

The Seminarian



Advent, 1944

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ADVENT CHRISTMAS

1944

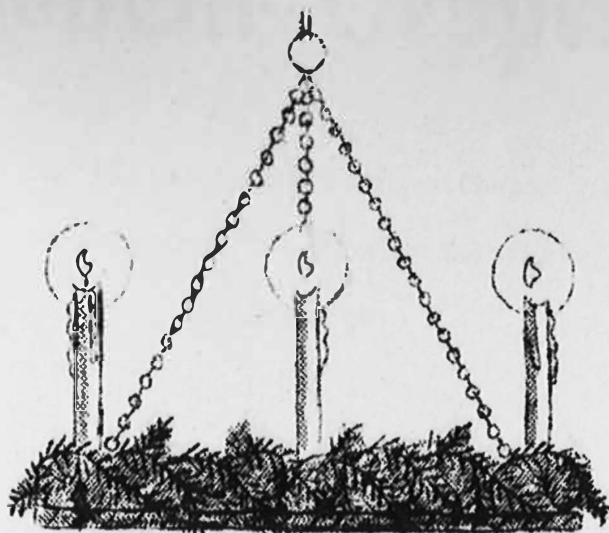
The stirring message of the Prophet of the Advent provides the inspiration for the bold portrayal of St. John the Baptist depicted in this month's cover design. As we hearken to the message of repentance and lift our eyes toward the Sun of Righteousness, whose coming again we celebrate this Christmas, our hearts are moved with gratitude to God for the sending of His Son, our Lord Jesus Christ. The Staff of the "Seminarian" join in extending to faculty and students of the Seminary the Season's greetings and wishes for a blessed Christmas and a New Year of service and growth in our Lord's Kingdom.

"Lift up your heads, ye mighty gates!
Behold the King of Glory waits;
The King of kings is drawing near,
The Saviour of the world is here;
Life and salvation He doth bring,
Therefore rejoice, and gladly sing:
We praise Thee, Father, now,
Creator, wise art Thou!"

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THE STAFF

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The Advent Wreath

The Lutheran Church is rich in its great heritage of devotional material. Many of these treasures have been buried for years, but are now being revived. One of these beautiful devotions, that is peculiar to our Confession, is the Advent Wreath. This wreath is constructed of holly, pine, or fir bough, around a frame of wood. At equal spaces apart are placed four candles, one for each Sunday in Advent. The wreath is usually hung within the chancel, although it is sometimes placed on the gradine of the altar.

The simplicity of the service accompanying the lighting of the wreath is quite significant of the simplicity of the Christ Child's birth. On the first Sunday in Advent, the pastor lights the first candle, at the completion of the Offertory, while the congregation reads the Advent prophecy, Zechariah 2:10-11; 9:9-10, in unison. On the second and following Advent Sundays, the lights previously lighted are lighted at the beginning of the Service, the candle representing the new Advent Sunday being lighted at the appointed place with the recitation of the Prophecy.

This custom seems to have originated in Scandanavia and from there passed into Germany, largely through the efforts of Pastor Wilhelm Lohc, who introduced it to the Motherhouse at Neudettelsau. It was from the latter place that the Philadelphia Motherhouse received this symbolic practice and was influential in passing it on to the Lutheran Church in America.

(From the Danish)

Advent Vespers.

The Philadelphia Seminary Chapel

Five O'Clock Tuesday Evening

December 19

1944

Following a custom of now several years standing, the students and faculty of the Seminary and their guests will gather in the Seminary Chapel for a Christmas Vespers. Decorated with seasonal greens and candles, the Chapel will present a fitting scene for this service that moves in theme from Advent Prophecy to Gospel Fulfillment. An Advent Wreath with its four red candles has been prepared to portray the prophetic portion of the service. Elsewhere in the "Seminarian" will be found an explanation of this characteristic Advent custom.

Interspersed with the messages of prophecy and fulfillment in the reading from God's Word, in congregational singing and corporate prayer and praise are a number of Advent and Christmas anthems prepared for the service by the Seminary Choir and Octet, under the direction of the Rev. Elmer E. Zieher.

The Vesper Liturgy will be read by the Senior Fellow, the Rev. Theodore A. Hartig; Mr. Paul Kidd will read the Prophecies, and Mr. William Ward, the Christmas Gospel. Members of the Seminary Octet include Messrs. Fred Reissig and Carl Koppenhaver, first tenor; Leonard Klemann and Robert Petersen, second tenor; G. Morris Smith and Edwin Wissor, first bass; Robert Wuchter and Edmund Pfeifer, second bass. Those comprising the Brass Quartet are Messrs. Allen Youngblood and Paul C. Reisch, trumpets; James Horn and Edmund Pfeifer, trombones.

Prominent in the music of the service are choral numbers of Johann Sebastian Bach, to whom the Lutheran Church is indebted as to no other composer for an immortal expression in music of the evangelical spirit of our Christian Faith. The chorales and other compositions call for a few special notes. We are publishing the Order of Service with reference in particular to the music.

