

January
19,
1964

The Living Church

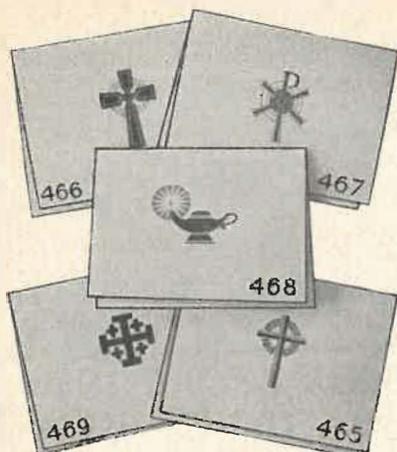


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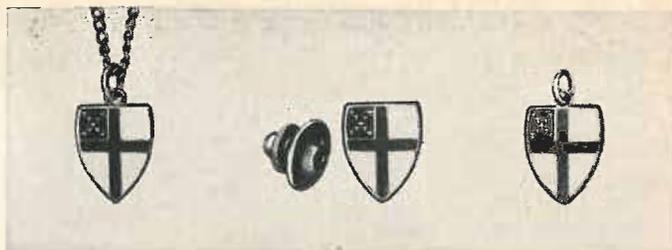
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The Living CHURCH

Volume 148 Established 1878 Number 3

*A Weekly Record of the News, the Work,
and the Thought of the Episcopal Church.*

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THINGS TO COME

January

- 19. Epiphany II
- 25. Conversion of St. Paul
- 26. Septuagesima
Theological Education Sunday
Girls' Friendly Society Week, to February 2d

February

- 2. Sexagesima
- 3. The Purification
- 9. Quinquagesima
- 12. Ash Wednesday
- 14. World Day of Prayer, sponsored by the General Department of United Church Women of the NCC.

NEWS. Over 100 correspondents, at least one in each diocese and district, and a number in foreign countries, are *The Living Church's* chief source of news. Although news may be sent directly to the editorial office, no assurance can be given that such material will be acknowledged, used, or returned.

PHOTOGRAPHS. *The Living Church* cannot assume responsibility for the return of photographs.

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COVER

On the cover is shown a statue titled "Prophet," by Tylden W. Streett.



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Concluding Chapter

by Stephen F. Bayne, Jr.

Foreword by the Archbishop of
Canterbury

"I join with others in hoping that these papers will be widely read and studied so that as early as possible the Episcopal Church can formulate its response and organize its program in light of the proposal." — Arthur Lichtenberger, Presiding Bishop

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LETTERS

Most letters are abridged by the editors.

Parish Art Program

We have a very lively Fine Arts program in this parish, making use of museum and magazine reproductions in color to illustrate and interpret the Propers, week by week. We mount them on a large well-lighted display board in the parish house, and offer a leaflet describing the weekly set of paintings, along with the Prayer Book theme for the day.

For instance, at All Saints, we mounted a dozen introspective portraits from all sorts and conditions of men, to make the point that all of us are God's saints. For Advent and Christmas, we mounted 33 different small Nativity scenes, painted by men of all cultures and times, to make the point not only of the Christ's universality, but that we do not fully understand the Incarnation until we see it first in terms of His immediate coming to us. Our pictures have come from periodicals mainly, including, from THE LIVING CHURCH, an Eskimo Nativity and the contemporary English painting where Mary has short hair in the modern fashion and Joseph wears blue-jeans and a sweater.

Any parish with a bit of godly imagination can learn deep truths from artists who paint with their hearts as well as their heads



— as most artists do. Very little in the way of money is needed. Any number of magazines offer prints in their pages week after week.

Another concern of our committee is furnishing each classroom with a large-size reproduction for the class to "live with" during the year.

We emphasize the use of modern and contemporary art without obvious religious content to broaden our understanding of Christianity's far-reaching relevance. Of course, we don't neglect the works of great masters of the ages, but we feel that such paintings have lost much of their impact because of the familiarity with which they are known. Needless to say, we have proscribed all the trivial trash that still masquerades as "religious" art.

Our Fine Arts committee also sponsors other occasional activities. Last year, for the Feast of the Dedication, we held a "Festival of Creativity," as we called it, inviting every member of the parish to offer something he had made, for a general exhibit, demonstrating the vast amount of talent God had lavished even on this one congregation. We had an astounding display of paintings, sculpture, needlework, woodwork, photography, published books, ceramics, metalcraft, etc.

Our crowning achievement, we feel, is the commission we have just given to the great sculptor, Clark Fitz-gerald of Castine, Maine, for an original work to be placed in our memorial garden — a deeply Christian work with many levels of meaning and strong integrity as a work of art.

May I add that we have maintained our program with little expenditure of money except, of course, for the sculpture, which will be provided by a special memorial donation.

(Rev.) ALBERT A. NELIUS
Curate, St. Philip's Church

Durham, N. C.

Our Point

I would like to add a sort of out-loud reflection on something I believe to be important in the realm of art in churches.

I make many commissioned paintings for Roman Catholic patrons, of interior scenes of the churches they are married in. Many are made with the particular people in pose before the altar. It is a constant source of inspiration to me to realize that in 90% of the churches I sketch and put on canvas these churches and the art work in them, i.e., altar appointments, altars, sculptures, paintings, etc., are a true manifestation of what Johann Sebastian Bach created his great compositions for — "To Thine Alone the Glory." These things are there for keeps! They are created to that end. In a small way they might be compared to the purpose of the beauty of the interior of Chartres Cathedral, which caused Napoleon to exclaim upon visiting it and becoming overawed with its majesty and religious beauty: "No man can enter Chartres and come out an atheist."

Now in a great many Episcopal churches this could be said also. But too many, particularly of late years, are designed to suit utility values more than spiritual. I have a suspicion that so many ugly churches are built because the architects are incapable of designing for a spiritual purpose, and they get away with it by causing building committees to think that no one wants traditional churches commensurate with sacramental Church worship any more. Our Roman brethren, I repeat, build for keeps! No one can mistake the church's sacramental function in 90% of them.

May I stress one point — all church art should be created with the glory of God in mind and no other consideration whatsoever.

JOHN W. ALCORN
Artist

St. Helena, Calif.

Value

If the worth of Bishop Lewis' statement as to his health, with which he closes a letter to his clergy, and the statement of Bishop Carman, that the Church exists chiefly for the benefit of those who are not in it, could be evaluated in terms of money, they would be worth, in themselves, many times the price of a year's subscription to THE LIVING CHURCH.

With those statements [L.C., December 29, 1963] and others like them we can be certain it is a "Living Church."

(Rev.) T. H. KERSTETTER
Rector, Church of St. Mary the Virgin
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BOOKS

Fragments and Structures

Meetinghouse and Church in Early New England. By Edmund W. Sinnott. Mc-Graw-Hill. Pp. 245. \$10.

Prof. Edmund W. Sinnott and his photographic collaborator, Prof. Jerauld A. Manter, have produced out of their avocations of many years a superb and extensive summary of the surviving religious edifices that were erected in the north-eastern states between 1681 and 1830. That summary, of 245 pages, is titled *Meetinghouse and Church in Early New England*.

Those persons accustomed to the more usual colonial definition of a church as Anglican and a meetinghouse as Non-conformist or Dissenting will need to know that the author tends to consider a church as more strictly religious in use or as more elaborate in architectural style and a meetinghouse as suitable for secular as well as religious occasions or else plainer in appearance.

Over 500 churches are listed and at least half of them are briefly described in the excellent commentary as well as illustrated with good photographs. The vast majority of the buildings are post-colonial. Some of those listed as having been erected before 1776 (including the oldest of them all) might well be termed by some authorities as colonial fragments rather than colonial survivals. As the author hints, a more critical dating of many of the early churches is in order, particularly in the case of the frame church-

es, which constitute by far the greater number in these states.

Although this work is principally a well wrought tribute to Puritan modes of worship, ideals, and accomplishments and is, therefore, primarily concerned with Congregational and Unitarian houses of worship, Prof. Sinnott devotes his final chapter to the somewhat more elaborate Anglican structures and the plain Quaker meetinghouses, as well as to isolated examples from still other Churches, such as the handsome First Baptist Church (1775) of Providence, R. I. The 13 Anglican churches that are treated range from St. Paul's Church (1707) at Wickford, R. I., to Trinity Church (1815) at New Haven, Conn., and include such famous examples as Christ Church (1723), Boston, and Trinity Church (1726), Newport.

JAMES SCOTT RAWLINGS, AIA

The reviewer, a member of the architectural commission, diocese of Virginia, is the author of Virginia's Colonial Churches, reviewed on page 32.

Blue Skies, White Clouds

Landscapes of the Bible. By Georg Eichholz. Translated by John W. Doberstein. Harper & Row. Pp. 152. Illus. with 103 colored plates. \$10.

Superb color photography characterizes the 103 pictures, measuring about 7" x 5" and imbedded in explanatory text, which form *Landscapes of the Bible*. The author and photographer, Georg Eichholz, has undertaken to provide the reader with authentic scenes from Bible lands, including not only Palestine but Egypt, Lebanon, Syria, and Mesopotamia.

Here are mountains, lakes, and the sea, the desert and the sown, with occasional fragments of the architectural remains of past days. The running text in which Prof. Eichholz, who teaches theology in the *Kirchliche Hochschule* in Wuppertal, Germany, brings together ancient history and modern developments, explains each picture attractively, but without burdensome detail. The volume is a delight to those who know the land well, and will provide new insights for those who have never seen it.

Yet, with all its excellencies, the collection, made in a three-month period (which internal evidence suggests was between May and September), fails to do justice to the seasonal changes from rain and even snow in winter to dust storms in the dry months, for every picture has blue skies and most have fluffy white clouds for contrast. The bare fields seen here would in many cases have been briefly clothed with green grass and a riot of colored flowers at the end of the winter rainy season. Even in summer there are lush valleys watered from a spring or a well. And as the sunny days



Trinity Church, Newport, R. I., from *Meetinghouse and Church in Early New England*.

pass the coloring of the hills takes on new shades. The unconscious desire to take a strikingly beautiful picture every-time gives a monotony which is less than authentic for the year as a whole.

CHARLES T. BRIDGEMAN, STD

Canon Bridgeman, now historiographer of New York's Trinity Parish, served many years in the Bible lands — as a professor at the Armenian Theological Seminary, Jerusalem; as canon of St. George's Cathedral, Jerusalem; and as archdeacon of Syria and Lebanon.

Wake Up and Look!

Religious Art in the Twentieth Century.
By Pie-Raymond Régamey, O.P. Herder and Herder. Pp. 256. \$4.95.

Religious Art in the Twentieth Century is written for the Roman Catholic Church by the Roman Catholic priest and writer, Pie-Raymond Régamey. For many years Fr. Régamey was editor of the magazine *L'Art Sacre*. He was one of the pioneers promoting the acceptance of contemporary art in the present-day Roman Catholic Church.

Much of the book is familiar since he has been often quoted, and similar opinions on religious art have been expressed by such writers as Jacques Maritain in *Art and Scholasticism* and by Paul Tillich.

The book is divided into two parts. Part I defines sacred art, particularly as it relates to the Roman Catholic Church. Part II broadens the outlook of contemporary art and for this reason has a wider appeal. The chapters "The Artist's Inner Voice" and "The Question of Nonrepresentational Art" are especially valuable. In brief, the message of the book is: Wake up, look at the present-day living art and accept the offering of the artist whose mystical inner voice is able to give new and deeper dimensions to the religious experience and to help relate the Church to the world of today.

Although the book is aimed at the Roman Catholic audience, clergy and knowledgeable laymen of other Churches will benefit from the discussion of the philosophy of sacred art and the place of the artist in the Church. Those who refuse any but familiar forms of church art and especially those medieval Episco-

Continued on page 32

ACU CYCLE OF PRAYER

January

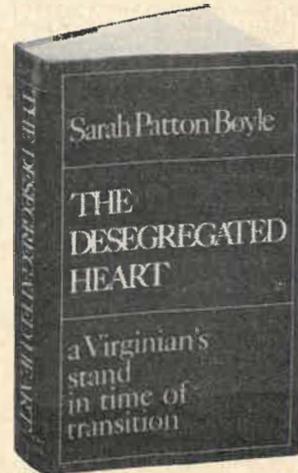
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— Duncan M. Gray, Jr. *The Episcopalian*

THE DESEGREGATED HEART

By
SARAH PATTON BOYLE



This personal story of a white Virginian, an active Episcopal churchwoman, who was viciously attacked when she set out to win a share of equality for Negroes is also a most moving account of spiritual travail. Shaken in her firm belief in mankind, could she longer even believe in God? The reconstruction of her faith in God — and mankind — is the ultimate victory of this inspiring book.

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The Living Church

Second Sunday after Epiphany
January 19, 1964

For 85 Years:

A Weekly Record of the News, the Work,
and the Thought of the Episcopal Church.

INTERCHURCH

Key Problems

The third full session of the Consultation on Church Union, scheduled to meet in Princeton, N. J., April 13th-16th, will discuss key barriers to greater Christian unity — "One Ministry," "One Baptism," and "One Table."

This was announced after the consultation's executive committee met at Princeton Theological Seminary to set the agenda for the coming session.

Representatives of six U.S. Churches are participating in the consultation, which developed from a 1960 proposal by Dr. Eugene Carson Blake, chief executive officer of the United Presbyterian Church in the U.S.A., for a new effort toward establishment of a united Church which would be "truly Catholic, truly Reformed and truly Evangelical."

Involved in the talks are United Presbyterian, Methodist, Christian (Disciples of Christ) and Evangelical United Brethren Churches and the United Church of Christ, as well as the Episcopal Church.

At the last full meeting of the consultation, in Oberlin, Ohio, last March, the participants voted to ask their respective Churches for "authority to enter into the development of a plan of union" when it is decided that the time has arrived for formulation of such a plan.

The United Church of Christ and Disciples since have given their consultation delegates such authority.

Together, the six Churches have a total communicant membership in excess of 20 million. [RNS]

HOLY LAND

The Door Is Open

(from RNS dispatches)

"If Pope John opened windows of the Catholic Church to the world, the new Pope opens doors." This comment of Lutheran Bishop Hanns Lilje of Hannover, Germany, summed up the worldwide impact of the visit of Pope Paul VI to the Holy Land where, for the first time in 500 years, a Pope and an Ecumenical Patriarch met and exchanged fraternal greetings.

(A temporary reconciliation between Eastern and Western Christians occurred

in 1439 at the Council of Florence, which was attended by both Pope Eugenius IV and Patriarch Joasaph of Constantinople. The union was repudiated in 1472 by an Eastern Council.)

The first meeting of Pope Paul with Patriarch Athenagoras I, according to Religious News Service, came on January 5th after an arduous day-long trip to the scenes of Christ's boyhood and preaching and teaching missions in what is now Israel. They met at the Apostolic Delegation on the Mount of Olives and embraced and exchanged a symbolic kiss of peace.

After the meeting, Patriarch Athenagoras, who was housed at the Orthodox patriarchal residence after arriving in Jerusalem from Istanbul via Rhodes, Greece, declared that "there are no differences except theological ones between us."

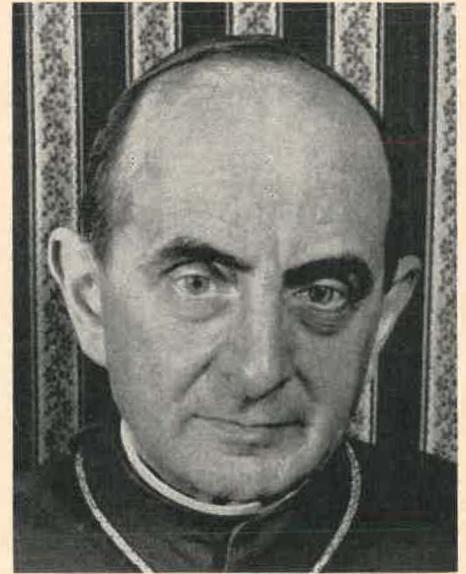
Implying that the differences were often more a matter of words than of meaning, he said many of the phrases and words used in the theology of both East and West had "lost their meaning over the centuries."

Patriarch Athenagoras said that he hoped, as soon as possible, to send an Orthodox delegation to Rome to talk over problems. "From now on," he added, "we mean business."

The second meeting between the Pope



John Taylor, World Council
Patriarch Athenagoras: "We mean business."



RNS
Pope Paul: "Two paths converge."

and the Patriarch took place at the patriarchate residence on January 6th and resulted in a joint communique which voiced the hope that their historic encounter "may be a sign and prelude of things to come for the glory of God and the illumination of His people."

"This meeting," the communique said, "cannot be considered otherwise than as a fraternal gesture, inspired by the charity of Christ, who left to His disciples the supreme commandment of loving one another, of forgiving offenses until seventy times seven, and of being united among themselves."

"The two pilgrims, with their eyes fixed on Christ, the Exemplar and Author, with the Father, of unity and peace, pray God that this meeting may be the sign and the prelude of things to come for the glory of God and the illumination of His faithful people. After so many centuries of silence, they have now come together in the desire of putting the Lord's will into effect and of proclaiming the age-old truth of His Gospel entrusted to the Church."

At the first meeting, Pope Paul told the bearded Patriarch, who stands more than six feet tall: "Great is our emotion and profound our joy in this truly historic hour after centuries of silence . . . Doubtless . . . the roads which lead to union may be long and sown with difficulties, but these two paths converge

toward one another and eventually reach the sources of the Gospel."

Patriarch Athenagoras, who received the same cordial reception from King Hussein that the king extended to the Pope on his arrival in Amman, was presented by the Pope with a precious solid gold chalice. To members of the Patriarch's party he gave medallions commemorating his pontificate. At the second meeting, the Patriarch presented the Pope with a gold chain carrying an icon worked in diamonds and rubies, and also a golden pectoral cross together with gifts for His Holiness' entourage.

While the Pope and Patriarch Athenagoras were engaged in their talk, about 200 newsmen and photographers pushed the guards aside and burst into the room.

As the Pope and the Patriarch stared in amazement, the photographers stumbled over chairs, and climbed on them in an attempt to take pictures. It was only with some difficulty that Jordanian soldiers were able to oust the intruders.

After their meeting, the Pope and Patriarch emerged from the room to bless the crowds gathered outside. In a farewell gesture, the Pope embraced his host and told him how happy he had been to visit the patriarchate.

Pope Paul drove in procession to the Armenian Orthodox patriarchate in the Old City to pay a visit also to Patriarch Yeghishe Derderian, who had called on the Pope earlier. The Pope was also visited previously by Greek Orthodox Patriarch Benedictos of Jerusalem.

A third — and unexpected — encounter between the Pope and Patriarch Athenagoras occurred when the latter led a group of Orthodox ecclesiastics to see the Pope off at the Amman airport.

