gaebelein's 84th year. So what the reader confronts is not a well-plotted journey through the field of Aesthetics, but a series of mountain top addresses and short stories within a whole life dedicated to the humanities, the goal of Christian excellence, and that which is true and valuable within the arts.

This collection of occasional essays, addressed to practical issues, is well

arranged by Lockerbie, and it discusses in order the Aesthetic Problem, Education and the Arts, Music, Literature, Leisure, and Christian Humanism.

The book does not seek to be grouped with names like Monroe Beardsley or Bosenquet, Caritt, Aschenbrenner, or more recently Sesonske. Yet the essays, from several vantage points, address the most vital of issues—the importance of developing a Biblical view of the arts and a Christian discernment of truth in the Arts. Unfortunately, according to Gaebelein, Evangelicals and Christians whose lives are Bible-centered, are often the very people without power of discernment; consequently, they fail to give adequate place to education in the arts, neglect to cultivate the faculty of good taste, and fall into the trap of the "snobbery of the banal" (Dorothy Sayers), a reverse snobbery of looking down on great music, decrying serious drama as worldly—though content with second rate television drama, pious sentimentality in reading, and religious calendar art. As T. S. Eliot reminds us, the average Christian is not equipped to be tough minded, operating with standards and criteria surpassing the rest of the world, and able to "see and know and yet abstain" that which corrupts, that which detracts from giving glory to the Lord who bought us and that which lays bare the human condition and celebrates God's good creation and Redemption in literature, drama, music, and the arts. Nutritionists have coined the expression "empty calories," identifying food of no value. Gaebelein asks us to be alert to "empty calories" in the arts and to atune to that which enriches the human soul and equips us for the total ministry to God and man.

Few current issues in Christian education, be it the value of the Christian private show, the importance of a genuine Christian humanism against that which is not Christian, commitment to social issues, the significance of a truly liberal arts education, or the importance of good music, reading, and art in the Christian home, are overlooked in the varied essays in this small volume. Gaebelein advises the parent that children develop taste for fine music only if they hear it and play it; an appreciation for fine reading only if they read it, the Bible being the finest reading of all; a sensitivity to fine art by seeing it; a liking for poetry by reading and hearing it; and sensitivity to the truth by knowing Him who is the Truth and Life. If you as an educator feel yourself a lonely "tilter of windmills" in our time, then Gaebelein should raise you from weariness to take up the task anew. The Lord's imperative is promises and blessings everlasting; the battle is lost only when we fail to arise and respond to the call to battle.

David P. Meyer

(Continued from page 23)

RELIGIOUS SCHOOLING IN AMERICA, by James C. Carper and Thomas C. Hunt (editors). Birmingham, AL: Religious Education Press, 1984.

This paperback is an excellent volume for the library of anyone who is interested in having a well documented and skillfully written account on religious elementary and secondary schools. From 24 to 121 references of documentation appear at the end of each of the chapters. They are written by publishing scholars whose accounts on their respective group of religious schools could be written only by persons who have studied the evidence and worked intensively to "tell it like it is." The accounts are easy to read and understand. A good index of authors and subjects adds value to the volume as a readily usable source book on the subject.

Part One devotes six chapters to presenting the history, development, current status and probable future directions of the major religious school groups in the United States. Approximately 25 pages of easy to read, well organized text

(with helpful subheadings) is devoted to chapters on Catholic, Lutheran, Calvinist, Seventh-Day Adventist, Christian Day and Jewish Day Schools. A brief history on why each type of school developed, helpful quotes from documents that clarify why the schools developed and statistics on enrollments, number of schools, etc., are included in most chapters. The philosophical and theological bases for the support of each of the six types of schools are also given.

Part Two devotes three chapters to discussion of contemporary concerns on which religious and public educators must take a stand on the local, state and national levels unless they are willing to accept passively whatever happens. Even those who are willing to be passive will do themselves a favor by reading these chapters. They will at least know what the issues and current trends in education are today.

Chapter seven is an assessment of what the public schools' role is in our nation. It summarizes major objectives of the public schools. The writer features the problems these schools face in trying to provide common citizenship skills, values, experiences, opportunities and reforms for American children.

Chapter eight provides a summary on the tuition tax credits and education vouchers movement. The author tells why these plans are being promoted. He also gives his opinion on the possibility of either plan being successfully implemented in the United States.

The final chapter should help the reader understand better the forces that tend to feed efforts to increase state regulation of private schools. The writer presents cases that show how prejudice, political motives and ignorance have brought unjust hardships on parents, children and supporters of private schools. The examples given should motivate readers who believe in religious and private education to feel an obligation to beware of politically motivated efforts to encroach on the freedom of those who support nonpublic education.

This reviewer gives this volume a superior rating and recommends it as required reading for both public and nonpublic educators. It examines religious education in a way that is at once illuminating and thought provoking.

Glenn C. Einspahr

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