ORDER OF SERVICE

Four Bach Chorales - - - - Arranged for Brass Quartet by
James Horn

"In dulci jubilo"

"Ermuntre dich, mein schwacher Geist"

"Uns ist ein Kindlein heut' geboren"

"Von Himmel hoch, da komm ich her"

The text of the first of these chorales presents a curious mixture of German and Latin. The carol has been ascribed to one Peter of Dresden who died about the year 1440, but actually it roots further back into the Middle Ages. Luther with his young companions may well have sung this quaint carol at Frau Cotta's doorstep. In modern times the carol is popular in an English version, "Good Christian men, rejoice!" In the Bach arrangement it is an isolated chorale harmonization (not from a cantata or other work). The two chorales, "Ermuntre dich" and "Vom Himmel hoch" Bach employed in his Christmas Oratorio, a group of lyrical meditations, held together by recitatives that relate the Christmas story. The first of these is Luther's famous Christmas hymn.

Organ Preludes: "O Sanctissima" - - - Traditional Sicilian Melody
 "Silent Night" - - - arr. Charles Black
 C. Wilfred Steffy, organist

Processional

Hymn

The Opening Versicles

Psalms: 147 Laudate Dominum

THE PROPHECIES (accompanied by the lighting of the Advent Wreath)

The First Prophecy. Isaiah 11:1-12.

"And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots . . ."

Anthem: "Lo, how a Rose e'er blooming" - - - Praetorius

Lo, how a Rose e'er blooming From tender stem hath sprung! Of Jesse's lineage coming, As men of old have sung, It came, a flow'ret bright, Amid the cold of winter, When half-spent was the night.	Es ist ein Reis entsprungen aus einer wurtzel zart Als uns die alten sungen, auss Jesse kam die art, Und hat ein blümlein bracht, mitten in kaltem Winter, wol zu der halben nacht.
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Isaiah 'twas foretold it, The Rose I have in mind, With Mary we behold it, The Virgin Mother kind. To show God's love aright She bore to men a Saviour, When half-spent was the night.	Das Reislein das ich meine, darvon Isaias sagt, Hat uns gebracht alleine Mary die reine Magd, auss Gottes ewgen raht hat sie ein Kind gebohren wol zu der halben Nacht.
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This composition, both words and music, is representative of the wealth of Rhenish folk hymnody in pre-Reformation times. The German hymnologist, Wackernagel, believes it to be originally a 15th or 16th century Christmas or Twelfth Night carol of the diocese of Trier. As printed in the "Speier Gesangbuch" of 1600, the hymn embraces twenty-three stanzas, each of seven lines. Michael Praetorius, a predecessor of Bach, arranged the melody in the setting frequently sung to-day,

and made corresponding changes in the text which appears above. Withal, the hymn is a "canticle of loving honour to the mystic Rose-tree springing from the root of Jesse" and that bore the Blossom which is our Saviour. In later times, the melody has been given artistic treatment in a Prelude of Brahms, in which the "several parts twine themselves into a veritable wreathen garland of musical roses about the tender theme."

The Second Prophecy. Micah 5:2-7.

"But thou, Bethlehem Ephratah, though thou be little among the thousands of Judah, yet out of thee shall He come forth unto me that is to be ruler in Israel . . ."

Hymn: "O Little Town of Bethlehem"

The Third Prophecy. Jeremiah 33:10-16

". . . In those days shall Judah be saved, and Jerusalem shall dwell safely: and this is the Name wherewith she shall be called, The LORD our righteousness."

Anthem: "Come Thou, Oh, come!" - - - - - Bach

Come, Thou, oh, come!	Es ist genug: Herr, wenn es
Thou gives us tranquil rest:	dir gefällt,
With balm from Heav'n on high.	So spanne mich doch aus.
Come, Thou, oh, come!	Mein Jesus kommt: nun gute
Thou sweetest, kindest,	Nacht, O Welt!
Thou gives us tranquil rest,	Ich fahr' in's Himmelshaus;
Joy in life's narrow path,	Ich fahre sicher hin mit Frieden,
oh, come Thou!	Mein grosser Jammer bleibt
Hope in the hour of death,	darnieden.
oh, come Thou!	Es ist genug.
Come, Thou, oh, come!	

Bach, it may be said with reasonable certainty, thoroughly understood the eschatological import of the Christian's faith and hope. He has succeeded, as perhaps no other composer until Cesar Franck, in expressing the spiritual longing of the Christian after his eternal home. For this reason, we may turn to his cantatas for exquisite renditions of the Gospels of the closing Trinity Cycle and the Season of Advent. This chorale completes the cantata, "O Ewigkeit, du Donnerwort," composed for the Twenty-fourth Sunday after Trinity, 1732. For this composition Bach employed the words and tune of a chorale first published by a Mühlhausen organist, Johann Rodolph Ahle in 1662. The chorale closes a moving portrayal of the Last Judgment in which are depicted the spiritual anxiety of the soul, the condemnation of the unrighteous and the final bliss of the elect. Thus the chorale, though intense in its close harmony, breathes a final note of relief and serenity. It belongs, in spirit, with the better known "Komm' süsßer Tod," yet in the context of what precedes, speaks to us unmistakably of the Second Advent. Our translation of the text, however, considerably tempers the force of the original.

The Fourth Prophecy, Isaiah 9:6,7.

" . . . and His Name shall be called Wonderful, Counsellor,
The Mighty God, The Everlasting Father, The Prince of Peace."

Anthem: "Let all together praise our God" - - - - Bach

Let all together praise our God
Upon His lofty throne:
He hath His heav'ns unclosed to-day
And giv'n to us His Son.

Lobt Gott, ihr Christen alle gleich,
in seinem höchsten Thron.
der heut schleusst auf sein Himmelreich
und schenkt uns seinen Sohn.