Tumultuous, friendly crowds greeting the Pope on his arrival in Jordan came close to making Paul VI's first day in the Holy Land his last on earth. After landing at Beirut, Lebanon, the papal party traveled by motor car to the Jordan, where the Pope dismounted and descended on foot to the river bank, already lined with thousands of persons. Standing on a narrow promontory, the Pope lifted his arms to bless, first the water and then the crowd. They responded, "El Baba, El Baba" ("the Pope, the Pope").

The Pope was to have made his way on foot through Damascus Gate into the Jordan-held Old City by a route lined with Persian carpets and palms and decorated with a portrait of the Pope and another of King Hussein. But the throng which had awaited his arrival since early morning could not be restrained from breaking through the security cordon and surrounding the papal car, after pushing through lines of Knights of Malta and Knights of the Holy Sepulcher and swarming around armored jeeps filled with Bedouin troops. After having been trapped inside his car for 15 minutes, the Pope finally emerged, pale but composed,

NEWS FLASH!

On January 8th, the diocese of Northern Michigan elected the Rev. John Alfred Baden, rector of Christ Church, Winchester, Va., to be Bishop of Northern Michigan.

only to have to be rushed toward the narrow gate with police, troops, and members of his entourage forced to act as bodyguards.

Throughout the wild scene, which saw the Pope pushed momentarily against the wall before escaping into the city, choirs sang hymns of welcome that were drowned out by the screaming of the crowd, the shouts of the police and shattering of glass from broken windows.

Because of the uproar, a speech the Pope was to have made at the gate had to be omitted. The orderly line of dignitaries who were to have been presented and to have accompanied the Pope to the Via Dolorosa were jostled and scattered, we are told by a LIVING CHURCH correspondent, and they never did get reassembled.

The mob's effect was that the Pope was pushed along the route of the 12 Stations of the Cross on the Via Dolorosa and prevented from praying at each station as he had planned. The pontiff was also obliged to abandon his plan to carry a large cross in commemoration of Christ's journey to Calvary. The nightmare situation among the narrow streets persisted until the Pope finally reached the Church of the Holy Sepulchre, the final station.

At times the Pope had been so completely engulfed by the crowd that only his skull cap was visible. Repeatedly the

Jordanian troops were forced to use their rifle butts to force the crowd back. At one point, the Pope slipped on the tiny chapel at the site of Golgotha, and remained there for 25 minutes while police struggled to clear a way for him. When he reached the Church of the Holy Sepulchre, he stumbled several times from the shoves of the crowd. Throughout the ordeal, the pontiff maintained a calm bearing, although the drawn and tense expression on his face betrayed his exhaustion.

Pope Paul offered the first Mass of his pilgrimage inside the great church which stands on the site of Christ's tomb. As the Mass progressed tears appeared in the Pope's eyes and his voice became hoarse with emotion.

During the service, another near disaster occurred as fire broke out high on a scaffolding erected for the restoration of the church. For several minutes tongues of flame licked out from two connected cables supplying power for television lights and cameras. All electric lights were extinguished by the fire and the only illumination came from the ten candles on the altar. Finally a soldier using a stick pried the two cables apart and the fire went out. Ignoring the incident, the Pope concluded the Mass without interruption.

After the Mass, the Pope went to the Apostolic Delegation at the foot of the Mount of Olives, where he had his first real rest since his arrival at Amman six hours before, and which was his home while in Jerusalem. Here he had two historic and distinguished callers: Greek Orthodox Patriarch Benedictos of Jerusalem, and Armenian Patriarch Yeghishe Derderian of Jerusalem. This was the first time in 500 years that a Roman Pontiff had met with patriarchs of the Eastern Church. The meeting was a prelude to the encounter to take place the next day between the Pope and Athenagoras I,



Patriarch and Pope:
A third meeting occurred at the airport.

RNS

described in earlier paragraphs.

Patriarch Benedictos, who spent 30 minutes with the Pope, was quoted by a spokesman as having told the pontiff that his pilgrimage was "for the good of all Churches" and that it was "a landmark in the history of the Holy Land."

Proceeding from the Jordanian area to Israel, the Pope was greeted at Megiddo (biblical Armageddon) by the president of Israel and other government leaders, in the midst of much more orderly crowds. The party went on to Nazareth, the scene of our Lord's boyhood, and then to the Sea of Galilee, Capernaum, the Mount of Beatitudes, and Mount Tabor. Returning to the Israeli part of Jerusalem, the Pope visited the Church of the Dormition, traditional site of the assumption of the Blessed Virgin, and Mount Zion, where the Upper Room in which Christ celebrated the last supper is situated.

During the final hour of the party's stay in Israel, Cardinal Tisserant, papal secretary of state, missed the trip to the Upper Room in order to go to the nearby Chamber of Martyrs, dedicated to the memory of Jews killed by the Nazis in World War II. There he lighted six candles, honoring the memory of the six million slain.

The historic first meeting with Patriarch Athenagoras came that evening, in the Old City of Jerusalem, which is under Jordanian administration, and contains the scenes of the Via Dolorosa, the crucifixion, and the entombment. On the final morning of his stay, the Pope went to Bethlehem, also in Jordanese territory, where he culminated his three-day pilgrimage by celebrating Mass in the Church of the Nativity. At the end of the service, he issued an appeal for Christian unity and world peace.

"This is the historic hour," he said, "in which the Church must live her profound and visible unity. . . . The Church's external apologetic and missionary force depends upon this internal unity. . . . We speak thus to Catholics who are already within the safety of the fold of Christ. But we cannot refrain from making a similar invitation to our Christian brothers who are not in perfect communion with us. . . . Today the will of Christ is pressing upon us and obliging us to do all that we can, with love and wisdom, to bring to all Christians the supreme blessing and honor of a united Church."

Speaking of unity talks, the Pope said "we are ready to consider every reasonable possibility by which mutual understanding, respect, and charity may be fostered so as to smooth the way to a future — and, please God, not too distant future — meeting with our Christian brothers still separated from us. The door of the fold is open. We wait, all of us, with sincere hearts."

In his talk, Pope Paul also sounded a clarion call to world leaders to join in

peace efforts to prevent a third world war which might lead to "incalculable results."

"At this time when I leave Bethlehem, this place of purity and calm, where was born 20 centuries ago He to Whom we pray as the Prince of Peace," he said, "we feel the great duty to renew to all chiefs of state and to those who carry the responsibility for the people our presiding appeal for world peace."

ENGLAND

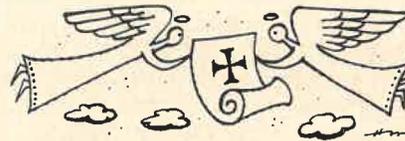
Commission for Roman Relations

The Archbishop of Canterbury announced on January 6th in London, upon completion of talks by Pope Paul VI and Ecumenical Patriarch Athenagoras in the Holy Land, that the Church of England will establish a new Commission on Roman Catholic Relations.

The Most Rev. Arthur Michael Ramsey, Primate of England, said the commission will be related to the Church of England Council on Foreign Relations. The council maintains relations with the Eastern Orthodox Church and its officers make regular visits to Istanbul.

According to spokesmen for Dr. Ramsey, the new commission will begin to "take initiative" in starting informal friendly discussions on theological questions with Roman Catholics — both in Great Britain and throughout Europe.

Until now, it was stated, a "lack of machinery" for contacts between the Anglican Church and the Roman Catholic Church has hindered growth of under-



standing. Anglican observers said that until recently the Roman Catholic hierarchy in England has been hesitant in undertaking informal talks.

They added, however, that a "new atmosphere" in Rome is likely to produce a "new spirit" of British ecumenism.

Authoritative Vatican sources have confirmed that when Dr. Geoffrey Francis Fisher, former Archbishop of Canterbury, visited Pope John he carried with him a message from Patriarch Athenagoras I of Constantinople. [RNS]

CHICAGO

Dean Kennedy Dies

The Very Rev. Howard Samuel Kennedy, dean of Chicago's Cathedral of St. James, died on January 9th, in Passavant Hospital, Chicago, after a long illness. He had been dean of St. James' since 1955, when it achieved cathedral status, and rector of the parish since 1950,

Dean Kennedy was a member of the Joint Commission on Coöperation with the Eastern and Old Catholic Churches, and played a significant role in the negotiations which led to the agreement of intercommunion between the Episcopal and the Polish National Catholic Churches. He was long counted a friend by the PNC.

Dean Kennedy was born in Troy, N. Y., in 1907. He was graduated from Wesleyan University, in Connecticut, in 1929, and received the D.D. degree from that school in 1950. He received the M.A. degree in 1931 and the S.T.B. degree the next year, from Boston University. He was ordained priest in 1938, and served in the diocese of Albany until 1950, being from 1943 dean of All Saints' Cathedral, Albany.

Dean Kennedy is survived by his wife, Grace Johnston Kennedy; a daughter, Mrs. Donald Hague, of Eugene, Ore.; two brothers, R. Oakley Kennedy, Jr., of Paraguay, and John W. Kennedy, of Madison, N. J.; and three grandchildren.

YOUNG PEOPLE

Civil Rights and Concelebration

by FRED MYERS
Staff writer, National Council of Churches

In an atmosphere dominated by awareness of economic and social changes in many parts of the world — and marked by outward signs of Christian unity perhaps unprecedented in modern times — more than 3,000 students gathered in Athens, Ohio, December 27-January 2, for the 19th Ecumenical Student Conference [L.C., January 12th].

With sober enthusiasm, they came to the campus of Ohio University from 78 countries and 74 religious groups for worship, study, self-criticism, and discussion of the Christian mission in a rapidly changing world.

Economic revolution, civil rights, and Church unity were major themes in six days of meetings, as Roman Catholic students participated fully with their Protestant and Orthodox counterparts for the first time in the 78-year history of the quadrennial conference.

Highlights of the week included a series of reports on the Church overseas, three special meetings on civil rights, an ecumenical service of Holy Communion (the first of its kind in 17 centuries), and daily services and Masses in Athens churches according to the use of the different Communions — most of them attended by confessionally mixed groups.

Ecumenical Action

The Rev. Vincent Harding, director of the Mennonite Central Committee's ministry in Atlanta, Ga., said "many white churches, in the north as well as the south, are actively opposing racial justice

and determined to be the last bastion of segregation."

God is already acting through the major civil rights groups, Mr. Harding said. "We of the Church have no choice but to act with Him and with them. Our only questions are how and where. The time is now."

In response to this and other appeals, American delegates began to collect a fund for a "Radio Free South" broadcasting project designed to beam "news of the civil rights movement to an area of dense Negro population where it is virtually unknown." Some \$1,500 was contributed by delegates within the first day.

Another group circulated a petition, approved by the conference steering committee, which protested the barring of non-Turkish students from the only theological school under the immediate jurisdiction of Athenagoras I, the Ecumenical Patriarch of Constantinople. The petition constituted the first public announcement in the U.S. of last September's action by the Turkish government "effectually closing" the historic Greek Orthodox Seminary on the island of Halki off Istanbul.

The signed petitions, to be sent to the Turkish Embassy in Washington and to the Turkish government in Ankara, expressed the delegates' "Christian concern" over the reduction of the seminary's student body — formerly some 100 — to only about 10.

Ecumenical Eucharist

The conference's liturgical climax was the Communion service on New Year's Eve. Students from the three major branches of Christendom — Protestantism, Orthodoxy, and Roman Catholicism — received Holy Communion together according to the apostolic tradition of Hippolytus, which dates from approximately 200 A.D., or before the present divisions of the Church.

The service was led by the Rt. Rev. Daniel Corrigan, conference chaplain and director of the Home Department of the Episcopal Church. According to ancient custom, the 48 assisting clergymen were divided into 24 "presbyters" and 24 "deacons." They were from many different Churches.

[Other sources reported that the concelebrants included three Anglicans besides Bishop Corrigan and a number of Lutheran ministers, as well as ministers of "open Communion" denominations, but no Roman Catholics or Orthodox.]

The laity were represented by delegates who brought the elements forward from the congregation, symbolically following the early Church's custom of using bread and wine brought by members of the church for their common meal.

The Rev. Dr. Kenneth Scott Latourrette, professor emeritus of Yale University Divinity School, who has missed only one quadriennial conference since 1906,

said "this service of Communion may show the way for ecumenical worship in the future."

Bishop Corrigan led the conference each morning in worship, and the Rev. Philip Zabriskie, director of the National Episcopal Council's Department of College and University Work, presented daily "narrative studies from the life of Christ," relating New Testament stories to pressing issues in the modern world.

Highlight of the regular daily schedule was a lecture series on "Mission for the Life of the World" by the Very Rev. Alexander Schmemmann, dean and chaplain of St. Vladimir's Russian Orthodox Theological Seminary, Crestwood, N. Y. Fr. Schmemmann also wrote the background book for use in delegates' advance preparation for the conference.

The heart of the conference was in its unique "living unit" groupings, by which the delegates were divided into 133 groups of from 20 to 25 persons each. These groups spent several hours each night discussing the day's presentations, thereby giving delegates an opportunity to make a personal stand and hear other points of view.

Other daily features were a "Festival of Nations" featuring songs and dances indigenous to home countries of overseas delegates. After each afternoon session, folk singers led delegates in civil rights "Freedom Songs" and other folk ballads.

Some 30 Roman Catholic students attended the conference — about half from overseas. No accurate count is available, since they registered along with the

Protestant, Anglican, and Orthodox delegates. Conference director Alton Robertson, director of the Commission on World Mission of the National Student Christian Federation, said some of the Roman Catholic students were fraternal delegates, and others were full participants in the conference.

The conference was sponsored by the National Student Christian Federation and the World Student Christian Federation in affiliation with the National Council of Churches.

THE ARTS

Old, New, Ecumenical

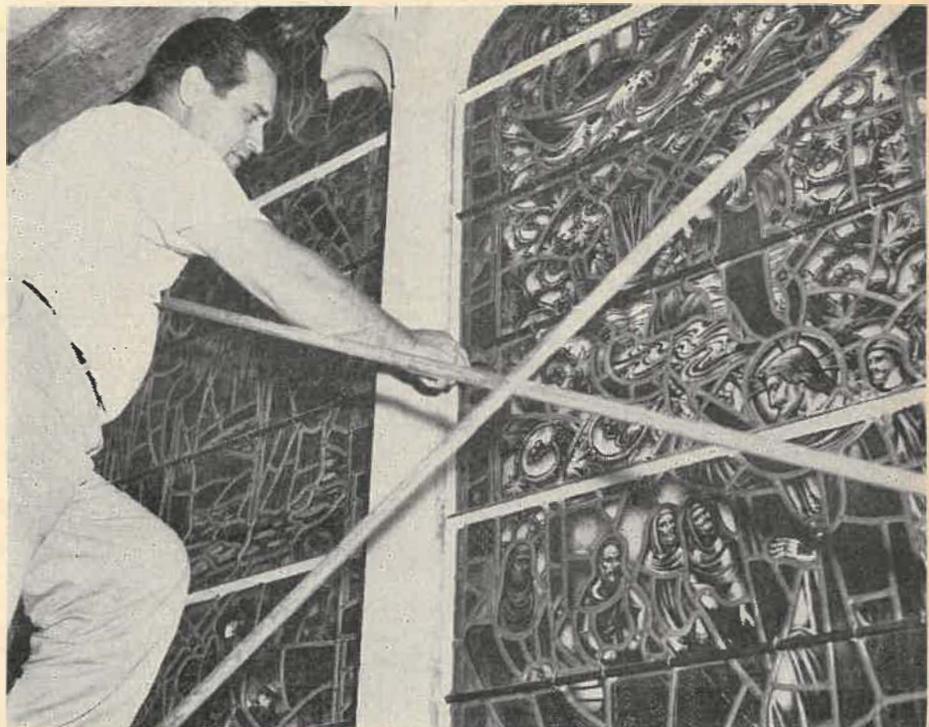
The ninth annual Newman Religious Art Show to be held in Cleveland, O., February 24th-March 2d, will have as its theme "The Old and New Testaments," to emphasize the growing ecumenical movement.

Under this Judeo-Christian motif, artists are being encouraged by sponsoring groups to submit paintings, sculptures, drawings, prints, and other works expressing religious concepts in American culture.

The show's ecumenical theme is carried out in posters, stationery, and program books which carry the Christian Cross and the Star of David.

Sponsored jointly by the Cleveland Newman Student and Alumni Associations, Roman Catholic organizations, the

Continued on page 28



The last touches on choir windows in All Saints' Chapel at the University of the South, Sewanee, Tenn., are applied by Gaza Zelenka, Wipple and Company artisan. The series of three windows depicting the life of Christ were given by Mr. and Mrs. E. H. Little of New York, in memory of her three brothers.



"Christ at Gethsemane," by El Greco.

Christian Art

by the Rev. John D. Davies

Chaplain, University
of Witwatersand,
South Africa

Does the term Christian art make any sense? Art produced by people who happen to be Christian is not necessarily any more Christian than anyone else's. Let us not be deceived by such phrases as "Western Christian Civilization," or "Christian Culture," because it is doubtful whether anything less than a person can be Christian. Is *The Merchant of Venice* any more Christian than *Antigone*? Is the painting of Botticelli any more Christian than that of the Bushmen? Are 13th-century Lincoln Cathedral or 20th-century Liverpool Cathedral any more Christian than the Coliseum in Rome?

There has always been an iconoclastic tendency in Christian Puritanism which has been afraid that the works of men's hands will lead people away from Christ, and this tendency may be right. It will say, "No art can be Christian." On the other hand, many Christians try to use art forms to portray and communicate Christianity, and often debase the art



Metropolitan Museum of Art (gift of J. Pierpont Morgan, '32)
"Agony in the Garden," by Raphael.

forms in the process. Artists and critics alike resent this, and accuse such Christians of prostituting art for propaganda purposes, with a result that little notice is taken of deliberately "Christian" literature unless it is 500 years old, or written by T. S. Eliot. Their attitude might be summarized as "Nothing Christian can be art."

Here, then, we have two views, one from the Christian side, and one from the artists, which suggest that there can be no such thing as Christian art. Let us be careful before we contradict them.

Can there, for instance, be Christian architecture? What is Christian about our cathedrals? They have Christian decora-

tions, often at odds with the structure. They have Christian fittings and are used for Christian worship, but in themselves what is Christian about them? Nearly all the churches put up in the last 1,000 years express some sort of heresy rather than Christianity. The real nature of the Church is one people of God, gathered about one table in one fellowship, where Christ, the Son of God incarnate, the risen Redeemer, is amongst us in His Body, the community of the Holy Spirit.

The congregation doesn't really get this idea of "God with us" from our cathedrals — it is more like "God up there where the priest is and we must keep our

distance." Most of our churches are shaped either by the transubstantiation heresy or by the unsacramental preaching-house tradition. It is sad that in a great new cathedral like Coventry so much thought is given to the style of the envelope, and so little (apparently) to the theology of what is to go inside.

Let us look at this phrase "Christian art." By "Christian" we mean far more than merely theistic, religious, supernatural, other-worldly, moral, or sincere. The Christian is one who believes that God has directly acted in this world of His, and goes on doing so by getting involved in it to the extent of being made man.

By "art" we do not mean mere reproduction of natural forms, still less do we mean concern only with that which we choose to call beautiful. The purpose of art is to reveal or discover what is otherwise . . . unknown, and this can happen in two ways:

(a) It deals with what is actually there visibly, but needs selection, emphasis, or translation to become visible to most people. Good photography discovers and reveals textures, tones, and patterns by translating from the confusion of color into the austerity of black and white. *Look Back in Anger* does the same thing, making visible what is normally concealed or diluted by the flux of extraneous circumstances.

(b) In another manner, art works by revealing and discovering what is truly present *invisibly* and needs individualizing and articulating in order to become visible, for instance the sculpture of Henry Moore, or the play *Waiting for Godot*. Either way, the purpose of art is to discover and reveal not what the ordinary man sees, but what he does not see. It is not a substitute for the visible thing, nor is the visible thing a substitute for it.

So, if we are to have Christian art, as Christians we must reject anything that does not bear witness to the Gospel in some way, and as artists we must refuse any interpretation that suggests that its only purpose is to give us what we would have seen if we had been present on the spot.

Now we can see a first basic concord: The Gospels themselves are not a record of what we should have seen if we had been present on the spot, alive in our Lord's time. The Gospel is not biography, or history, or any such thing. It reveals, not what people saw, but what most of them could not see. It is a witness to faith, not merely to so-called facts. Even Mark, the first and apparently plainest Gospel, is definitely not a chronicle. The events it records are nonsense without the faith that makes them worth recording: It is not to be read for its historic evidential value, but as a witness to the faith implanted in the minds of the disciples by the event of the Gospel, the experience of knowing Jesus. They are saying, "*This* is what convinced us." Here is one essential tension that makes the Gospel come close to an art form itself. It is attempting

to make visible something that was invisible to most eyes in the events recorded — that God was in Christ.

But some artists may say that art cannot be propaganda, propaganda cannot be art. True — much work has been spoiled through being dominated by the author's political or religious enthusiasms. But it is unlikely that good art will come from a mind that is *not* dominated by concern for the world around; if the artist himself is not involved, how can he produce something that speaks to us in our human situation? On the other hand, if he does care, how can he avoid making his work propaganda? This is a permanent problem, certainly not limited to the tensions of our own time. One answer is that art ceases to be art unless it is free in the impact it makes, whether that impact be propaganda or not. Art ceases to be art if its author gives the impression of saying "*This must mean for you what it means for me* — if it doesn't do exactly this, then it has failed, or you're just prejudiced." Such an approach fixes art, stops it being free to speak in depth. All great artists are prepared for their art to live its own life, to some extent beyond their control.

A dramatist or novelist should never be judged by the characters he creates. Shakespeare couldn't care less about the character of Mark Antony as such. What he is concerned about is the living, developing, uncontrollable relationship between Antony and Brutus, or Antony and Cleopatra. In contrast, Shaw is much easier to read, much less demanding, because each of his characters is splendid and individual, never really involved with another character, always fully under control. Shakespeare lets his producers and actors have freedom to understand and present his play in any way that is coherent. There are as many Hamlets as there are actors to play Hamlet. Shakespeare is not prepared to say, "I know all there is to know about this thing — it has got to mean to you what it means to me." Shaw insists he does know — right down to the color of the eyes. Either your production is as Shaw intended it to be, or it is wrong.

It is this fixedness which is the enemy of art, the reason why the artist is suspicious about propaganda. Vaughan Williams was asked about a queer-looking note during a rehearsal of one of his works. Checking it, he replied, "It looks wrong and sounds wrong, but it's right." This sort of thing is a sign of a great artist; in contrast, the exact and rigid expression marks in some inferior music give the impression that the composer knows all there is to know about his composition. Braque is said to have been deeply sensitive to the autonomy of his paintings; he could accuse a half-finished work of being recalcitrant, slow to share its meaning with its creator; he would presumably have found it absurd to face

us with the demand, "This must mean to you what it means to me."

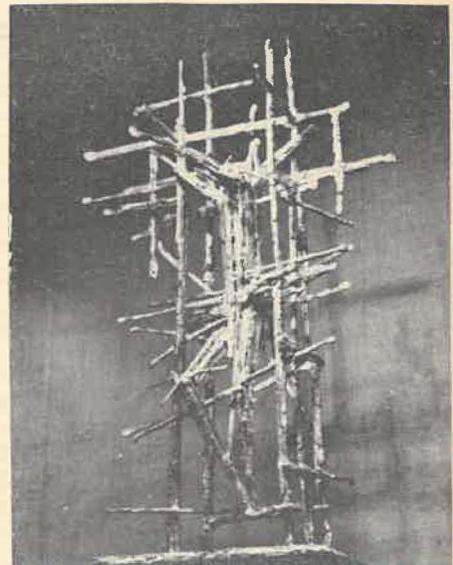
But this is exactly the demand which some Christian preachers feel obliged to make. They feel a duty to persuade others to accept the faith that has convinced them. Is this the point where art and Christianity are irreconcilable?

On the contrary, here is a second basic concord. The Gospel is always God meeting man. God is constant, but man is inconstant. God meets man where he is — that is the essence of the Incarnation: the *terms* in which God meets man are constantly changing. Where a Church or Christian insists on a pre-fabricated formula, a universal set of words, a uniform attitude of mind, the acceptance of one special slogan, anything more than the basic Creed, there is the chance of idolatry. We say, in effect, "I am the master of this thing, I know all there is to know about it."

Within the basic truth, there are many ways in which the Gospel comes to a new person or a new people. When this happens a new thing is created, a new faith, a new Christ who has come *here*. This was all happening in the New Testament times, and accounts partly for the unique character of the Johannine writings. Christ identifies Himself again and again, and no single account contains all truth, for He is Himself the truth. No one can say: "This is the lot. It must mean to you what it means to me."

When a Christian says the Creed, when an Evangelist writes a Gospel, he is like a prophet or an artist, saying more than he means to say. But there still remains a tension between the Christian side and the art side, because a Christian is bound to find the danger of error far more serious than an uncommitted artist. An artist who is a Christian *while* he is being an artist, and not just *as well as* being an

Continued on page 29



© British Artists Craftsmen

"Crucifixion in Bronze," by Leslie Thornton.



Soichi Sunami

The Maundy (mosaic): Christ has removed his priestly chasuble to wash the disciples' feet. Their robes are blue, the wall red, floor brownish

Praise him with mosaics and stained glass

Praise him in embroideries of silk

Praise him with enameled silver

Let every thing that hath breath praise the Lord

ART FOR GWL

by **Thomas F. Burroughs III**

Calligraphy by Lili Cassel Wronker

In a high-ceilinged living room near Washington Square in Manhattan's Greenwich Village, a long wall of mellow old brick is background for twelve mosaic panels, seemingly incandescent in their colorfulness.

A surprisingly heavy rectangle of inch-thick stained glass glows in a window; a tiny stained glass medallion rests against an Italian lamp.

Scattered about the room are striking enamels on silver. Framed silk-on-silk embroideries and original prints hang above two wood sculptures. A concert grand piano on a brick platform supports a Christmas tree and crèche.

At the piano, the master of the house, who studied with the late Paul Hindemith, composes notable organ and choral music

catalogued by prominent publishers and performed at Saint Mary the Virgin, New York, and other Episcopal churches.

Alongside the piano platform lean more mosaics, embroideries, and many collages — pictures made of glossy colored papers cut and pasted. Art books, plants, and candles adorn the room.

All these originals and more — in a half-dozen different media — were designed and executed here by the remarkable artistic partnership of Katharina and Frederick Breydert.

Clearly contemporary in appearance (in no other century could such works have been conceived), their award-winning art is readily recognizable in subject. All is truly religious, both in outward content and inner inspiration. Deep spirituality is

the root from which these works flower.

The German-born couple reached the United States separately — she in 1940 and he the following year. While awaiting Mr. Breydert, Mrs. Breydert began work on what was to become a group of mosaic panels. Earlier, Mr. Breydert had painted for her a series of water colors. When the Museum of Modern Art afterward attempted to buy them, Mrs. Breydert explained they were gifts from her husband, and not for sale.

By now, their sacred art is being produced to special order. All designs originate with Mrs. Breydert, who renders each in collage. Embroidery is the only medium in which she is unassisted by Mr. Breydert. He alone interprets the designs in enamel, linoleum block, and stained glass.

Mosaic making for them is a continual collaboration. It is he who obtains the tesserae (small glass pieces) and bits of marble from which the mosaic is to be made. As these materials never quite match the hues of her collage papers, the translation of colors into mosaics poses many problems.

From her small collage, he draws by hand and in reverse a full-sized "cartoon" of the design on linen. Mrs. Breydert then applies the stones, chipped to size by Mr. Breydert, face down on the cartoon, using a paste of honey, flour, and water.

This is the most time-consuming stage; days may be required on a mosaic for every hour needed to paint a comparable picture.

The last major step is the casting. The

finished mosaic is secured within a frame, and concrete is poured by Mr. Breydert onto the reverse side. When dry, the face is freed of the cartoon, and the mosaic surface is waxed to render the concrete unobtrusive.

Sacred art by the Breyderts has been shown by museums and universities throughout the nation. Exhibitions containing their work have been sponsored by the American Federation of Arts, National Council of Churches, and Church Architectural Guild.

By invitation, they participated in the International Exposition of Sacred Art, Rome, during the Holy Year 1950. Fourteen of their works constitute the core of a religious art show now at the Fitzgerald Gallery, New York, through January 23.

Doris Bartels, of Manhattan's new Contemporary Christian Art gallery, where the Breyderts have exhibited, considers their work "delightful as it is good."

Barry Ulanov writes in *Liturgical Arts*, "Mystery and intimacy are joined with particular fervor and exemplary precision by Katharina Breydert . . . what she creates is the tender icon. . . . There is a kind of dancing movement in her art. It is dignified enough to fit the subject. It is joyous enough to express the fullness of feeling the event arouses. Caught up in the movement, the viewer must inevitably join in. His meditations have been instructed. The purpose of sacred art has been accomplished by a tender icon."

Feature continues on next page.

Mosaic making: Mr. Breydert chips mosaics to proper size while Mrs. Breydert applies a special paste to stones and positions them face down on the full-sized outline cartoon of the design. Her guide in selection of mosaic colors is the small collage propped at rear corner of her table. A mark of Mrs. Breydert's skill is that once in place, it is extremely rare for a stone to need moving for enhancement of the picture.

Ted Batchelor

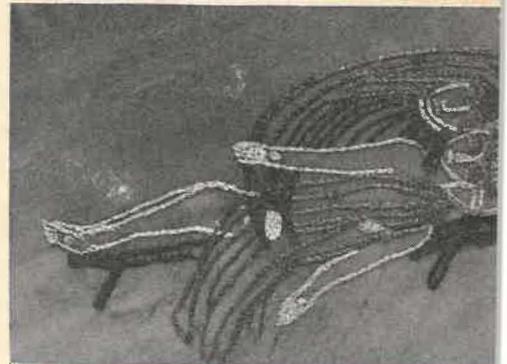
Pax — the Kiss of Peace (mosaic): Black-and-white cannot suggest the unfailing splendor of the Breyderts' colors. The white Lamb of God reigns in a gold field from a lavender cross encircled by rose and yellow haloes. Beneath, the white man embraces the black man, the white man embraces the brown man, the white man embraces the yellow man: all brothers in Christ. Inspired by the Eucharistic prayer for peace.

Soichi Sunami



Soichi Sunami

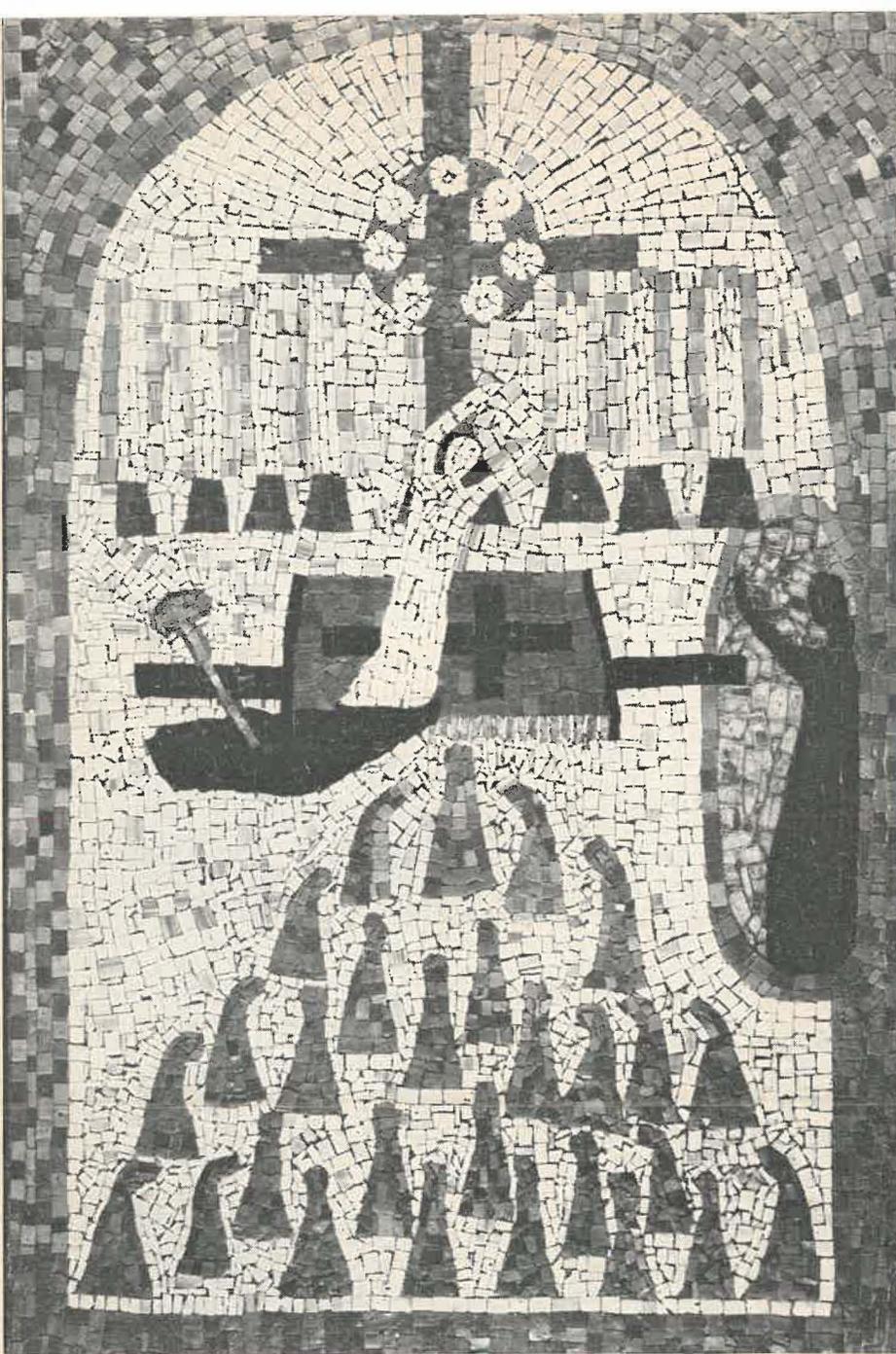
The Last Supper (enamel): Under Mount Calvary, our Lord occupies His cross within a cross. St. John rests on His heart; Judas hangs outside.



Oliver Baker

Pieta (silk embroidery): The Blessed Virgin embraces her Son's lifeless body after Crucifixion.





Soichi Sunami

War memorial (mosaic): When no priest was there to comfort those who died, the Lord had mercy. Jesus, at right, beckons to a hero standing before the altar of honor above the widows.

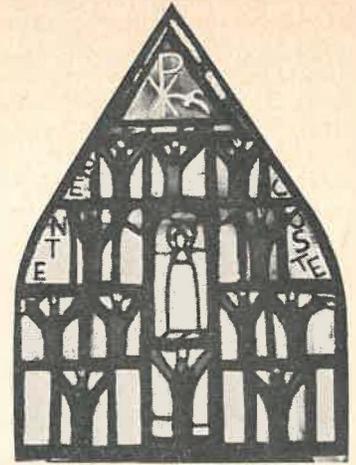
Embroidery: Mrs. Breydert inserts silk threads into a silk square on which the design is outlined. The mosaic depicts the Last Judgment.

Ted Batchelor



Stained glass: The last step for Mr. Breydert is to trim by sawing the edge of the epoxy panel in which the thick faceted glass is mounted.

Ted Batchelor



Ted Batchelor

Pentecost (above): In the midst of red-robed Apostles, hands upflung in excitement and heads surmounted by tongues of yellow flame, appears our Mother the Church. The Holy Spirit, as a dove, overshadows all. Background is many shades of blue. **Madonna and Child (below)** shows new technique: thick glass, faceted for sparkle, in epoxy.

Ted Batchelor



Good Shepherd (embroidery): Christ with lamb, lower center, heads for heavenly Jerusalem and the Lamb of God on the altar, top. In their misery and torture, Jews (lower left), not perceiving Him, become baptized by blood, and, passing Adam's skull at foot of the Cross, rise in saintly white. Peasant women kneel in adoration. Martyrs (lower right) become saints.