He lays aside His majesty
And seems as nothing worth,
And takes on Him a servant's form,
Who made both heav'n and earth

Er Mussert sich all seiner G'walt,
wird niedrig und gering
und nimmt an sich eins knechts Gestalt,
der Schöpfer aller Ding.

The glorious gates of Paradise
The cherub guards no more;
This day again those gates unfolds,
With praise our God adore!

Heut' schleusst er wieder auf die Tür
zum schönen Paradeis,
der Cherub steht nicht mehr dafür,
Gott sei Lob, Ehr' und Preis!

Quite in contrast to the preceding number, this chorale boldly proclaims our thanksgiving over the coming into the world of the Saviour, Jesus Christ, and through Him, our ready access to the Throne of Grace. "Let all together praise our God" come as a triumphant close to the Cantata, "Süsser Trost, mein Jesus kommt," composed for the Third Christmas Day ("am dritten Weihnachtsfesttage") probably of the year 1740. The Cantata is noteworthy for an exquisite soprano aria in which, as Albert Schweitzer describes it, "the strings sing a lullaby over the infant Jesus to which the flute adds exuberant runs and figures." Following this rather delicate yet joyful meditation upon the Christmas Mystery, the clear, measured tones of "Lobt Gott, ihr Christen" voice the certainty of our salvation. Here Bach uses Niklas Hermann's Christmas chorale, written about 1554 and first published at Wittenberg in 1560.

THE CHRISTMAS GOSPEL St. Luke 2:1-14.

" . . . For unto you is born this day in the city of David a Saviour, which is Christ the Lord."

Two Christmas Carols

"Happy Bethlehem"
(English Version)

O Bethlehem,
Who gavest birth to our Redeemer,
O happy town!
Glorious and great is thy renown;
For 'tis from thee shone forth the light
That fills each home and heart tonight.
O Bethlehem!
O happy town!

Come and adore!
Come all ye shepherds from the mountains
Come and adore!

The Seminary Octet

Donostia San Sebastian
(Basque Text)

Oi Betleem,
Ala egun zure garaiak,
Oi Betleem!
Ongi baitu distiratzon
Zuganik eldu den argiak
Betetzente bazter guziak.
Oi Betleem,
Oi Betleem!

Artzainekin
Eldu naiz zugana leiaz,
Artzainekin

Heavenward let your voices soar
 Praising the glorious Jesus Child
 And His sweet Mother Mary mild,
 Shepherds, adore!
 Come and adore!

Er bezala naiz ezin
 adoratzen zaitut, Mesias,
 Eta maite biotz gauziaz,
 artzainekin,
 Artzainekin.

The melody of this carol, that comes from the small valley of Lekarantz-Elizondo in the Spanish Pyrenees, was noted down from the lips of peasants by the Padre Jose Antonio de San Sebastian. In its present arrangement, the carol was first sung in America at the Christmas Concerts of the Schola Cantorum of New York in December, 1922. The Padre calls attention to the little musical phrase of four notes, which, coming at the beginning, the middle and the end, rounds out the composition, lends it unity and, "while expressing the sentiment of abundant joy, conserves with it all a great dignity and serenity."

"O Nightingale, Awake!" - - - - Swiss Folksong, XVII Century

O nightingale, awake!	Fly swift to the manger small!
O thou that mak'st sweet melody	Fly swift to the humble stable low,
Among the branches green and high,	Whike from thy throat pour sweetest songs
Now sing thy loveliest song	Thou, nightingale, dost know;
To the little Child	To the little Child
In manger bare,	Sweetly singing;
In beauty rare,	Strains so ringing,
So vondrous fair:	Praises bringing;
O sing, sing, sing,	Sing, sing, sing,
Sing, for Christ is born to-night!	Sing, for Christ is born to-night!

Sing, nightingale, O sing
 A hundred hundred thousand notes!
 Glad praises to the Saviour bring,
 And make Him know our love:
 To the little Child
 Songs outpouring
 Lightly soaring,
 Him adoring,
 Sing, sing, sing,
 Sing, for Christ is born to-night!

This quaint Swiss folk-carol is one of a series of carols from various countries translated and arranged by Clarence and Helen Dickinson of the department of Sacred Music at Union Theological Seminary, New York.

- Hymn
- The Magnificat
- The Prayers
 - The Kyrie and Lord's Prayer
 - The Salutation and Collects
- The Benedictamus and Benediction

Hymn: "Hark! The herald angels sing"

Recessional

S E M I N A R Y V I O L E T

-- by Phil Eoh

Tell, here I am, sitting at my desk. It's not a very big desk. It seems as soon as I get a drawer filled up with junk, I put the overflow on top; and when I have to use the top, I try to shove the stuff into the drawers—"which obviously won't work on the face of it," as Morentz would say. Might as well start cleaning it up now and put some of this away—before the fellow who "cleans" the room covers it with a layer of dust again. Those pencils go back to my roommate; that book belongs across the hall; that letter can go in the wastebasket; and these —I better keep these. They're my assignments for December.

Eoh - read Funeral sermons (also some Children's)
Nolde - Catechetics lesson plan outlines
Tappert - read 4 books
Nolde2 - worry about possibility of another NT exam

What's his note doing in here?
You might know it'd be on one of those JUS. REMEMBER slips - and I thought there was a paper shortage. Oh!

Remember to get Xmas cards and mail them soon.
Remember to make list of Xmas presents to be bought -- and try to buy them.
Remember to prepare an Xmas sermon or two -- in case I'm asked to preach over the holiday at home.
Remember to write Dotty again.
Remember to.