Soichi Sunami



Treasure

new and old



Courtesy Milwaukee Art Center

St. Francis

by Francisco de Zurbaran
Spanish, 17th century

St. Francis

modern



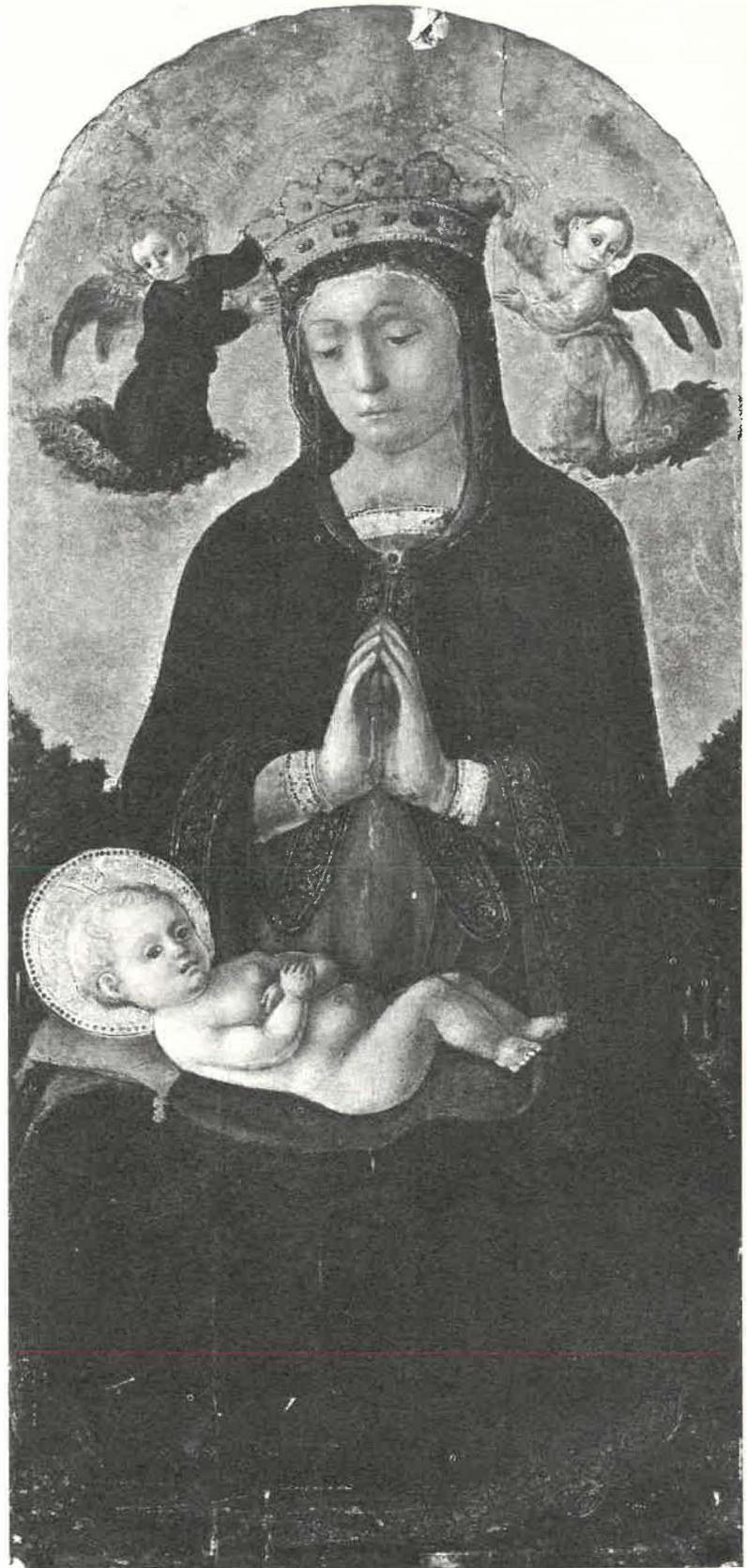


Courtesy Gaetano Cecere and National Sculpture Society

Mary
by Gaetano Cecere
modern

... a virgin

shall conceive...



Courtesy Milwaukee Art Center

Holy Family with St. Francis

Workshop of Rubens
17th century

Metropolitan Museum of Art
Gift of James Henry Smith, 1902



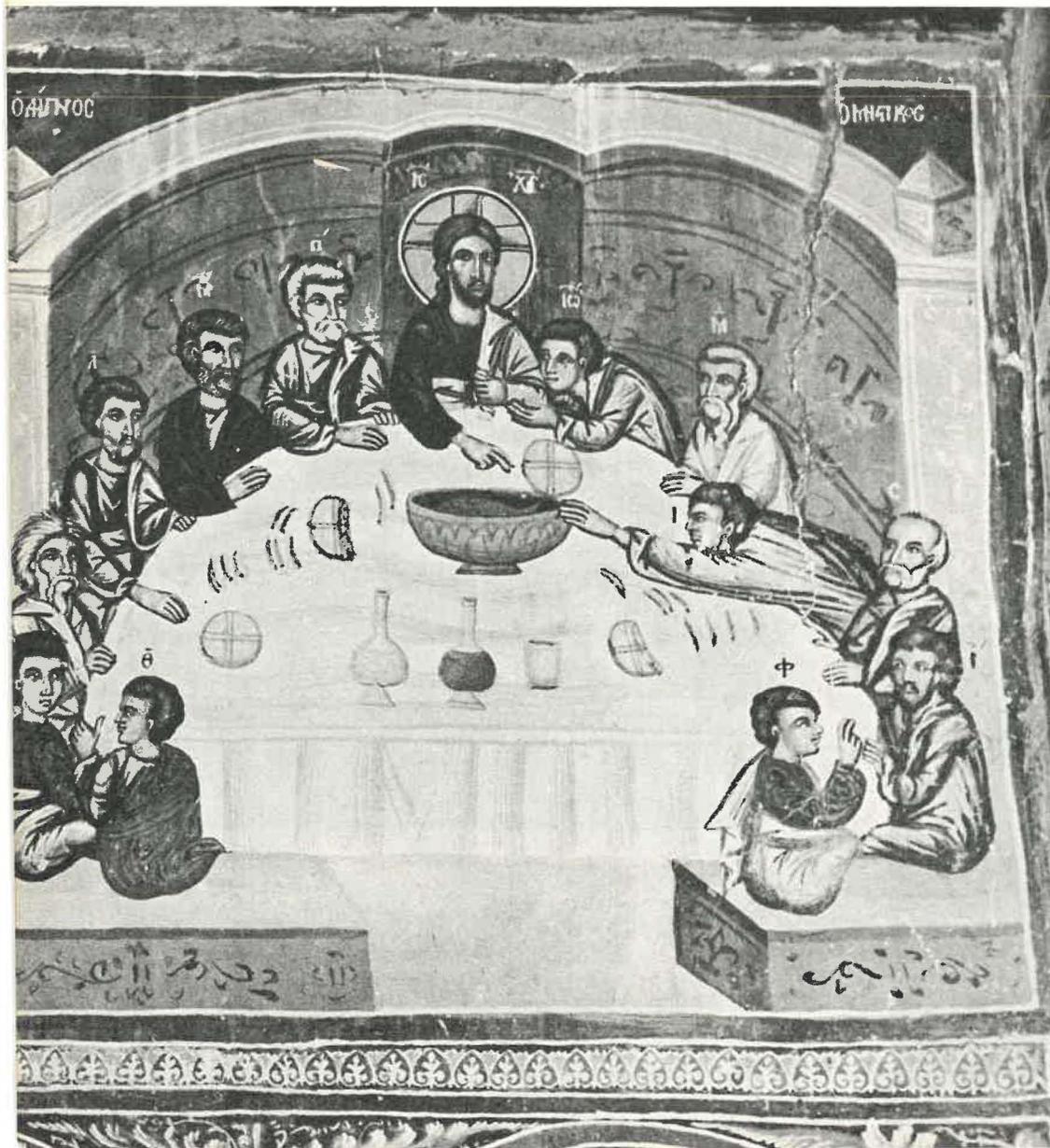
Madonna and Child

Italian, 15th century

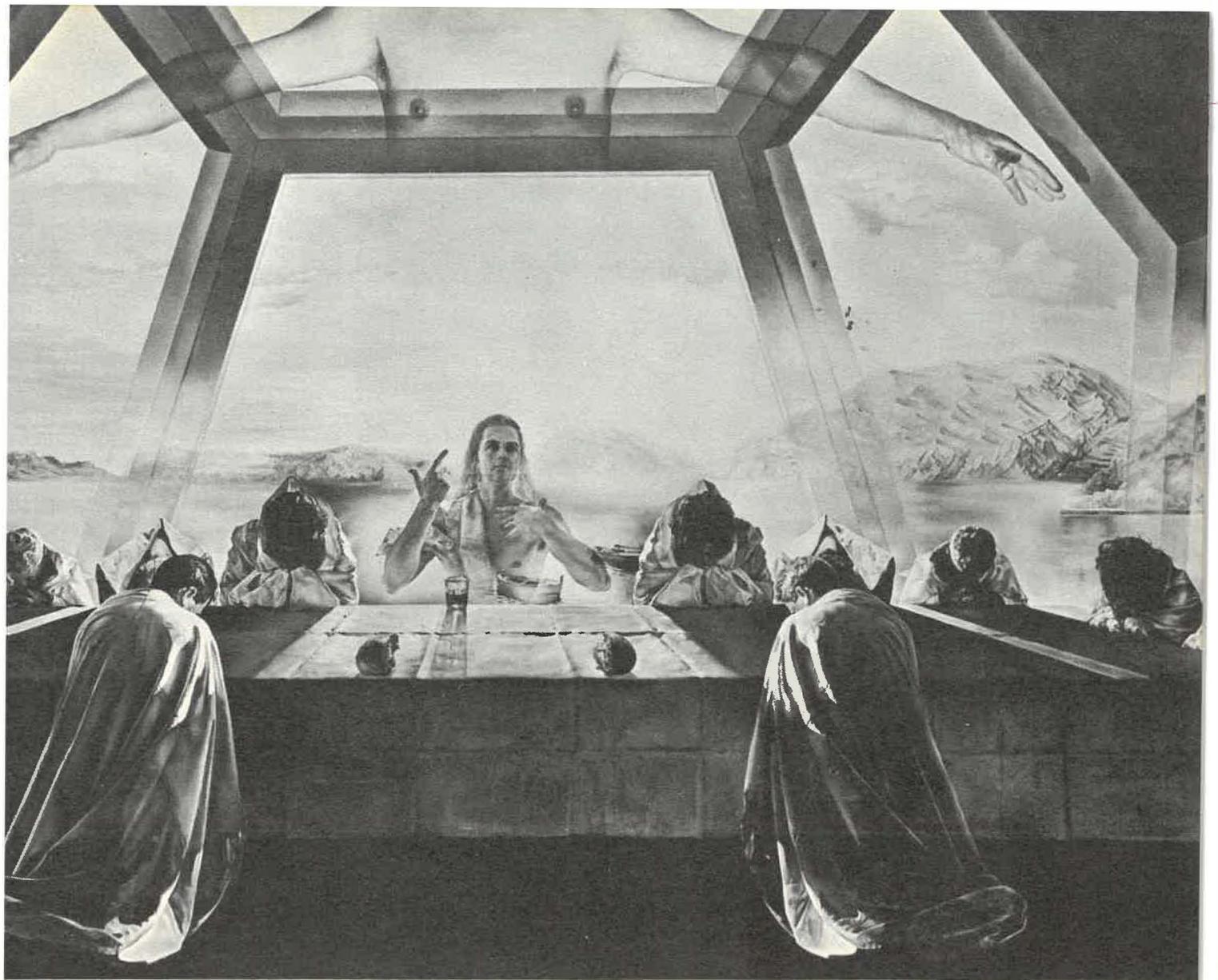
... do this

The Last Supper

at the Church of Ayiasmati or Diosmati
Cyprus



RNS



The Last Supper

by Salvador Dalí
modern

for my recalling . . .



Photo from Three Lions

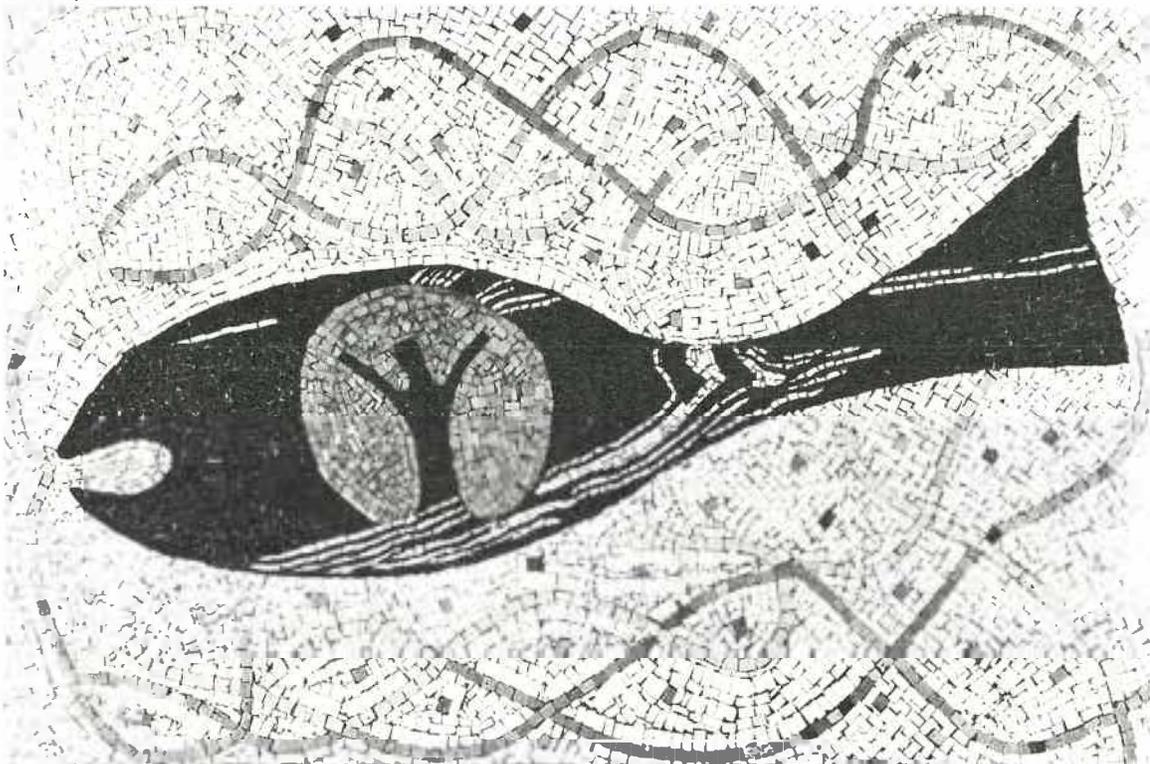
Jonah and the Whale

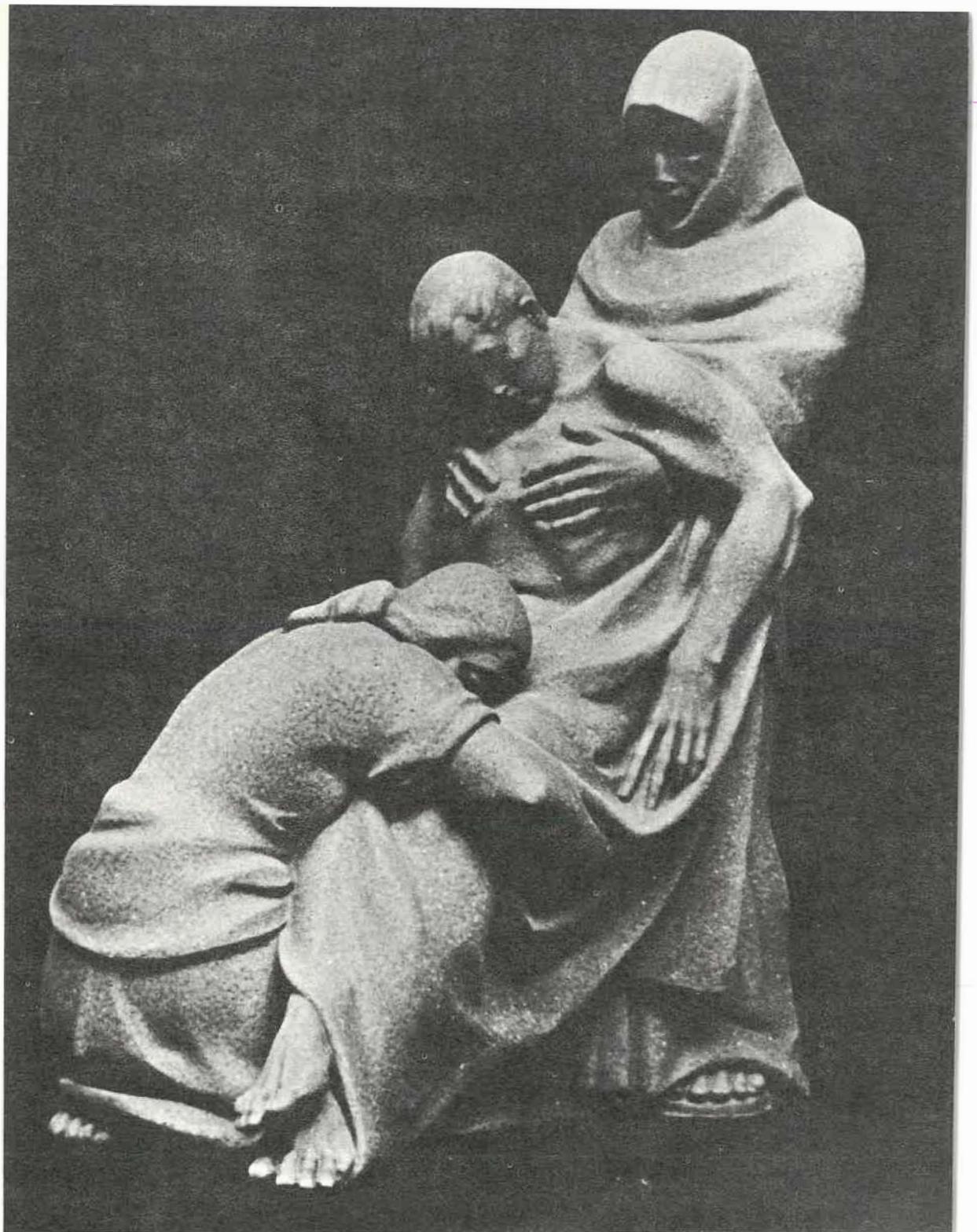
by Pieter sen Aerts
Dutch, 16th century

Jonah in the Whale

by Katharina and Frederick Breydert
modern

Photo by Soichi Sunami



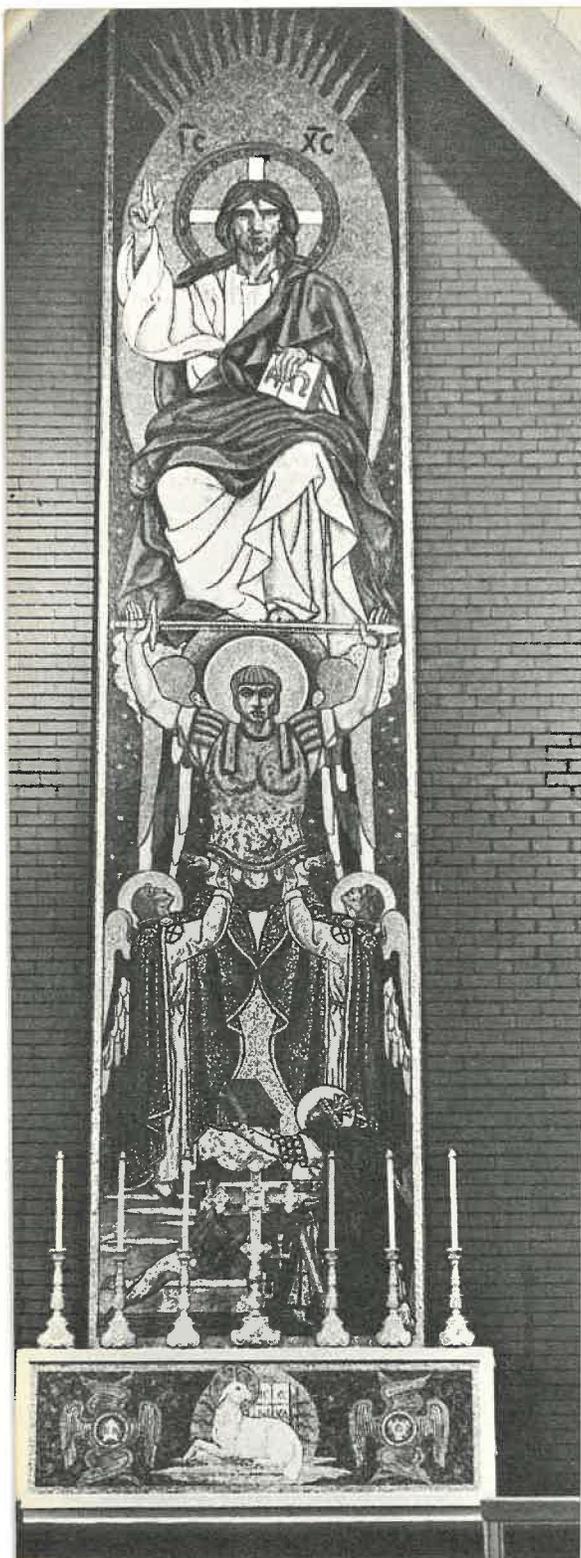


Courtesy Nina Winkel and National Sculpture Society

Sacrifice

by Nina Winkel
modern

... no sign but that of Jonah ...