Say, just when am I going to do all this? We've only got a few more days before Christmas. And there's that call to think about! Maybe I can concentrate better if I turn on the radio. No, better not; I'll probably get Crosby singing "I'm dreaming of a white Christmas" again.

You know, come to think of it, here it is Advent, and I haven't even taken one moment to prepare for Christmas personally. When the frontal and the Falls turned violet, pastors asked their people to think quietly about His coming. Here I am, and I haven't even done that much myself. No time.

Who are you? What do you want here? Are you another unannounced member of the women's auxiliary? What? You want to tell me something? Well go ahead.

"There were some men, one time long ago, working outside, taking care of their livelihood. They were busy men in their own way; they had to be on the alert in their occupation day and night. They had never a moment free from worry and care. They had no free time. As you would say, 'Their desk tops were cluttered up.'

"There were three other men, one time long ago, great men. Upon their shoulders constantly were problems of politics, problems of education, problems of empire. They, of course, great and busy men that they were, had no free time either. Their desks were cluttered up.

"And yet, as you know, both the shepherds and the wise men found time to leave their work and to stand quietly by an open manger in worship. Even one of the stars in the heavens found time to leave its course and go over to look into that manger, too.

"Can we do less than these?"

Should have gotten to bed earlier last night. Here I sit, a few days till Christmas, and so doggone much to be done. Those assignments are important, I guess; so are the Christmas cards and the presents I have to buy; and I've got to send that letter to Dotty soon.

But I want to stand at that open manger, too. I've got a call now, and when I walk through those silent streets of Bethlehem this Christmas, and go into that stable, and take my place with the others for a moment of worship, I. . . . Well, I want to be ready for it. I guess I'd better start getting ready now.

-oOo-

"The Lord of glory was cradled in a manger, the immediate reason being that the inn was overcrowded; the moral reason that the one universal Exemplar and Friend must begin His life under circumstances so lowly that no son of Adam could ever feel that Jesus was good because more fortunately circumstanced than he. He got underneath the most abject. . . . There was no room for Him in the inn. It was not hostility which excluded Him. The inn was preoccupied. It is so to-day with hearts, houses, time, business, pleasure--there is 'no room;' every inch of space is filled. People do not hate Jesus--they have no room for Him."

-- C. J. Scofield.

"When we have our sweet and loving Saviour Christ, we are rich and happy more than enough; we care nothing for their state, (i.e. the world) honor, and wealth. But we often lose our Saviour Christ, and little think that he is in us, and we in him; that he is ours, and we are his. Yet although he hide from us, as we think, in the time of need, for a moment, yet are we comforted in his promise, where he says, 'I am daily with you to the world's end;' this is our richest treasure."

-- Luther, Table Talk ccxxiv.

-oOo-

MEDITATION FOR THE FOURTH SUNDAY IN ADVENT

I.

The Season of Advent finds deep and rich expression in the poetry of the prophets. We turn to the inspired lyrics of one of their company—the prophet Isaiah—for our seasonal meditation. We find in the song of the Church in the Introit for Advent IV, the eighth verse of the forty-fifth chapter of Isaiah:

"Drop down, ye heavens, from above, and let the skies
pour down righteousness: let the earth open, and let
them bring forth salvation, and let righteousness spring
up together; I the Lord have created it."

In the language of nature, Isaiah suggests to us God's plan for our salvation. From the prophet's poetic imagery we may derive rich treasures for our lives as Advent-tide nears its close.

II.

"Four down, ye heavens and clouds, let the earth open and bring
forth righteousness;" indeed, this is an Advent cry of expectation.
Advent concerns the longing soul.

When the prophet addresses the world of nature, he seeks to clothe his innermost convictions, invested with divine inspiration, in the most appropriate language at his command. We can see him as he beholds the beauties of God's creation, and chooses the mystery of God's world to express the high spiritual thought clamoring within him for utterance. We must look beyond the words to the ideas themselves. What do we find? A soul crying out for salvation; a soul that has looked within itself and, finding no answer, looks out beyond—to the heavens.

Our prophecy concerns this longing soul. With Isaiah of old we take our place, if we were to examine carefully the imperfections of our inner life. For these very imperfections draw us in our groping and wandering upward to God. We look for heaven's gifts. "I will lift up mine eyes to the hills."

Advent sharpens our longing for salvation. Each Advent voice anew the yearning of the Church for the continual coming of the Messiah in the lives of her people. The Christmas miracle must be re-enacted in us again and again. For our imperfections, the result of sin and human frailty, need the continual advent of our Saviour.

"On earth the broken arcs; in the heaven a perfect round."

How sorely we need the coming of our Lord who can unite the broken arcs of our lives! This is the longing of the Christian. And if we do not thirst for God and His salvation our hope is dead. Bigger longing is

a natural part of every Christian. It is the Christian, "heart-sick with hope deferred," to whom Christ comes most unmistakably. To him the coming of Christ is a blessed and real event. The lukewarm and indifferent know neither the sorrows of longing nor the joys of a Christ-filled life. Such do not really live.

But for Christ to enter into the life of the longing Christian requires the heart that is prepared. Advent concerns not only the longing soul; it requires the prepared heart. Consider the picture Isaiah chooses to suggest spiritual preparation:

"Let the earth open, and let salvation blossom; and let the earth cause righteousness to spring up together."

We are told of heavenly dew enriching the earth; The rain of God's grace pouring down upon the dry and thirsty soil of the heart opened to receive it. Indeed, for Isaiah, all nature becomes a single field bearing the fruit of salvation. God working in us! Christ planted into the soil of our heart! Do you not see the two-fold plan of salvation? God above pouring down the riches of His grace; man below opening his heart to receive heavenly treasure.

"He shall come down like rain upon the mown grass; as showers that water the earth."

Man's yearning, God's fulfilling!

A poet puts the thought in the experience of the seventeenth century monk, Abt Vogler, who is seated at his organ where he fashions in his improvising a temple "not of stone but of sound." In the rapture of his art, as it were, he beholds eternity in his vision,

"And the emulous heaven yearned down, made effort to reach the earth,
As the earth had done her best, in my passion, to scale the sky."

Such is the love of God, answering the striving of the human soul. And is our heart prepared for the planting? What of the lusts of the flesh: rioting and drunkenness, chambering and wantonness, strife and envying? "Cast off the works of darkness," writes Paul; "let your moderation be known unto all men." What of repentance? Hear the voice from the wilderness—John the Baptist, the last of the prophets, but the nearest in time to Christ: "Repent ye, for the Kingdom of Heaven is at hand." Yes, we may stand with John in the wilderness, in the wastelands as barren as our lives unwatered by God's grace. We cannot presume to enter upon the joys of Christmas without searching self-examination and change of heart. Then alone may we fully receive Christ.

Advent preparation is a spiritual one, yet the life of the spirit, the heart that is prepared, finds its expression in daily life. We have yet to consider one more treasure from our Advent Introit: Advent nourishes the fruitful life.

"Let the earth open, and let salvation blossom." God in His mercy descends to us in the person of His Son, our righteousness.

This is the heavenly gift received by earth, and enfolded in our humanity. Earth, thirsting for the dews of heaven, drenched by God's rain and transformed into a garden of the Lord! The Christian life transformed in like manner by the coming of our Lord!

How our lives may grow and become fruitful with the planting of Christ in us! When all seems dead and cold, Isaiah's Rose may rise and bloom in us even as at deepest midnight hour.

"My life is like a frozen thing, No bud nor greenness can I see;
Yet rise it shall — the sap of Spring; O Jesus, rise in me."

And what are the fruits of the spiritual life? Love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance. "If we live in the spirit," Paul exhorts, "let us walk in the spirit."

Advent means a new life, a life that is creative, that responds out of sheer gratitude for God's gift to us and produces by His strength in us these fruits of daily good works. It is the life that receives heavenly power and yields its increase, thirty, sixty, or an hundred-fold.

III.

As Advent expectation gives way to Christmas joy, look upon the heart to see whether all be in readiness to receive the heavenly Gift. And opening the heart to the coming of the Lord, let His presence so work in you that righteousness may spring up in your lives.

And the new life that may be yours will be the work of God Himself. For through the mouth of the Prophet, He speaks to us in the close of to-day's prophecy:

"I the Lord have created it."

To which we may fervently respond, "This is most certainly true."



THE CHRISTMAS STORY AND CHRISTMAS STORIES

(Note: William C. Roeger, whose reviews appear regularly in the column, "Profitable for Reading", presents the following article on Christmas literature.)

All that we really know about Christmas comes from our reading of the lovely nativity stories from the gospels of SS Matthew and Luke. Ever since the blessed season of Christmas came to be celebrated in the Christian Church, reading has been closely associated with it. The same accounts of our Lord's birth are read and re-read each Christmas. But many fine stories, poems, and legends have been inspired by the Gospel narratives. This year, more than ever before in these nineteen centuries, books and stories are being associated with this joyful festival.

Of all the stories about Christmas, perhaps the most famous is Charles Dickens' classic, A Christmas Carol. This book has been read with increasing interest each year. It is now so popular that its performance over the radio is a part of our Christmas tradition, and phonographic recordings are now offered for sale. Not so well known and perhaps a bit less Christmas-sy but well worth reading is another book by Dickens, The Life of our Lord. Although written for his children in 1846-1849, it was not released for publication until 1934. This is a lovely book for a gift.

Elsewhere in this issue is a description of Christmas in Iceland by one who, until this year, has spent all his Christmases in that quaint country. Most Americans know very little that out-of-the-way island and its folklore. A few years ago, however, there was a little book published in this country which deals intimately with Icelandic life and customs. The book is by Gunnar Gunnarson and entitled The Good Shepherd. Though not specifically a religious book, it conveys a charm and piety that renders it a little gem. It tells the story of an Icelandic shepherd who each year at Advent made the arduous trek into the mountainous hinterland to gather up the sheep who failed to accompany the flocks down into the valleys for the winter. One cannot refrain from drawing the analogy between this self-sacrificing shepherd and the Chief Shepherd whose birthday we celebrate.

Many of you are doubtless familiar with the novels and stories of Joseph C. Lincoln who writes about Cape Cod. Some years ago he published a short novel about this holiday season. It tells the story of what happened on successive Christmases to two brothers from Cape Cod, from the time they were boys until they grew up to be sea captains and masters of rival ships. It is a story unusual in treatment of an old theme, picturesque in scenery and style, and especially timely at this season of year.

It has been years since a little book of perennial popularity has appeared, but several generations of American children have been thrilled by the poignant and tender beauty of Kate Douglas Wiggin's story of a little girl whose short life began and ended on the birthday

of our Saviour, The Birds' Christmas Carol. It is the kind of story which children of any age can appreciate — and do!