Mosaic reredos, St. Edmund's Church
San Marino, Calif.
by John H. deRosen

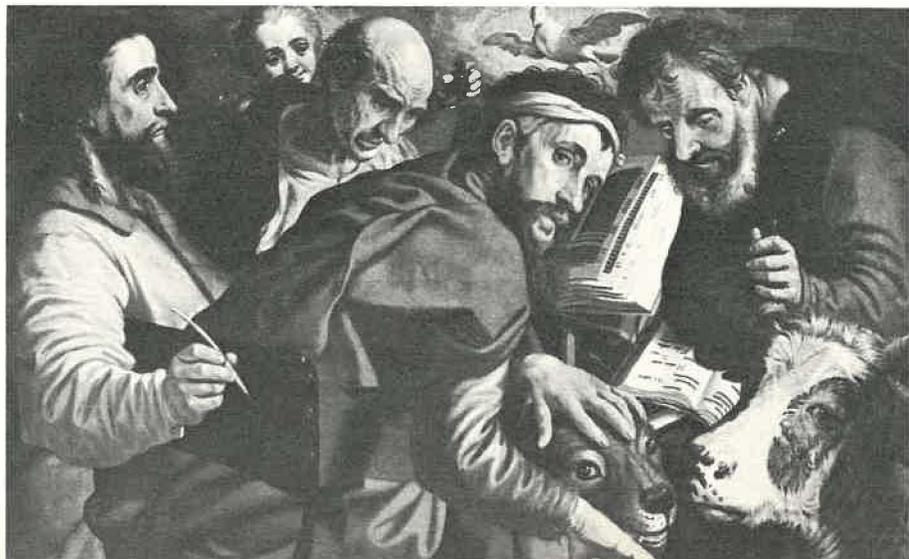
St. Edmund, patron of the parish, kneels, offering up a model of the church. The wolf which appears in his coat of arms is shown rampant. Two angels praise the Christ in majesty, who dominates the whole. St. Michael the Archangel, in the center, stands with sword upraised.

... into all the world.

The Four Evangelists

by Pieter Lastman
16th-17th centuries

Photo from Three Lions



ART FOR EVERY PARISH

by Carroll Gatliff



*Good Church art is
available —
how can a parish
find it?*

At no time since the Renaissance have the Church and the arts been so taken with each other. On every side, in our ecumenical era, we see Christians of all persuasions seeking fresh forms to express the universal Gospel truths to our place and time.

What began as a modest liturgical reawakening at the end of the last century has now become a great groundswell of expression in architecture, painting, sculpture, printing, and the related art-crafts — used to shape an appropriate setting for corporate worship.

No parish has remained untouched by this massive movement toward graphic communication of Gospel through the use of art symbols. The bringing forth of treasures new and old is happening wherever churches are being built or improved. Clergy and laity alike are debating hotly the merits of A-frame construction, free-form stained glass, free-standing altars. Church publications are filled with new and often unfamiliar renditions of traditional art forms in their advertising and editorial columns. It's all very exciting as a forward venture and, for many, bewildering.

The trouble is that, like all such far-sighted endeavors, this one has gotten ahead of many people. Many parishes, for example, want to explore the pos-

sibilities of fresh new approaches in their building or refurbishing. They don't want to go too far into left field but they are willing to explore the arts and crafts which speak to their community in a truly creative and original language. Because their budgets are limited, they can hardly go to the several recognized specialists whose names they have heard. Where shall they turn?

Fortunately, the new wave of Christian arts is big enough to support a variety of competent artist-craftsmen, with a corresponding breadth of price range. These persons are located all over the country. Some of them are individual specialists, others are on the staffs of church-supply manufacturers. The price of their services and products varies sufficiently to bring the possibility of good, fresh visual expression within the range of every parish and mission.

The remainder of this article will help LIVING CHURCH readers make contact with the thinkers and artisans who are engaging in constructive dialogue between theology and creative design.

Across the country, guilds, galleries, and liturgical associations have developed to promote a better understanding of the innate value of present-day Christian art.

Many are old-timers; several have only recently opened their doors. Among the most notable are the Liturgical Arts Society and the Contemporary Christian Art Gallery, New York; the Botolph Group, Boston; the Rocky Mountain Liturgical Arts Association, Denver. Such interested groups sponsor today's creative talent with the hope that the Church might be brought closer to a realization of original and dynamic visual standards.

Liturgical art exhibits and festivals are occurring with increased frequency, displaying both regional and nation-wide entries of artist-craftsmen who wish to express their concept of Christian themes and subjects. In 1962, an Episcopal Liturgical Conference reviewed the displays of numerous artists and issued sheets of information pertaining to participants in the hope that an Anglican artists' guild might eventually be established. In 1960 the Arts Club of Chicago and the Bishop of Chicago sponsored an extensive exhibition of twentieth-century liturgical art. In 1963, among numerous individual religious art conferences and exhibits were the Ninth Annual Festival of Religion and the Arts, St. Louis; the Third Festival of Art and Worship, Vermont; the showing of Sacred Art in America since 1900, Notre Dame University; the Liturgical Week Exhibition of Contemporary Liturgical Art, Philadelphia; and

Continued on page 35

The author is an art researcher in the Promotion Department of National Council.

The Visit

Pope Paul's visit to the Holy Land was surely one of the great events of our century [see page 8]. His meeting there with the Ecumenical Patriarch, his messages to the heads of other Christian Communions, his impassioned pleas for unity among Christians and peace among men — each of these alone would be a great event in Christian history.

Those engaged in ecumenical activities have often been counseled that unity will come in God's time, not in man's, and the implication has been that men were in a hurry while God was not. But sometimes, the situation is reversed, and God is in a greater hurry than men. The repeated breakthroughs of the Spirit among popes and patriarchs and priests and ministers, among leaders and ordinary layfolk suggest that God's timetable for unity may not be as leisurely as the world had previously supposed.

The meeting of the Pope with His Holiness Athenagoras I invites comparison with the medieval Council of Florence, in which a Pope and an Ecumenical Patriarch not only met but actually forged a union. The union did not last, and one naturally wonders whether there is any new factor in the situation of today which provides more promise than that 15th-century project, which aimed at uniting not only the Romans and the Orthodox, but the Armenians, Syrian Jacobites, Nestorians and other "separated Churches of the East," all under the primacy of the Bishop of Rome.

There are, we think, certain profound differences in the present situation. First and most obvious is the growing awareness among all the Churches of the intimate relationship between the unity of the Church and the mission of the Church. This note was struck by His Holiness, Paul VI, in his sermon at Bethlehem, when he said, "the Church's external apologetic and missionary force depends upon this internal unity."

But perhaps an even deeper change is the fundamental change in the relationship between Church and state everywhere in the world. The Council of Florence was an intensely political affair. The mere fact that it was held in Florence was the result of its being moved first from Basle to Ferrara and then from Ferrara to Florence in order to find the least disruptive political atmosphere. Emperors, kings, and princes maintained a vigorous interest in its proceedings according to their varying political ambitions. And the final question confronting the Greeks was whether they would rather be under the Pope or the Turks.

The minor political flurries between Jordan and Israel over the papal visit hardly provided a shadow of the political pressures exerted on every churchly decision in medieval times.

Pope John XXIII, in his speech opening the first session of the second Vatican Council, commented on the change. Speaking of "the innumerable obstacles by

which at one time the sons of this world impeded the free action of the Church," he said, "The Ecumenical Councils themselves, while constituting a series of true glories for the Catholic Church, were often celebrated to the accompaniment of most serious difficulties and sufferings because of the undue interference of civil authorities.

"The princes of this world, indeed sometimes in all sincerity intended thus to protect the Church, but more frequently this occurred not without spiritual damage and danger, since their interest therein was guided by the views of a selfish and perilous policy."

"We see today," he went on, "not without great hopes and to our immense consolation, that the Church, finally freed from so many obstacles of a profane nature such as trammled her in the past, can, from this Vatican basilica, as if from a second apostolic cenacle [upper room] raise her voice resonant with majesty and greatness." [We have slightly abridged His Holiness' words.]

In the days when Archbishop Temple of Canterbury was the leading figure in the ecumenical movement, he often used the phrase, "Let the Church be the Church." This, it seems to us, is the great opportunity of the Christian Church today. As a political force, as a prize of power politics, its significance is almost nil. It has nothing left to it but the task of being the Church of Jesus Christ.

Thus, the Church is free to pursue its goal of conformity to the mind of Christ, to become that pure Bride "without spot or wrinkle or any such thing," fit for Him to present to the heavenly Father. Pope Paul, following in the footsteps of Pope John, has seen the vision, and Christians of the whole world are ready to respond to his call.

To be sure, we have not yet found our way even to the minimum of mutually acceptable language for dialogue. Anglicans, invited in the most generous terms to return to the Catholic Church, must obstinately insist that they have never left it. We are not outside our spiritual home, but perhaps we do live in it behind a locked door. When those on both sides are ready to open the door, perhaps then shall we be able to understand what the Church is and truly *be* the Church.

Christian Art

"Life is short and art is long," goes an old saying. But many people seem to think that art died with the end of the 18th century, or at least the 19th. Perhaps others think it was born yesterday. We think that, in art, unlike brandy, vintage has very little to do with quality.

The essence of art — to generalize safely — is that it should convey to the "consumer" that which he would not otherwise have had and without which he would have been the poorer. What makes art to be Christian art is discussed on page 12 by John D. Davies. You may agree with him or you may not, but what he says will make you think, and we doubt that you will ever again look at what purposes to be Christian art in quite the same way.

Logically enough, this discussion is followed, on page

14, by Thomas Burroughs' description of the workings of a pair of contemporary Christian artists. These are not, obviously, the only contemporary artists worth noting, but they do a good job of representing modern Christian artists, of which there are a goodly number.

Some of them are represented in the special insert in the center of the book — eight pages of Christian art of many times and treatments. This section has been so placed in the magazine that it can be taken out without damage, to be kept.

Art may be created in an ivory tower, although it seldom is. But if it is truly art it dare not remain there. Its essence is communication, and therefore it must reach those to whom it has something to offer. Those who journey to great cathedrals and to museums always feast their senses — and sometimes their souls — on art, great and merely good. But art belongs to people — all people — and therefore Christian art belongs in the parish church. How to get it there is the subject of a practical article by Carroll Gatliff, on page 25.

The greatest problem in the publishing of such an issue as this is the one of selection. An expanded issue of 40 pages, like this one, is still all too small a space for the subject. But *THE LIVING CHURCH* does not, of course, restrict its interest in art to an occasional special number. Week by week you will find the subject treated, in news, in discussion, in pictures.

What Church?

We wish we could feel enthusiastic about the Communion service conducted at the Ecumenical Student Conference in Athens, Ohio, December 31st, but we can't [page 10].

Based on the Eucharistic prayer of St. Hippolytus, expanded into a fuller rite by the addition of Bible lessons, etc., the service sought to overcome differences in Eucharistic doctrine by using a canon dating from a period long before the Reformation controversies, and to overcome the differences in ministries by having ministers of many different traditions celebrate together. It represented a radical departure from the principles followed in celebrations of the Holy Communion at gatherings of the World Council of Churches and Faith and Order Conferences. These are based on the concept that the Holy Communion can properly be celebrated only by a particular Church according to its own liturgical customs and rules, and by its own duly authorized ministry; and that a service of open Communion should be balanced with a celebration of the Eucharist by a Church which follows the rule of closed Communion.

The regulations of the World Council do not, of course, bind other ecumenical organizations, nor do they bind the individual Churches. However, the House of Bishops of the Episcopal Church spoke to the same purpose in its Statement on Holy Communion at Ecumenical Gatherings, adopted in 1952 (page 40 of the *General Convention Journal*).

The statement said, among other things: "The practice of the ecumenical movement generally, as well as

of our Anglican Churches around the world, has been not to plan 'joint' Communion services at interchurch gatherings. By 'joint' Communion services we mean services at which ministers of two or more separated Churches share in the celebration and administration of the Sacrament. Churches, not conference committees, rightfully celebrate the Lord's Supper. Two or more Churches can only join through the shared action of their ministers in a 'joint' Communion when they fully recognize and accept one another's ministries."

What Church conducted this Eucharist? A gathering that approves for use a Eucharistic rite and that accredits and assigns ministers to perform it seems to us to be taking on the functions of a Church, even when the rite it uses is an ancient and good one, even when the ministers are already recognized as ministers of existing Churches. In point of fact, this is pretty much the way in which new denominations are formed. For example, on particular college campuses students of different traditions may wish to bear witness to Christian unity by receiving Communion together according to the rite of Hippolytus; at some point, questions of Baptism and nurture, of discipline, of doctrine, begin to come in, and little by little a separated fellowship takes shape. New denominations aren't often planned. They grow up by accident, as did the Methodists and within more recent memory the Disciples of Christ. Intending only to present a platform for Christian unity, the Disciples found themselves isolated by their unity platform into a distinct Christian fellowship.

The House of Bishops statement concluded:

"In making their decisions, we hope that members of our Church will remember that we shall not have unity by wishing for it, but only by honestly and painfully facing the causes of disunity and solving them together in a straightforward way. The unity of our own Church family in this whole process is, we feel, an essential preliminary. If we, as individuals, are impatient with the limitations which disunity imposes on us, it is good that we should be impatient, and even better that we should remember our Lord's pain at our disunity and work all the harder to reach that agreement in mind and will which will make one Communion and fellowship possible."

AUBADES

(Mother House, Order of St. Helena)

Copyright, 1964, Jane Carter

Cricket in the Convent Chapel

What penny-whistle antiphon
replies the silver shuttled song
the Sisters weave in banners to their King?

Hidden pipsqueak! Creature of sun-filled whim,
you fled the yellowed leaf
and stole on crazy knees these holy walls' asylum —
then ignorant of grace note, chord or phrase
offer with twanging wings
all the relentless heartbeat of your praise.

JANE CARTER

NEWS

Continued from page 11

exhibition will be held in the Art Gallery of the Higbee Company in downtown Cleveland. There will be first, second, and third prizes of \$200, \$100 and \$50 respectively.

The show will be open to post-high-school art students and professional artists in northeastern Ohio. Honorary chairman is Joseph P. Jankowski, an instructor at the Cleveland Institute of Art.

[RNS]

CYPRUS

Monks Killed

Two Greek Orthodox monks and a boy novice were killed and three other monks were wounded at the Galaktrofousa monastery south of Nicosia, in an outburst of fighting between Greek and Turkish Cypriote factions.

A raid on the monastery by shotgun-armed Turkish Cypriots broke a tenuous calm that had followed a cease-fire and temporary end to violence in the strife-torn nation.

The three wounded monks, expected to survive, were fleeing to the hills when they were shot. They were taken to a hospital.

World-wide expressions of concern over the troubled Cyprus situation — an eruption of long distrust between Greek and Turkish communities stimulated by Turkish Cypriote fears that proposed constitutional amendments would jeopardize their rights — included issuance of a communique by the Council of the Holy Synod of the Ecumenical Patriarchate in Istanbul.

Turkish radio said the Council met under the chairmanship of Ecumenical Patriarch Athenagoras, supreme leader of Eastern Orthodoxy. The communique lamented the "deplorable events which took place in Cyprus and which caused so much innocent bloodshed and death."

Serving both as spiritual and political leader of Cyprus is Greek Orthodox Archbishop Makarios III, Ethnarch and President of the island republic.

The outbreak of violence followed the archbishop's proposal to amend the constitution to remove what he considered obstacles to the functioning of the government.

[RNS]

SOUTH AFRICA

Valedictory

Speaking to a packed congregation in St. George's Cathedral, Capetown, South Africa, the Most Rev. Joost de Blank, retiring Archbishop of Capetown, late last month said that the divine command to "love thy neighbor as thyself" is being attacked as "political interference."

The archbishop, an outspoken opponent of the South African government's *apartheid* [racial segregation] policies, urged the congregation to "face the realities of 1964," and said that "we are moving into an irreligious world where the parable of the Good Samaritan is condemned as liberalistic sentimentalism and where Christian standards are being condemned as old-fashioned and out of date."

South Africa, he said, is "in for a momentous year, with many dangers and foes pressing in on every side," using whatever weapons they can — ridicule, propaganda, and even violence. "Yet," he told the congregation, "the future belongs to all of you as does the promised land, not just to a favored portion of the community."

He thanked his laity and clergy for their loyalty and support during a time "when those who denied the clear claims of the Gospel tried to do all in their power to make me swerve from the straight path of Christian obedience."

The sermon was broadcast widely throughout South Africa.

Archbishop de Blank has resigned his see for reasons of health. He has been made a canon of Westminster Abbey. An Assembly has been scheduled for February 4th, to elect his successor.

[RNS]

NEWARK

Bishop Visits Liberia

Bishop Stark of Newark and Mrs. Stark left by plane for Liberia January 3d. The bishop had originally scheduled this trip

for early October, but Suffragan Bishop Donald MacAdie's death made postponement necessary until now.

The trip is chiefly in connection with a companion-diocese relationship between Newark and Liberia. Bishop Stark will also act for the Presiding Bishop as instigator and preacher on the occasion of the Rt. Rev. Dillard Houston Brown's installation as diocesan. They hope to visit Anglican officials in nearby Ghana and Nigeria, and toward the end they anticipate a short holiday in Morocco, returning home at the end of January.

CANADA

Joint Anglican-Roman College Proposed

Anglican Archbishop Sexton of British Columbia and Roman Catholic Bishop De Roe of Victoria have proposed a joint Anglican-Roman Catholic college at the University of Victoria.

They propose a residential college, with room for 100 students. It would offer the usual arts curriculum and separate theological courses.

"It would be unique," said Archbishop Sexton. "I know of no other single college under dual direction anywhere in the world."

At present, the university's senate is consulting with a joint Anglican-Roman Catholic committee. If the college is approved, the British Columbia legislature must then pass a private bill approving a charter.

[RNS]

The Corporate Image

(after an article by S. V. Dunkle)

The P.R. man, the interior decorator,
The landscape artist, the rector,
And the covered-dish dinner committee
Sat back after the Kick-Off Campaign Meeting.
Their work had begun. Now they merely
Had to project the image and the details:
Come every Sunday with the whole family,
Receive our vitamin-enriched non-fattening
Wafers and our de-alcoholized wine (perfectly
Safe for children and alcoholics). Right
Afterwards a huge barbeque on the golf course,
Bring your friends and neighbors.
The integrating committee was taking its bows
When the rector disappeared. No one noticed
That he was gone.

RUTH SOTER

CHRISTIAN ART

Continued from page 13

artist, is bound to find this tension. He cannot contradict the basic Christian statements; and it should not be possible for his work to be interpreted as a contradiction of them. But even at this point he knows that all Christian formulations are inadequate, their symbols are inadequate to the truth they speak of, and it is that truth to which he must be faithful, which cannot be isolated as a thing or a formula. Surely here is a point of coincidence between the nature of the Gospel and the criteria of artistic judgment.

The Nature of the Message

For a third most significant meeting-place we must consider the nature of the Christian message. The content of the Gospel is profoundly paradoxical. It speaks of God made man. "God was in Christ." Here are two extreme poles or values: God on the one hand, man on the other. The familiarity of the Christmas story must not blind us to the extraordinary tension between the two: God and man — Heaven and earth. These points or values are so opposite, so irreconcilable, that all the main heresies have arisen in attempts to tone them down. The Catholic Church has refused to soften this paradox, and has left it standing. It says there are two natures in one Person, or, in other words, two values in one set of terms.

If there is a distinctively Christian art, its distinctive characteristic will be this characteristic of the Gospel—bearing two values in one set of terms. It will have an essential bi-polarity, an inherent ambivalence, that is, a simultaneous presentation of opposites in one set of terms.

In art, as in theology, the temptation is to avoid the clash and tension and to be monophysite, uni-polar. This unipolarity can be directed either to the divine or the human. Before the Renaissance it was directed to the divine. During and after it, the tendency has been toward the human, especially in the graphic arts. The post-Renaissance humanists have said that man is a suitable image in himself — the divine is on our plane, and needs no translation to be made visible. This is the kind of art on which most of us have been brought up, and is the standard of most of our religious pictures. If we want to show the Holy Family we paint a human family. If we want to depict God, we draw a man, and count it most successful when the result looks "natural," most like the human anatomy and epidermis — as when a local paper reported that the parish church was having a wall-painting "which depicts the Almighty fully life-size."

The followers of this tradition say God's world is this world; everything is to be vital, natural, free-flowing, rejoicing in activity and flux. The other kind

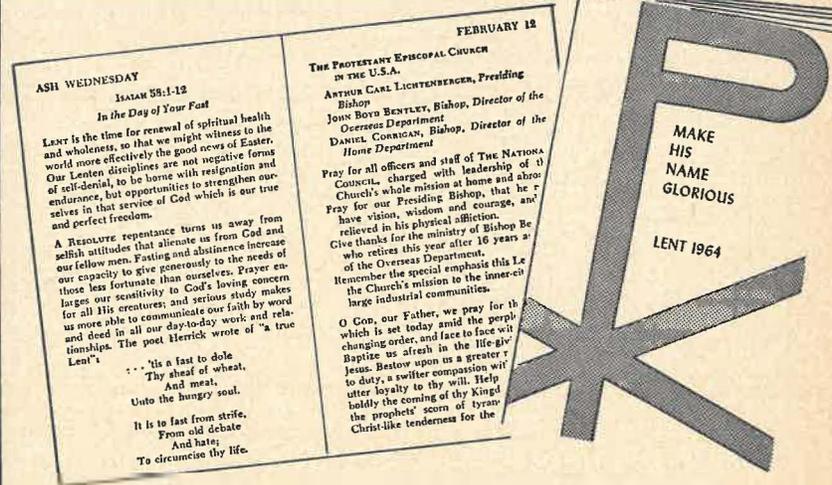
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of painting that came before the Renaissance, the “primitive,” they are inclined to class as archaeology, not art. But the reason for this “primitive” type of work was not that artists could not do any better — their distortions were deliberate, to get away from the flux and impermanence of this plane, to represent the divine as beyond this world in the spiritual world of permanence. So they kept away from the free-flowing line, they stiffened their figures, distorted proportions, and even reversed perspectives. They knew that a massive job of translation has to be done to convey anything permanent, eternal, in terms of this world’s ephemera. The Renaissance felt that this was all wrong, obscurantist, and unnecessary; the Renaissance created a god in the image of man, concerned for the human realm only, and for visual likeness.

The Humanist Heresy

The humanist heresy has tended to destroy any real sense of the different world of God, and Christian art has very nearly died in the last three or four hundred years. A few have broken through, because either by their psychological make-up or by their deep understanding of the Gospel, they became dissatisfied with themselves as artists on only one plane. Others have maintained their affinities with traditions other than the humanism of the Western European Renaissance — El Greco is an obvious example, and Michelangelo and Mantegna.

Now that we are tired of God in man’s image, there may be a fresh chance. Artists are concentrating again on geometric forms and rigid distortions. They are concerned once more to penetrate a world other than their own, and to explore its appearance by showing the ephemera of this world deliberately held fast, withdrawn from the flux of temporary existence. This does not mean that we have lots of Christian artists all at once. In most artistic circles this movement does not seem at all connected with Christianity, because the Christianity they know is the debased Christianity of the humanistic heresy. But some do speak of a rediscovery of original sin.

In Christianity, we speak about two worlds, two poles, two values, in one set of terms. This is something more significant than mere contrast. In Leonardo’s “Virgin of the Rocks” there is contrast, between the peaceful Virgin and Child and the restless, threatening forms of the landscape behind; but we do not find two values in one set of terms. But in Brueghel’s “Adoration of the Kings” we have a scene which cannot be anything except the worship of the Son of God by the Magi, and yet the Baby is almost wrapped in a shroud, the scene is full of instruments of war, and nearly every person, from king to peasant, is grotesque, uncomprehending, subhuman. Botticelli and

Mabuse, by inserting an occasional angel, may appear to make the scene more two-worldly; yet for them, the Incarnation is a decoration for a nice world which is patently divine, while for Brueghel the Incarnation is a desperate necessity, it is God as a stranger in an alien and indifferent world, a presentation of opposites in one set of terms, which must lead straight to the Cross — and not a peaceful Italian Renaissance Crucifixion by Perugino or Raphael but a crucifixion like Gruenewald's Isenheim altarpiece, where Christ is obviously a human in extreme agony and the whole being of St. John is concentrated in one extruded finger, held rigid in a reverse curve, pointing at the crucified, as if to say, as St. Mark seems to say, "That is the Son of God — believe it if you dare!"

The late Middle Ages, which is the tradition of Bosch and Brueghel and Gruenewald, is an excellent field for studying Christian ambivalence. Popular art then depended on a love of topsyturvydom, a delight in the clash of incompatibilities. Most of the expressions of this were frowned on by the Church authorities, and may be interpreted as popular reactions against official tendencies toward unipolarity and monophysitism, especially in the doctrine of the Eucharist and the ministry. This was the age of the *Festa Stultorum* and the Boy Bishop.

As a climax, it produced the *Secunda Pastorum* of the Wakefield cycle of Miracle Plays. This consists mainly of a sheep-stealing episode in Yorkshire, where the thief hides the stolen sheep in a cradle, his wife lies groaning on the floor, pretending to be recovering from childbirth, and the rightful owners discover their property only when they try to give the "baby" a present. These same shepherds, duly instructed by angels, then find themselves at Bethlehem adoring the true Lamb of God, and give this genuine Baby little presents. In a performance of the two parts of the play on a medieval "pageant," the set would be the same, the actors the same, the cradle the same; the Son of God takes the place of the stolen sheep. This is the world into which God has come, and no juxtaposition can be too violent to express this ambivalence at the heart of the Gospel.

In other terms, we find a similar tension in Bach. A member of the chorus in the *St. Matthew Passion* is wrenched back and forth, as in one moment he is the vicious crowd calling, "Let Him be crucified," and in the very next moment he is the faithful Church in its meditation, "O wondrous love, that suffers this correction"; the singer is taken deeply into the bi-polarity of his relationship to our Lord, as both crucifier and disciple.

In other terms again, we have a similar tension in the Divine Poems of Donne.

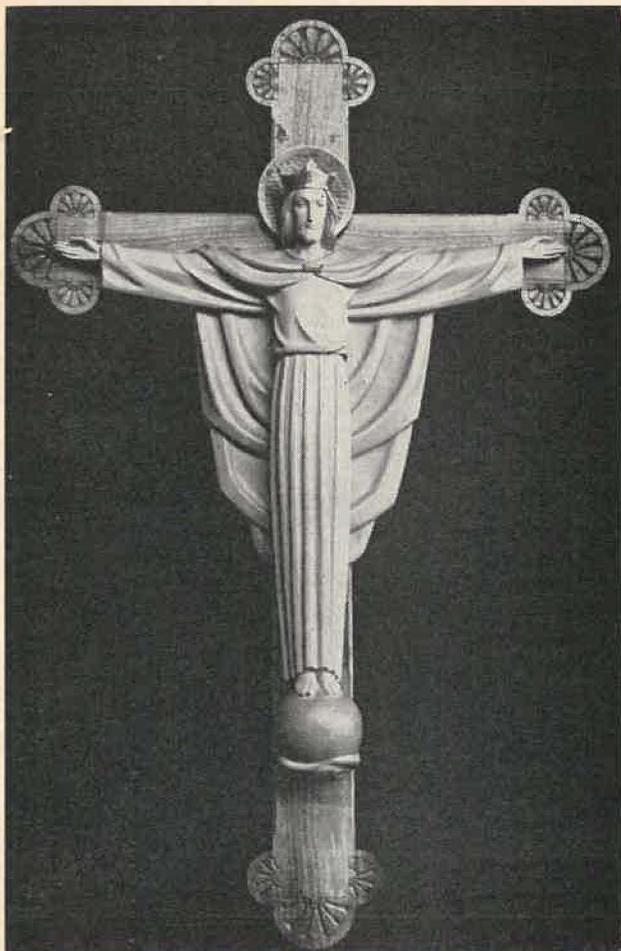
Here the poet always takes a strict verse-form with a firm metrical structure, such as sonnet form, and against this meter-rhythm he throws a wildly clashing sense-rhythm. The one does not supplant the other and, in reading, account has to be taken of both. This is a splendid mating of form to content, for the content wrestles with the paradoxes and tensions of Christian discipleship.

Take me to you, imprison me, for I
Except you'enthral me, never shall be free,
Nor ever chaste, except you ravish me.

To express this kind of thought in tensionless hymn-rhythms, as Cowper sometimes does, or, for that matter, in tensionless *vers libre*, is not only less satisfactory artistically; it is also less thoroughly Christian.* For, if a work of art is to be genuinely Christian, it must exemplify both in form and content the ambivalent character of the Gospel event.

In these days there is also a kind of art that is as important as specifically Christian art, namely Christenable art. For there are many artists who perceive the ambivalence or bi-polarity of the human

*For a further expression, in another medium, of this tension between form and content, see Mozart's 40th Symphony, in G minor, where the emotional content wrestles with the structure of symphonic form and so comes through far more intensely than in the "freer" rhapsodic forms of later, more obviously "romantic," composers like Liszt.



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situation without acknowledging the Gospel. If a work of art bears signs of a wrestling to communicate something that cannot be communicated without a radical transformation, leaving the beholder or reader with something that looks like an inherent contradiction, then that art has something which is basically compatible with the Gospel.

Paint and canvas have become so manageable with developed techniques, such fluency has been achieved in the handling of stone and bronze, that we tend to miss any sense of tension between what we are shown and the material from which it has been made. So sculptors are now emphasizing the necessity for transmutation if anything of permanent meaning is to be made out of the ephemera of this world. They use scrap metal, *objets trouvés*, any odd thing, and painters are working with sacking and feathers.

Henry Moore says a work of art must show a clear relationship between itself and the original form of the material from which it is made, and that is certainly true if this bi-polarity is to be evident. The Ascended Christ must still bear the scars that are the evidence of the days of His flesh. I would say that the weirdest searching of today's artistic wanderers are closer to the idea of the Gospel than the smooth pictures of Jesus that are the legacy of the humanistic era. At least the feather and sackcloth people realize that Christ is both the answer to that problem and its most acute statement.

Three Basic Concords

We are suggesting three basic concords between the Christian Gospel and the standards by which art should be judged.

(a) Neither art nor the Gospel exists to give us what we should have seen if we had been present. Both artist and Evangelist reveal what they see or saw, which is or was invisible to most people around.

(b) Neither art nor the Gospel can or do insist on being absolutely objective data; neither artist nor evangelist can say, "This must mean to you what it means to me," because the essence of both art and the Gospel is personal encounter, and the content of both is something deeper and more complex than one person is likely to be able to grasp, including the author. This carries the proviso, however, that in the Christian Gospel the question of error is both serious and objective.

(c) In both art and Gospel there is an inherent ambivalence or bi-polarity: In art this may appear in all sorts of ways — wrestling with material, juxtaposition of incompatible factors, symbols, situations, or characters. In the Gospel this ambivalence is inherent in the message of God made man, and anything which smooths down or modifies it (in Christology, the doctrine of the Church, the doctrine of the sacraments, or eschatology) is in the nature of heresy.

BOOKS

Continued from page 7

paliars who continue to build in the Gothic tradition and invest hundreds of thousands of dollars on pseudo-Gothic saints should read and consider. The book would benefit from a few good illustrations.

KATHARINE MORRISON MCCLINTON

Mrs. McClinton, art critic, author, and lecturer, is currently working at organizing, under the auspices of the Presiding Bishop, an exhibition of liturgical art for General Convention next fall.

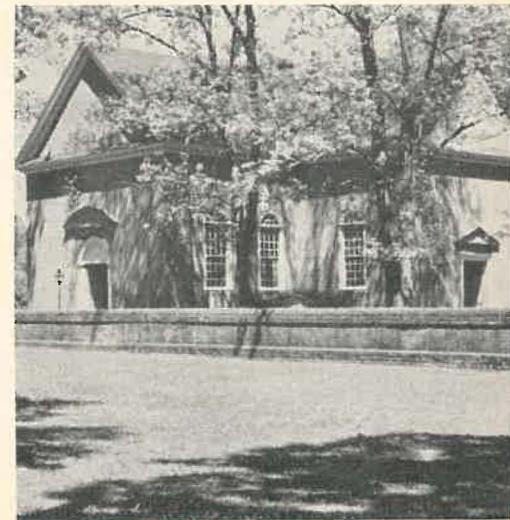
Few Muskets, No Flowers

Virginia's Colonial Churches: An Architectural Guide. By James Scott Rawlings. Garrett & Massie. Pp. 286. \$9.50.

Virginia's Colonial Churches is a book written in a tradition that is all but forgotten. James Scott Rawlings of the Richmond architectural firm of Rawlings and Wilson has composed a carefully detailed guide-book for the 50-odd extant Colonial churches and shrines in the Commonwealth of Virginia.

Photographic material and florid prose are severely restricted. Instead, we are given precise instructions on how to reach the churches and what to look for once we get there. Our attention is directed to the multitude of details which escape the lens of the photographer and which are utterly useless to the romantic essayist: the qualities of the brick coursings, the turn of the mouldings at the doors and the eaves, the hidden structure of the roofs and so forth. Woven through the text is a documentation of extant records, silver, and furnishings. Most valuable of all, Mr. Rawlings points out exactly what was added during the post-Colonial periods and therefore what must be excised from our visual impressions in order to retain the Colonial image.

Inside the covers are maps of eastern



Abingdon Parish (1755) from *Virginia's Colonial Churches*.

Virginia with highway routes and church sites marked. In the appendix is a detailed bibliography, an architectural glossary, a listing of all known colonial vestry books, and a schedule of Divine Services. For "it is only when a building is used for its true purpose that one is, indeed, able rightly to assess its real architectural value." [Mr. Rawlings is a member of the architectural commission, diocese of Virginia.]

The format is pleasant and the writing is lean and factual. Smiling maidens do not toss flowers from balconies and I think I heard the rattle of Confederate musket fire only once. This is not a text for vicarious souls who would absorb the traditions of the Old Dominion without stirring their bodies or their mentalities from the fireplace. Rather is it a handbook, a tool, a unique and valuable reference for those who wish to experience their heritage directly, with their own eyes and ears, and hopefully, to preserve and nurture it with their own hands.

R. MARTIN HELICK

Mr. Helick is an architect with a practice in Pittsburgh.

New Homes for Old

Buildings for the Elderly. By Noverre Musson and Helen Heusinkveld. Reinhold. Pp. 216. \$15.

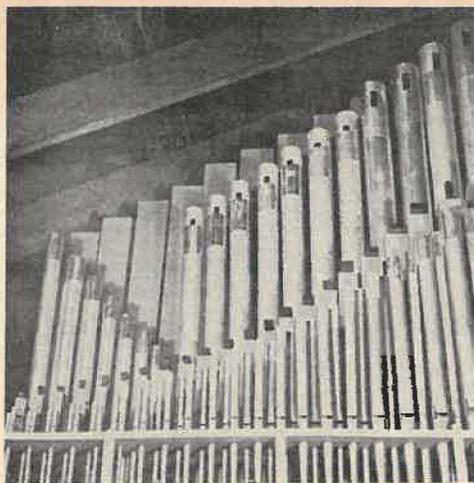
Many Church groups are discussing whether they should build a home for the aging. The book *Buildings for the Elderly* by Noverre Musson and Helen Heusinkveld would be a good one to help them make decisions.