Although strictly speaking it is really a tale of the Epiphany rather than that of the Nativity, Henry Van Dyke's Story of the Other Wise Man must be included in any account of Christmas literature. This is a fictional story of a fourth member of the Magi who did not get to accompany the three who came offering gold, frankincense and myrrh to the young King. The reasons why he did not go to offer his gifts of jewels typify the spirit of self-less giving love that we all try to capture at the anniversary of the most precious of all gifts.

The famous Swedish novelist and winner of the Nobel Prize for literature, Selma Lagerlöf, is the author of a collection of legends of the life of our Lord. Based in part upon apocryphal literature, these legends are told with such simplicity and charm, that we are not unresponsive to their appeal. They express a devotional spirit and make inspiring reading not only at Christmas but all year round. Such is the nature of Christ Legends.

One of Miss Lagerlöf's stories is included in another book of Christmas appeal. It is Margaret Tarrant's Christmas Garland. Miss Tarrant is an artist of genuine ability, and has put the story of Christmas into pictures. Accompanying these are selected Christmas writings: stories, poetry and legends. All are fine and well selected. Another collection of Christmas stories is by the popular novelist Temple Bailey, The Holly Hedge and Other Christmas Stories. These were written for children, but have much of a magic spell for more mature readers. Apparently the Christmas theme is irresistible to many writers, for Lloyd C. Douglas, one of the most widely read of all contemporary novelists has used this theme in one of his earlier books, Precious Jeopardy. This story has come out of the depression, but the truths of Christian love and faith which it expresses are badly needed in these days of war-time prosperity.

The story is a simple one, this story of a birth of a son to a virgin in a far away land so long ago, but it is a story unequalled in history for either its quiet beauty or its effect upon later writings. Canon R.J. Campbell in his volume, The Christmas Story, has given us an interesting survey. He tells how the story began, how it was first celebrated, how it is celebrated in various parts of the world; he gives us some modern stories of Christmas, some nativity plays and some very fine Christmas carols and verse.

This is it, then, the Christmas Story and Christmas stories. This year again we shall be reading those blessed accounts from the pages of our New Testament. We shall be reading as well, some of us, these other writings which have been inspired by it. Perhaps some of us will feel inspired also to write in prose or verse something of our own reactions to this simple tale. But all of us join in a fervent prayer that the spirit of the Christmas Story and of the first Christmas shall dwell in our own hearts and in the hearts of all men.



CHRISTMAS IN ICELAND

Petur Sigurgeirsson

(Note: A recent arrival on our Campus, Petur Sigurgeirsson, who in the past few weeks has experienced his first taste of American life, is enrolled in the Philadelphia Seminary for graduate study supplementing his previous work at the University of Iceland at Reykjavik. His father, the Rt. Rev. Sigurgeir Sigurdsson is Bishop of Iceland and spiritual leader of that country's 140,000 Lutherans, a number that represents almost the entire population of the island. We are pleased to publish Mr. Sigurgeirsson's picturesque account of Christmas in his homeland.)

While you in America are having lunch at noon on the day before Christmas, the darkness of the coming night has already descended upon Iceland, that island—far from the beaten track—situated in the north Atlantic close to the Arctic Circle. The fast approaching darkness ushers in the most holy night in that island. The people gather to rejoice in the coming of their Lord and Saviour, to receive the joyful message of Christmas Eve.

Through centuries the Icelanders have in that spirit received the coming of Christmas. Through centuries, moreover, they have dwelt in their island and often struggled against hardship. There the destiny of the Icelandic nation has been fulfilled in the wrestle with the powerful forces of nature. But faith in God was their encouragement, and the birth of Jesus Christ their source of joy.

Christmas in Iceland is, first of all, a festival of the family and the home. Therefore the days before Christmas are very busy ones for the members of the family, especially the housewife. She must care for the housekeeping so that by Christmas everything is perfectly cleaned. She must attend to the buying of Christmas provisions and the preparation of special Christmas delicacies. As in America, so also in Iceland, Christmas is a time for purchasing all

manner of things, especially new clothing and furnishings. Thus one finds in Iceland the same pre-Christmas shopping bustle. Gifts are carefully and lovingly selected, and in the rural sections these are often painstakingly made by hand. Every shop and store remains open till midnight up to the twenty-third of December, the day when shopping reaches its climax. On the twenty-fourth of December the shops remain open until four o'clock; the book-stores flourish with great activity; the Christmas apples appear in the stores, probably for the first time since the previous Christmas.

At four o'clock the church bells begin to ring, their sound indicating that Christmas Eve has come. At six o'clock the bells ring again, this time to call the people to church to celebrate the birthday of their Lord and Saviour. Every Christian soul wishes to participate in singing joyous praise to the Lord; and there is sometimes not room enough for all those who wish to come, bringing thanks to Almighty God for His unspeakable gift.

After the service the family reassembles at home to enjoy a special Christmas dinner of seasonal delicacies; the most popular of these is a carefully prepared smoked mutton, called "hangikjöt". After the meal the family festivities continue. The decorated Christmas tree is placed in the center of the room, and the candles are lighted. The members of the family then march hand in hand around the tree singing Christmas hymns. Following this the Christmas gifts are opened amidst great festivity. So the evening continues; the family is served chocolate and coffee with all the variety of cookies and pastries the Christmas season affords.