There are many kinds of facilities that can be built to meet different needs of the aging. Those who are thinking of building should know what those differences are, and should make positive decisions about the kind of facility and its administration before they start to build.

The authors have done an excellent job of outlining clearly what should go into planning and operation. Some of the best work in the world is being done in Scandinavia and England. The result of this knowledge, and also what is going on in our own country, is presented in this book. It includes all kinds of practical considerations.

To me one of the most important things these authors say is that the home to be built should be "a delightful abode for the human spirit as well as a workable shelter for the human body — a building that does its part to establish an environment which brings joy, serenity, visual security, and an invigorated outlook on existence." Good architecture can produce such a building. It costs no more.

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all the joy of Christian family living for its older members. The illustrations in the book are excellent and stimulating to the imagination.

CHARLES F. BROOKS

The reviewer, with wide experience in Christian social relations generally, and gerontology specifically, was for many years managing director of the Senior Citizens Foundation of Dallas. He is a member of the American Association of Social Workers, and serves as a member and director of a number of influential groups concerned with problems of the aging.

The Need Is Real

The Daily Offices. Prepared by the clergy and laity of the **Associated Parishes, Inc.** Illus. by **Mrs. Benjamin Foster.** Associated Parishes, Inc. (116 W. Washington Ave., Madison 3, Wis.) Pp. 30. Paper, 50¢; 35¢ for 10 or more prepaid.

A steadily increasing number of Churchpeople are discovering the richness and strength which the daily recitation of Divine Office can bring to the life of prayer. But as this discovery spreads, there is a growing need for material which will explain the office to the beginner and provide him with easily followed instructions for its recitation. It is to this need that *The Daily Offices*, one of the latest in the popular series of Associated Parishes brochures, is directed.

It includes an introductory statement on the place of the daily offices in the life of God's People, step-by-step instructions on how to say the office privately, and a commentary on the various elements which make up the offices. Both the introduction and the commentary fulfill their modest aims adequately, but the instructions on "How to Say Morning and Evening Prayer" are marred by several regrettable inaccuracies which seriously qualify the value of this booklet for the beginner. For instance, it is asserted no less than four times that the Scripture lessons are appointed in the "Calendar on page xlvi." Also that the General Confession must be said at Evening Prayer on Fridays and Ember Days, and that the lectionary appoints three lessons from each Testament for every Sunday in the year. None of these, of course, is true. Further, the instructions are unnecessarily complicated by explanatory material which is dealt with again later, and more adequately, in the commentary.

The need to which the brochure is directed is a real one, but one cannot help feeling that this generally well conceived and quite attractively executed booklet has not yet removed that need from our agenda.

THOMAS J. TALLEY

Fr. Talley is associate professor of liturgics at Nashotah House.

Laic Alarm Clock

The Eucharist and You. By Austin Pardue. Morehouse-Barlow. Pp. 180. \$3.95.

The Bishop of Pittsburgh's newest book, *The Eucharist and You*, is an exposition of the service of Holy Communion. It aims to deepen the worshiper's understanding of the service's implications in his everyday life. The exposition is a completely traditional presentation of familiar material, well expressed—the type of book which may for one reader seem to contain nothing new, while for another it may awaken understanding.

Bishop Pardue, in a well written introductory section, faces this problem squarely, stating that he writes for the vast majority of people who will perceive, if they will perceive at all, by faith not by intellect. Nevertheless, the book is obviously written by one who has carefully thought out his position in these matters and holds to it firmly though with charity.

There is some unevenness in the book which may arise out of a bishop's pastoral concern for his flock. Certain chapters seem intended for lay folk but drift into being a charge to the clergy. The chapter on the sermon, for example, leaves the laic wondering if he has any business reading it—if perhaps he has inadvertently stumbled into a homiletics class. The final section of four chapters on counseling and self-examination includes a sin list which may be helpful to some readers.

THOMAS M. IRELAND

Mr. Ireland recently resigned as treasurer of the missionary districts of Puerto Rico and the Virgin Islands and as instructor in Church business administration at the Seminary of the Caribbean. Now in industry, he reports that a motivation in making the change was "a desire to move out of headquarters into the front lines of the Church's work."

Books Received

THE VIOLENT WORLD OF HUGH GREENE. Novel. By Colin Wilson. Houghton Mifflin. Pp. 272. \$3.95.

THE LAST SUPPER. By Howard W. Ellis. The Story of the Leonardo da Vinci Masterpiece. Upper Room. Pp. 63. \$1. \$10 a dozen.

ANOTHER PATH. By Gladys Taber. What the author discovered on "the lonely path . . . of grief." Lippincott. Pp. 140. \$2.95.

THE BACKGROUND OF THE OLD TESTAMENT. By Esther Kellner. Maps by Palacios. Doubleday. Pp. 367. \$4.95.

COME ALONG TO TANGANYIKA. By George Hall. Photographs by Douglas Augustine. One of six chapters is "Religion in Tanganyika." Denison. Pp. 175. \$3.95.

JACOB HAVE I LOVED. Novel based on O.T. narrative. By Jean Rees. Eerdmans. Pp. 236. \$3.95.

CHRIST THE SACRAMENT OF THE ENCOUNTER WITH GOD. By E. Schillebeeckx, O.P. Sheed & Ward. Pp. 222. \$4.50.

BIRDS' NESTS IN THEIR BEARDS. A report on Indonesia. By William Stevenson. Houghton Mifflin. Pp. 280. \$4.50.

EVERY PARISH

Continued from page 25

the Third Biennial National Religious Art Exhibit, Birmingham, Michigan.

Information pertaining to the availability of individual artists can often be gained by reference to published catalogues accompanying these exhibits, or by requests directed to their sponsoring sources. Letters of interest may also be sent to galleries or guilds concerned with the distribution of original liturgical art. Other sources of valuable information have been collected within the pages of various publications devoted entirely to the subject of present-day sacred art. Among these are the long-standing *Liturgical Arts Quarterly* and the newly established monthly review, *Christian Art*.

Available books devoted to the study of a dynamic church-art relationship include Peter Hammond's *Toward a Church Architecture*, Catherine McClinton's *The Changing Church*, Albert Christ-Janer's *Modern Church Architecture*, William Ruben's *Modern Sacred Art and the Church of Assy*, and Fr. P. R. Régamey's *Religious Art in the Twentieth Century* [p. 7]. From these and other similar studies come valuable criticisms and arguments highly relevant to those who find themselves entering the Christian art market.

Useful data can be gained from secular galleries and studios sponsoring those arts and crafts frequently used within a house of worship. The American Craftsmen's Council sponsors numerous highly capable artists producing original designs in the mediums of metal, enamel, mosaic, and tapestry. As early as 1958 the Museum of Contemporary Crafts sponsored a comprehensive exhibit of modern sacred design entitled, "The Patron Church." The Council's magazine, *Craft Horizons*, maintains an intelligent coverage of new developments within the area of contemporary craftsmanship. The Stained Glass Association of America lists individual member studios and prepares a quarterly, *Stained Glass*, devoted entirely to the many activities concerning this specialized craft.

Some of the most perceptive religious art produced today falls within the category of print making. Original prints can often be bought at reasonable sums and may be used with versatility by the priest or layman who seeks fresh visual interpretation of religious subject matter. The Print Council of America publishes a directory of sources for traveling exhibitions of prints and a list of various graphic arts workshops. Engravings, etchings, lithographs, and woodcuts can often be bought directly from graphic workshops, foundations, and societies as well as from existing galleries and museums.

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seen or purchased at many of the major galleries throughout the country. There are few artists who do not during their careers produce occasional pieces depicting explicitly religious subjects. Questions may be directed to specific galleries concerning their respective artists and available resources. Prospective buyers may place themselves on mailing lists issued by galleries of their locality or acquaintance. *The Art Gallery*, a kind of *Cue* for art exhibitions, may be referred to for up-to-date information concerning current nation-wide exhibitions.

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For further information, write to:

Religious Art Galleries

The Contemporary Christian Arts Gallery, Inc., 1060A Lexington Ave., New York, N. Y.

The Botolph Group, Inc., 134 Newbury St., Boston 16, Mass.

Organizations

Arts and Christian Education Committee, Division of Christian Education, United Church Board for Homeland Ministries, 1505 Race St., Philadelphia 2, Penn.

Department of Church Building and Architecture, National Council of Churches, 475 Riverside Drive, New York 27, N. Y.
Church Architectural Guild of America, 1346 Connecticut Avenue, N.W., Washington 6, D. C.

Commission on Religion and the Arts, Metropolitan Church Federation of Greater St. Louis, 1528 Locust St., St. Louis 3, Mo.

Liturgical Arts Society, 7 E. 42d St., New York 17, N. Y.

Lutheran Ecclesiastical Arts Department, 2900 Queen Lane, Philadelphia, Penn.

Print Council of America, 527 Madison Avenue, Room 414, New York 22, N. Y.
The Rocky Mountain Liturgical Arts Association, 6500 N. Franklin, Denver 29, Colo.

The Stained Glass Association of America, 1346 Connecticut Ave., N.W., Washington 6, D. C.

Publications

Botolph Booklet, The Botolph Group, 161 Newbury St., Boston, Mass.

Christian Arts Magazine, 1801 W. Greenleaf Ave., Chicago 26, Ill.

Craft Horizons, American Craftsmen's Council, 29 W. 53d St., New York 19, N. Y.

Liturgical Arts Magazine, 7 E. 42d St., New York 17, N. Y.

Response, 801 De Mun Ave., St. Louis, Mo.

Stained Glass, The Stained Glass Association, 500 University Drive, Fairfax, Va.

Worship and Arts, 10801 S. Downey Ave., Downey, Calif.

PEOPLE and places

Resignations

The Rev. George W. Murphy, curate at the Church of St. Michael and All Angels, Mission, Kan., has resigned and will do supply work in the diocese of Kansas. He is a former architect and will return to this work as well. The Rev. Mr. and Mrs. Murphy may be addressed at 8900 Robinson Dr., Overland Park, Kan.

Marriages

The Rev. Canon George McNeill Ray and Mrs. Ray, of Christ Church of the Ascension, Phoenix, Ariz., announce the marriage of their daughter, Georgia Ruth, to Mr. Gibson-Taylor Ahlgren on December 21 at Trinity Cathedral, Phoenix.

Miss Helen Dominick Shoemaker, daughter of Mrs. Samuel M. Shoemaker and the late Dr. Shoemaker, was married on December 28 to Mr. Samuel S. Rea, son of Mr. and Mrs. William H. Rea, of Pittsburgh. The Rev. Samuel Shoemaker Johnston, uncle of the bride, and the Rev. Henry Rightor performed the ceremony at St. Thomas' Church, Garrison Forest, Md.

Births

The Rev. Joseph R. Bolger and Mrs. Bolger, of St. Michael's Parish, Auburn, Maine, announce the birth of their first daughter, Susan Gail, on September 23.

The Rev. Russell Champlin and Mrs. Champlin, of St. Matthew's Church, Liverpool, N. Y., announce the birth of a third daughter, Dorothea, on November 22.

Depositions

Victor S. J. Burrows, presbyter, was deposed on November 19 by Bishop Campbell of West Virginia, acting in accordance with the provisions of Canon 60, Section one, with the advice and consent of the standing committee; renunciation of the ministry; action taken for reasons not affecting moral character.

George Glenn McCulloch, presbyter, was deposed on December 3 by Bishop Brown of Arkansas, acting in accordance with the provisions of Canon 60, Section one, with the advice and consent of the standing committee; renunciation of the ministry; action taken for causes not affecting moral character.

Ordinations

Priests

Arizona — On December 21, the Rev. Robert L. Kelly.

Chicago — On December 19, the Rev. Paul D. Goddard. On December 21, the Rev. Robert Forrest Andrews, by the Bishop of Colorado, acting for the Bishop of Chicago (letters dismissory for Fr. Andrews were then to be sent to the Bishop of Colorado). On December 21, the Rev. John Allen Bower, the Rev. Donald Avery Jones, the Rev. Laurence Larson, the Rev. Edward R. Sims, the Rev. John H. Stanley, Jr., the Rev. Jan J. Toof.

Connecticut — On December 14, the Rev. John Day Andersen, curate of Christ Church, Greenwich.

Honolulu — On November 28, the Rev. Victor H. Krulak, Jr., vicar, St. John's by the Sea, Kahaluu, Oahu, and Holy Cross Church, Malaekahana, Oahu, Hawaii. On December 7, the Rev. Guy Hiwa Piltz, Jr., vicar, Emmanuel Church, Kailua, and St. Matthew's Church, Waimanalo, Hawaii. On December 11, the Rev. Thomas Reed Heimann, chaplain of St. Andrew's Priory, Honolulu, and associate at St. Peter's Church, Honolulu.

Indianapolis — On December 20, the Rev. Maurice Alden McClure. On December 21, the Rev. Arthur Clayton Hadley.

Kansas — On December 21, the Rev. Thomas H. Ferris and the Rev. Thomas B. Woodward.

Lexington — On December 1, the Rev. Messrs.

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Long Island—On December 21, the Rev. John S. Baird, the Rev. Byron Howell Brown, Jr., the Rev. Wilfred S. Callender, the Rev. Robert C. Dunlop, the Rev. Alfred Laveroni, who is in charge of the Church of the Atonement, Brooklyn, and the Rev. William M. Sheraton, assistant at Holy Trinity Church, Valley Stream, N. Y.

Maine—On December 21, in the diocese of New York, at the Cathedral of St. John the Divine, at the request of the Bishop of Maine: the Rev. Charles Colwell.

Milwaukee—On December 21, the Rev. Robert O. Ahlenius, diocesan missionary to the deaf.

Missouri—On December 17, the Rev. Charles E. Kronmueller. On December 21, the Rev. Edward G. Cobb. On December 22, the Rev. Frederick G. Krieger. By the Bishop of Kentucky, acting for the Bishop of Missouri, on December 16, the Rev. Victor M. Bircher.

Nevada—On December 18, the Rev. Jack C. Adam, vicar, St. Matthew's Church, Las Vegas. On December 19, the Rev. J. Edwin Swink, vicar, St. Luke's Church, Las Vegas.

New Hampshire—On December 21, the Rev. George Spurr Richard, curate, St. Paul's Church, Concord.

New Mexico and Southwest Texas—On December 21, the Rev. Clinton D. B. Smith.

New York—On December 21, the Rev. Messrs. George C. Brower, Peter A. Molnar, Borden W. Painter, Jr., Charles W. Patterson, Stewart Pierson, Thomas F. Pike, Edward W. Schmidt, and Stewart C. Zabriskie.

Newark—On December 21, the Rev. Thomas F. Beck, the Rev. Robert A. Jewett, the Rev. Alfred M. Niese, Jr., the Rev. Richard M. Shaw, the Rev. Richard L. Stinson, the Rev. Frank Van Develer, and the Rev. N. Robbins Winslow, Jr.

Ohio—On December 21, the Rev. Thomas L. Dixon. He was ordained in the Cathedral of the Incarnation, Garden City, N. Y., diocese of Long Island, for the Bishop of Ohio.

Oklahoma—On December 7, the Rev. James F. Crow, director of development for the diocese of

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Rev. C. F. Coverley, chap.
Eu daily Mon through Thurs 6:30; Sun 7:30, 9 & 11

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Rev. Desmond O'Connell, v
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Rev. Robert J. Babb, v
Canterbury House 221 N. Teller St.

UNIVERSITY OF DENVER Denver
Rev. W. Christian Koch, chap.
EVANS CHAPEL
Sun 7 HC; 9:30 Cho Eu; Wed 7 HC

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ARLINGTON STATE COLLEGE Arlington
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EP Mon-Fri 5

AUSTIN COLLEGE Sherman
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ST. THOMAS OF CANTERBURY HOUSE and CHAPEL 1519 W. Hickory St.
Rev. Emmett M. Waits, chap.
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SOUTHERN METHODIST UNIVERSITY Dallas
CANTERBURY HOUSE and ST. ALBAN'S CHAPEL 3308 Daniels
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Rev. Vernon A. Jones, Jr., r
Sun 7, 9, 11; Wed 7

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CALIF. INSTITUTE OF TECHNOLOGY
ALL SAINTS 132 North Euclid Ave., Pasadena
Rev. John H. Burt, r; Rev. Colin Keys, chap.
Sun 8, 9:15, 11, 7; College Group 2d & 4th Sun

DISTRICT OF COLUMBIA

HOWARD UNIVERSITY Washington
CANTERBURY HOUSE 2333 First St., N.W.
Rev. H. Albion Ferrell, chap.
HC Sun 9; Wed & HD 7; Thurs 12:15; Canterbury Association Wed 7:30

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ILLINOIS

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Sun St. John's Chapel, 2122 Sheridan, 9:30, 11

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Daily: MP, HC, EP

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LINDENWOOD COLLEGE St. Charles, Mo.
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Rev. Robert C. Ayers, chap.
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Continued on next page

CHURCH SERVICES NEAR COLLEGES

Continued from previous page

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Mass 11; Tues, Wed, & Fri 7 Low Mass; Sat 8:30
Low Mass, C 10-11

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nounced.



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Oklahoma; he is a former minister of the Disciples of Christ. On December 11, the Rev. Frederick T. Hancock, Jr., vicar of St. Mark's Church, Perry, and the Rev. Lucien D. Lindsey, Jr., vicar of St. Stephen's Church, Guyton. On December 12, the Rev. Maurice J. Higgins, Jr., vicar of the Church of the Ascension, Pawnee. On December 14, the Rev. Paul F. Hoy, vicar of St. Timothy's Church, Pauls Valley, and the Rev. Charles E. Waldo, vicar of St. Luke's Church, Chickasha. On December 16, the Rev. Donald D. Clemons, vicar of Grace Church, Henryetta.

Pennsylvania — On December 14, the Rev. John P. Black, Jr., curate at the Church of the Advocate, Philadelphia, the Rev. Robert G. Browning, Jr., the Rev. George Busler, Jr., curate at St. Luke's Church, Forest Hills, N. Y., and the Rev. Messrs. Raymond E. Cole, Jr., William W. Davis, William J. Fischler, W. Morris Longstretch, Durstan R. McDonald, John G. Macort, Jr., and James E. Morris.

South Florida — On December 18, the Rev. Edward C. Chalfant and the Rev. Wells N. Graham. On December 20, the Rev. Arthur T. Dear, III. On December 21, the Rev. David Crichton Kennedy. Spokane — On December 23, the Rev. Ralph Emerson Bower, Jr.