Christmas Day is also celebrated with much spirit. The people may attend church at eleven o'clock in the morning or two or five o'clock in the afternoon. The rest of the day is spent in the home and in visiting friends and relatives. Second Christmas Day is celebrated in much the same way. On both these days no work is done except in cases of great urgency.

Iceland's one radio station broadcasts only special Christmas programs during these days. The services of the Church are carried by radio to nearly every home throughout the land. Increasingly popular is the broadcasting of Christmas messages from one part of Iceland to another. And of course there is also the custom of sending Christmas cards.

The Christmas season lasts thirteen days — days of visiting with relatives and friends. In these visits the guests often join with the family in the singing of Christmas hymns around the lighted tree.

The weather at Christmas varies greatly, but usually the mountains and lowlands are covered with snow. Then one can see the stars twinkling in the clear sky, the moon shining upon fields of snow, and above the skies radiant with quivering shafts of the northern lights. There the twenty-third of December sees but five to six hours of daylight — less than any other day in the year. But on successive days the light remains longer — the light of the outer world is breaking through into Iceland at the time when the people celebrate the coming of the inner light, the coming of Jesus Christ Who has given light to the hearts and souls of men.

DRAMA IN THE CHURCH

Paul E. Morentz

Drama is in the Church now! This article is not written to show you why it should be in the Church, but to ask for a more intelligent use of the drama. Here I try to justify my assertion that the drama is already with us, let us see what the drama is.

The true drama does not take place on stage; it is found out in the world in the lives of people. It is what people think, and feel, and do that makes up the true drama. That we find on the stage is an attempt to reproduce the true drama of life. When this is done with sensitivity and insight the audience experiences individually that which they see and hear. Psychologists call this phenomenon "empathy." It is the projection of one's own consciousness into another being. The success of any presentation is measured by the degree to which this invisible bond between the actor and his audience is present. There a drama is done without honesty and integrity, where it is poorly executed, where empathy does not exist — true drama does not exist.

The Service is the most obvious bit of drama in the Church, so let us begin by examining the Service. The Service is a formal representation of the combined religious experiences of generations of Christians. It should provide an opportunity for the individual worshiper to find for himself a genuine religious experience. In this drama the actors are the minister and others in the congregation. The lines they are speaking were written by the Christians of the past.

When the Service most nearly approaches the true drama it presents the living experience of Christians in order that others may have the same experience. In other words, empathy must exist between the worshiper and the composite idealized Christian personality which is represented in the Service. By projecting himself into the character of the ideal Christian the worshiper shares the communion with God which is the common privilege of all Christians. However, in the richest experience there exists a higher empathy. This empathy is the projection of the consciousness of the individual worshiper into the being of God himself. It is this projection which must be the goal of all worship. Then true drama is taking place, because it is no longer a representation, but the action of a living personality seeing his God.

The Liturgy is meaningless unless the worshiper can feel, even hear the soft whisper of the sandals of the disciples as they walk the hills of Galilee with their Master, hear the firm story of Paul as he strides the highways of the Roman Empire, hear the solemn blows of Luther as he nails his theses to the door of the Castle Church. We must hear the timeless marching thunder of Christians everywhere, hear the roar of the conflict around him, hear the trumpet call to battle in the mighty army of God!

That is what the Liturgy must be — a communal worship and strengthening of faith. Personal meditation is best done in one's own closet. The Service is the community expression of this triumphal march to God. Elements of the Service which do not contribute to this expression are no good. Even though they may have been used by every pope from Peter to Pius XII in his personal devotions on Christmas Eve, they are still no good. Sermons which are other-worldly and of no earthly good to ordinary humans, hair-splitting discourses on the finer hairs of doctrine, or strings of pious generalities and benevolent platitudes have no place in this Service. We might have sabotage trials for pastors and organists who mutilate the Service and hinder this march of faith.

Two illustrations will suffice, though there are more. Some will doubtless occur to you as you read. Item one is the *TE DEUM*. To me the *TE DEUM* is tedium. It is too long. It begins to build toward a climax as the whole Church praises its God:

"Heaven and earth are full of the Majesty of Thy Glory.

The glorious company of the Apostles praise Thee.

The goodly fellowship of the Prophets praise Thee.

The noble army of Martyrs praise Thee.

The holy Church throughout all the world doth acknowledge Thee.

Thou art the King of Glory, O Christ."

Then it collapses, and finally, after further aimless wandering, it dies. . . .

"Vouchsafe, O Lord, to keep us this day without sin.

O Lord, in Thee have I trusted, let me never be confounded."

With it dies the spirit of worship within the heart of the hearer. Unless you are a super-esthete or unless your mind does not stick too closely to the service, you have already experienced this loss when the *TE DEUM* is used, and I need not expand my point further.

The second item is the more important since it is part of the Order for Public Confession and is, therefore, more often before our people. The last paragraph deals with the retention of sins for those who receive the sacrament unworthily. One of our professors has characterized this as being psychologically wrong. I say it is a dramatic faux pas. The Absolution builds to a beautiful climax at which point the worshipper should feel the assurance of forgiveness flooding through his being.

"Almighty God, our Heavenly Father hath had mercy upon us, and for the sake of the sufferings, death and resurrection of His dear Son Jesus Christ, Our Lord, forgiveth us all our sins. As a Minister of the Church of Christ, and by His authority I therefore declare unto you . . . the full forgiveness of all your sins."

That forgiveness is certain and absolute, a firm foundation on which to build a new life. Then along comes this nagging little voice which says, "Are you sure?"