Upper South Carolina — On November 19, the Rev. Raymond Leland Phillips, Jr.

Vermont — On December 18, the Rev. Malcolm M. Graham. On December 21, the Rev. Reed H. Brown; celebrant at the service, held at St. Paul's Church, Burlington, was the ordinand's father, the Bishop of Albany. On December 21, in St. Peter's Church, Plymouth, Conn., diocese of Connecticut, at the request of the Bishop of Vermont: the Rev. Leighton B. Gough.

Virginia — On November 24, the Rev. William Hill Brown, III.

West Virginia — On December 18, the Rev. Messrs. Wilson H. Willard, Jr., William J. Redmon, Paul H. Moser, and Birk S. Stathers, Jr.

Western Michigan — On December 21, the Rev. Messrs. Douglas P. Evett, Robert J. Mitchell, Dennis R. Odekirk, and Clark A. Tea, Jr.

Masters' Degrees

The Rev. Lloyd Ballinger, priest of the diocese of Long Island, recently was awarded the degree of Master of Arts by New York University for work done in course in its school of education.

DEATHS

*"Rest eternal grant unto them, O Lord,
and let light perpetual shine upon them."*

John Gaylen Bandy, nine-year-old son of the Rev. and Mrs. Albert R. Bandy, died December 27th, of a neuroblastoma, at St. Jude Hospital, Memphis, Tenn., where he had been hospitalized for the last few months.

He was born in 1954 in Carthage, Texas, where his father was then vicar of St. John's Mission. He was confirmed by Bishop Brown of Arkansas, by special arrangement, at St. Jude Hospital, on December 6th, after which he received his first Communion administered by his father, who is now rector of St. Andrew's Church, Marianna, Texas.

Besides his parents, he leaves a brother, Lauren; three sisters, Karen Ann, Sharon Ann, and Ellen Sue; and his grandparents, Mr. and Mrs. W. F. Rumse, and Mr. and Mrs. W. A. Bandy.

A memorial fund has been designated for St. Jude Hospital, a childhood cancer research institution, through St. Andrew's Church, Marianna, Texas.

George Alexander Bell, of Bloomfield, N. J., father of the Rev. Alan Paul Bell, of New York City, died December 15th, at a Montclair, N. J., hospital.

Mr. Bell served as a vestryman and missionary treasurer at Grace Church, Newark, and sang in the choir for 30 years. He was with the American Insurance Company of Newark for 40 years, first as an examiner, then chief examiner, supervising fire underwriters, and later assistant fire manager. He retired four years ago.

In addition to his son, the Rev. Mr. Bell, he is survived by a daughter, Mrs. James R. Kirkwood, of Ironia, N. J.; three brothers; three sisters; and five grandchildren.

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NEW COPE. Gold and ivory brocade, red and metallic gold trim, 60" length. Priced at \$65.00 for quick sale. Reply Box M-54.*

LIBRARIES

MARGARET PEABODY Free Lending Library of Church literature by mail. Convent of the Holy Nativity, Fond du Lac, Wis.

LINENS AND VESTMENTS

ALTAR GUILDS: Linens by the yard for the Altar, dacron and cotton and cottons for choir and clerical vestments. Linens hand made to order. Free samples. Mary Fawcett Co., Box 325, Marblehead, Mass.

HAND EMBROIDERED Altar Linens for all requirements, exquisitely executed by skilled needlewomen. Crease Resisting Linen Funeral Palls embroidered in wool. Write for our new catalogue. Mary Moore, Box 394-L, Davenport, Iowa.

POSITIONS OFFERED

ASSISTANT PRIEST for young, growing, southern California parish of young, growing families. Full shared ministry. Special responsibility education - youth. A lot of hard work with wonderful people. Energy and zeal considered virtues. Reply Box M-53.*

SOCIAL WORKER for pioneering parish case-worker program sponsored by Episcopal City Mission Society. M.S.W. required. Reply to the Society's Rev. Eric Snyder, 38 Bleeker Street, New York 12, N. Y. Telephone 212 - WO 6-2960.

POSITIONS WANTED

PRIEST, good administrator, teacher, pastor, presently has curate, seeks medium size parish. Reply Box H-50.*

RETREATS

LIFE ABUNDANT MOVEMENT — Last Wednesday of Month — 9:30 A.M. Greystone — The Rectory, 321 Mountain Avenue, Piedmont, Calif. Canon Gottschall, Director.

*In care of **The Living Church**, 407 E. Michigan St., Milwaukee, Wis., 53202.

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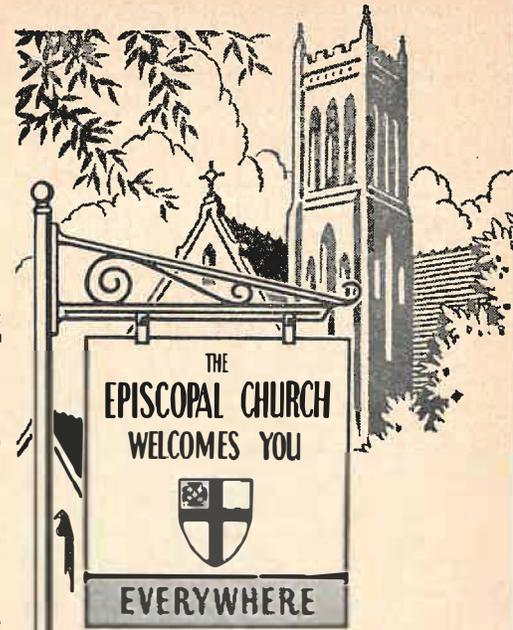
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THE LIVING CHURCH

CHURCH DIRECTORY

Traveling? The parish churches listed here extend a most cordial welcome to visitors. When attending one of these services, tell the rector you saw the announcement in THE LIVING CHURCH.



TUCSON, ARIZ.

ST. MICHAEL & ALL ANGELS 5th St. & Wilmot
Sun HC 7:30, 9:30, 11:15; MP 9; Cho EP 7;
Daily MP & HC 7; EP 5:45; also HC Wed 6:30
Thurs 9; Mon, Tues, Fri, Sat 8; C Sat 4:30-5:30

LOS ANGELES, CALIF.

ST. MARY'S 3647 Watseka Ave.
Rev. R. Worster; Rev. H. Weitzel
Sun Masses 7, 9 (Sol), 11; Daily 7, 9; C Sat 5-6

ST. MATTHIAS

Washington Blvd. at Normandie Ave.
Sun Masses 7:30, 9:15 (Sung), 11; Daily Mass Mon,
Tues, Wed, Fri 7; Thurs 9:15; Sat 8; B, RH
1st Fri; C Sat 4:30-5:30, 7:30-8:30 & by appt

SAN FRANCISCO, CALIF.

ADVENT 261 Fell St. near Civic Center
Rev. James T. Golder, r; Rev. Warren R. Fenn, asst.
Sun Masses 8, 9:15, 11; Daily (ex Fri & Sat) 7:30,
Fri & Sat 9; C Sat 4:30-6

WASHINGTON, D. C.

ST. JOHN'S Lafayette Square
Rev. John C. Harper, r
Sun HC 8, HC & Ser 9:15; MP & Ser 11, French
Service 4, EP & Ser 5:30; Daily services at 12:10.
Church open from 7 to 7

ST. PAUL'S

2430 K St., N.W.
Sun Masses 8, 9, 11:15; Sol Ev & B 8; Mass daily
7; also Tues & Sat 9:30; Thurs 12 noon; HD 6 &
12; MP 6:45, EP 6; C Sat 4-7

ST. THOMAS'

18th & Church Streets, N.W.
Sun HC 8, Morning Service & Ser 11, EP 7:30; Tues
& HD HC 12:15; Thurs HC 7:30

COCONUT GROVE, MIAMI, FLA.

ST. STEPHEN'S 2750 McFarlane Road
Sun HC 7, 8, 9, 11; Daily 6:45, 5:30; also Fri &
HD 10; C Sat 4:30

CORAL GABLES, FLA.

ST. PHILIP'S Coral Way at Columbus
Rev. John G. Shirley, r
Sun 7, 8, 9:15, 11; Daily 6:45; C Sat 4:30

FORT LAUDERDALE, FLA.

ALL SAINTS' 335 Tarpon Drive
Sun 7:30, 9, 11, & 7; Daily 7:30 & 5:30, Thurs &
HD 9; C Fri & Sat 5-5:25

ORLANDO, FLA.

CATHEDRAL OF ST. LUKE Magnolia & Jefferson
Very Rev. Francis Campbell Gray, dean
Sun 6:30, 7:30, 9, 11; Daily 7:10, 5:45; Thurs &
HD 10; C Sat 5-6

PALM BEACH, FLA.

BETHESDA-BY-THE-SEA
S. County Rd. at Barton Ave.
Rev. J. L. B. Williams, M.A., r; Rev. James D.
Anderson; Rev. Lisle B. Caldwell
Sun 8 HC, 9:15 MP & Ch S, 11 MP & Ser; Daily
MP 8; Wed HC 10

WEST PALM BEACH, FLA.

HOLY SPIRIT 1003 Allendale Rd.
Rev. Peter F. Watterson, STM, r
Sun Masses: 7:30, 9, 11; Daily: Mon & Wed 9;
Tues, Thurs & Sat 7; Fri 6; C Sat 4:30

ATLANTA, GA.

OUR SAVIOUR 1068 N. Highland Ave., N.E.
Sun Masses 7:30, 9:15, 11:15, 7; Ev & B 8; Daily
Mass 7:30, Ev 7:30; C Sat 5

KEY—Light face type denotes AM, black face PM; add, address; anno, announced; AC, Ante-Communion; appt, appointment; B, Benediction; C, Confessions; Cho, Choral; Ch S, Church School; c, curate; d, deacon; d. r. e., director of religious education; EP, Evening Prayer; Eu, Eucharist; Ev, Evensong; ex, except; 1S, first Sunday; hol, holiday; HC, Holy Communion; HD, Holy Days; HH, Holy Hour; Instr, Instructions; Int, Intercessions; LOH, Laying On of Hands; Lit, Litany; Mat, Matins; MP, Morning Prayer; P, Penance; r, rector; r-em, rector-emeritus; Ser, Sermon; Sol, Solemn; Sta, Stations; V, Vespers; v, vicar; YPF, Young People's Fellowship.

CHICAGO, ILL.

CATHEDRAL OF ST. JAMES
Huron & Wabash (nearest Loop)
Very Rev. H. S. Kennedy, D.D., dean
Sun 8 & 9:30 HC, 11 MP, HC, Ser; Daily 7:15
MP, 7:30 HC, also Wed 10, Thurs 6:30; (Mon thru
Fri) Int 12:10, 5:15 EP

EVANSTON, ILL.

SEABURY-WESTERN THEOLOGICAL SEMINARY
Chapel of St. John the Divine
Mon thru Fri Daily MP & HC 7:15; Cho Ev 5:30

BALTIMORE, MD.

MOUNT CALVARY N. Eutaw and Madison Sts.
Rev. MacAllister Ellis; Rev. Robert Jaques
Sun Masses 7, 8, 12:15 (Low Mass), 9 (Sung
Mass); Daily 6:30, 7, 9:30; C Sat 4:30-5:30, 7:30-
8:30

BOSTON, MASS.

ALL SAINTS' at Ashmont Station, Dorchester
Rev. Frs. T. J. Hayden, D. R. Magruder
Sun 7:30, 9 (Sung), 11 Mat, High Mass & Ser;
Daily 7 ex Sat 9; EP 5:30; C Sat 5, Sun 8:30

ST. LOUIS, MO.

HOLY COMMUNION 7401 Delmar Blvd.
Rev. W. W. S. Hohenschild, S.T.D., r
Sun HC 8, 9, 11, 1S, MP; HC Tues 7, Wed 10

LAS VEGAS, NEV.

CHRIST CHURCH 2000 Maryland Parkway
Rev. Tally H. Jarrett
Sun 8 H Eu, 9 Family Eu, 11 MP & H Eu; Mon,
Tues, Wed H Eu 9:30; Thurs, Fri, Sat H Eu 7:10;
EP daily 5:30

EAST MEADOW, LONG ISLAND, N. Y.

CHRIST THE KING DeWolfe at 5th St.
Rev. Marlin L. Bowman, v
Sun 8, 10, 12

NEW YORK, N. Y.

CATHEDRAL CHURCH OF ST. JOHN THE DIVINE
112th St. and Amsterdam Ave.
Sun HC 7, 8, 9, 10; MP HC & Ser 11; Ev & Ser 4;
Wkdays MP & HC 7:15 (HC 10 Wed); EP 5:15

ST. BARTHOLOMEW'S

Park Ave. and 51st St.
Rev. Terence J. Finlay, D.D., r
Sun 8, 9:30 HC, 11 Morning Service & Ser, 9:30
& 11 Ch S, 4 EP (Spec Music); Weekdays HC Tues
12:10; Wed & Saints' Days 8; Thurs 12:10; Organ
Recitals Wed 12:10; EP Daily 5:45. Church open
daily for prayer

GENERAL THEOLOGICAL SEMINARY CHAPEL

Chelsea Square, 9th Ave. & 20th St.
Daily MP & HC 7 (7:30 Sat & hol); Daily Cho Ev 6

HEAVENLY REST

5th Ave. at 90th Street
Sun HC 9 & 1S, 11, MP Ser 11 ex 1S; Wed HC 7:30;
Thurs HC & LOH 12 & 6; HD HC 12

ST. IGNATIUS'

Rev. Charles A. Weatherby, r.
87th Street, one block west of Broadway.
Sun Mass 8:30, 10:45 MP & Sol Mass (Nursery
care); Daily ex Mon 7:15 MP & Mass; C Sat 4

ST. JOHN'S IN THE VILLAGE

218 W. 11th St.
Rev. Chas. H. Graf, D.D., r; Rev. Alan MacKillop, c
Sun HC 8, Ch S 10, Cho Eu 11; Weekdays HC Mon,
Wed, Fri 7:30, Tues, Thurs, Sat 10; HD 7:30 & 10

ST. MARY THE VIRGIN

Rev. Grieg Taber, D.D.
46th St. between 6th and 7th Aves.
Sun Low Masses 7, 8, 9 (Sung), 10; High Mass 11;
B 8; Weekdays Low Masses 7, 8, 9:30; Fri 12:10;
C Thurs 4:30-5:30, Fri 12-1, 4:30-5:30, 7-8, Sat
2-5, 7-9

RESURRECTION

115 East 74th St.
Rev. Leopold Damrosch, r; Rev. C. O. Moore, c;
Rev. C. L. Udell, asst.
Sun Mass 8, 9 (Sung), 11 (Sol); Daily 7:30 ex Sat;
Wed & Sat 10; C Sat 5-6

SAINT ESPRIT

109 E. 60 (just E. of Park Ave.)
Rev. René E. G. Vaillant, Th.D., Ph.D.
Sun 11. All services and sermons in French

ST. THOMAS

5th Avenue & 53d Street
Rev. Frederick M. Morris, D.D., r
Sun HC 8, 9:30, 11 (1S), MP 11, EP 4; Daily ex Sat
HC 8:15; Wed 5:30; Thurs 11; Noondays ex Mon
12:10. Church open daily 6 to midnight

NEW YORK, N. Y. (Cont'd.)

THE PARISH OF TRINITY CHURCH

Rev. John Heuss, D.D., r

TRINITY

Broadway & Wall St.
Rev. Bernard C. Newman, S.T.D., v
Sun MP 8:40, 10:30, HC 8, 9, 10, 11, EP 3:30; Daily
MP 7:45, HC 8, 12, Ser 12:10 Tues, Wed & Thurs,
EP 5:15 ex Sat; Sat HC 8; C Fri 4:30 by appt

ST. PAUL'S CHAPEL

Broadway & Fulton St.
Rev. Robert C. Hunsicker, v
Sun HC 8, MP HC Ser 10; Weekdays HC (with
MP) 8, 12:05; Int 1:05; C Fri 4:30-5:30 & by appt.
Organ Recital Wed 12:30

CHAPEL OF THE INTERCESSION

Broadway & 155th St.
Rev. Leslie J. A. Lang, S.T.D., v
Sun 8, 9, 11; Weekdays HC Mon, Fri, and Sat 9,
Tues 8, Wed 10, Thurs 7; Int noon

ST. LUKE'S CHAPEL

487 Hudson St.
Rev. Paul C. Weed, Jr., v
Sun HC 8, 9:15 & 11; Daily HC 7 & 8; C Sat 5-6,
8-9 & by appt

ST. AUGUSTINE'S CHAPEL

292 Henry St.
Rev. Wm. W. Reed, v; Rev. Thomas P. Logan, p-in-c
Sun 8 Low Mass, 9 (Sung), 10:45 MP, 11 Sol
bilingual Mass, 5 EP; Weekdays Mon, Tues, Thurs,
Fri, Sat 9:15 MP & Low Mass; Wed 7:15 MP &
Mass; EP daily 5

ST. CHRISTOPHER'S CHAPEL

48 Henry Street
Rev. Wm. W. Reed, v; Rev. James L. Miller, p-in-c
Sun MP 7:15, Masses 7:30, 9, 11 (Spanish), EP
5:30; Daily: Int 12; Mon-Fri MP 7:45, Mass 8,
EP 5:45; Sat MP 8:45, Mass 9, EP 6, C 4-6 by appt

SYRACUSE, N. Y.

CALVARY 1507 James St. at Durston Ave.
Sun H Eu 7:30, 9, 11, MP 8:40; Mon, Wed, Fri 7;
Tues 6:30; Thurs & Sat 9 (MP 8:40); Daily EP
5:30; C Sat 4:30-5:30, 7-8

COLUMBUS, OHIO

ST. JOHN'S "Across the River"
Rev. L. M. Phillips, r
Sun 8 H Eu, 10 MP; HD, regular

PHILADELPHIA, PA.

ST. MARK'S Locust St. between 16th and 17th Sts.
Sun HC 8, 9, 11; EP 5:30; Weekdays 7:45, 5:30;
Wed, Thurs, Fri 12:10; Sat 9:30; C Fri 4:30-5:30,
Sat 12-1

WESTERLY, R. I.

CHRIST CHURCH Broad & Elm Sts.
Sun 8, 9, 11; Daily Office, 9 & 5; HC 9 Wed &
HD; 10 Tues, 7 Thurs; C Sat 5-6

RICHMOND, VA.

ST. LUKE'S Cowardin Ave. & Bainbridge St.
Rev. Walter F. Hendricks, Jr., r
Sun Masses 7:30, 9:30, Ch S 11:15; Mass daily 7
ex Tues & Thurs 10; C Sat 4-5

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