This anti-climactic ending is the ecclesiastical equivalent of an old stage device of the theatre. The comedy lead is build up until his ego is at the bursting point, then a straight man deflates

him with one neatly turned line. Our old friend Will Shakospeare used it with telling effect on Falstaff. It is always a sure fire laugh on stage. However, for that very reason, I feel that it should have no part in the Absolution. The worshipper should leave with every assurance of forgiveness that the Church and the Word of God can give him.

In brief, the modern man comes to the Church seeking peace of mind. He cannot find it in endless repetitions of that dreary formula, "There is nothing to fear; there is no danger; God's in His heaven; all's right with the world." The modern man knows that there are dangers; fear is very real to him. What man wants is the constant assurance that his sources of strength are sufficient to meet all trials. No hazard looks big when you know that you can conquer it. This assurance comes best as a genuine religious experience. That experience is prompted when the great truths of the Gospel and the great traditions of the Church are presented in the manner most likely to break through the shell of indifference and habit. This presentation must be dramatically correct. The worshipper soon becomes keenly aware of any elements in his formal worship which are artificial and totally unrelated to his experience in the true drama — life.

Do I seem to speak too little of drama in the Church and too much of worship? That is because ideally they are indistinguishable. If worship seems dramatic, it is artificial. The true drama is as effortless and unnoticed as breathing, because breathing is a part of living. Let us now look at some uses of the drama in the Church which are more obviously pure representation. I shall arbitrarily designate the two divisions of this field as (1) educational primarily and (2) primarily entertainment.

I class as primarily educational all pageants, plays, skits, tableaux, pantomimes, and the like, and their combinations which are used for Christmas, Easter, Reformation, and other festivals. Also in this class are presentations designed to present information about the causes of the Church — Foreign Missions, Deaconess Work, Social Missions, Stewardship, Parish Education.

Dramatic presentations may also be used to teach the lives of the great leaders of the Church such as Peter, Paul, Luther, the great missionary leaders — Heyer, Schweitzer, Livingstone. They can show the life and struggles of the early church in America and its leader Muhlenberg. All these can be presented so that our people can gain an appreciation of their Christian heritage. More importantly, they can be presented in a manner which will arouse a desire to emulate the work and ideals of these heroes of the Church.

The great teachings of Jesus like trust in God, love of fellow-man can readily be taught as part of any of the presentations listed above. Dramatically you can teach reverence in church, the value and technique of family worship, or even the merits of a meeting conducted in a correct and orderly fashion. This does not exhaust the list. Anything you want to teach can be taught best through a dramatic presentation of the facts. The dramatic presentation is best because it teaches through suggestion, rather than direct command. It is best

because it presents the material through both eye and ear to the audience; the actors learn through personal action, too. It is best because it offers the best opportunity for transfer since it presents material in life-related situations.

That list of topics looks like a large order for any church. Well, frankly, it is. No church can start with so ambitious a program. However, any minister who is willing to invest a little time and thought will find that a dramatic program expands very rapidly when once it has been started. As progress is made, less and less effort is required as the whole group acquires training and skill. If the program is not confined to any one age group the whole congregation will become production-minded. From this point on you will find that parts are learned quickly and fewer rehearsals are needed.

Many churches have used dramatic productions as entertainment for various functions during the church year. More of this can and should be done. Dramatic presentations pay large dividends in addition to the entertainment provided. First, dramatic work can utilize large groups of persons of varying skills and varying abilities, in addition to the small group of "old faithfuls" found everywhere. Second, the participants are vividly shown the value of cooperation since a presentation cannot rest on the shoulders of one or a few men, but is dependent on every person in the group. Third, young people in particular gain poise and confidence from this type of work. They readily pick up the techniques of graceful living from their contact with the maturer personalities of the playwright and the director. Fourth, as one of the most cultured men in any community, the pastor may use dramatics in its purely entertainment capacity as a means of teaching appreciation of fine literature and even fine music. The only effective way to discourage cheap literature, cheap shows, and cheap movies is by creating a demand for the best.

Material for these productions comes from several sources. The first is, of course, the commercial publishing houses and our own Publication House in particular. In addition many organizations and special groups are willing to furnish materials for presentations. The last source is the most fruitful and most dangerous. Your people represent a most abundant treasure of material. Presentations which grow out of their own lives and experiences are bound to be the most effective. Some material will come from people in your congregation who have the desire and the ability to write. Some will come through the "participation" method. Here the group leader weaves the atmosphere and sets the situation. The members of the group then work through the situation using their own actions and speech. The result after polishing is the play, or pageant, or what ever you are working on. This article is too short to develop this method fully, but several good books have been written on the subject. This method is dangerous because the first few trials may not be of the best, and mediocrity is to be avoided at all costs. Better try out the first ones on small groups.

Leaders for this type of work must of course be provided. You are the natural choice to begin a program if you have any skill or inclination along this line. Others in the congregation will be

interested and able. Local school teachers are often willing to assist. The beginning is the hardest. After a while natural leaders in dramatics will develop. It will pay you to keep close attention to what is being taught. In the hands of lay leaders, the educational goals may drift considerably. Your job is to start the ball rolling, then give it all the support you can.

To prepare yourself for such a program as I have outlined, read all you can find on the subject, write to men who are doing something along this line, exchange ideas with your fellow pastors. Much of the information must come from your own intuition since it does not exist as yet on paper. Perhaps we can someday have a conference or synodical exchange or committee to help you. Start by trial and error, start with a ten minute Christmas pageant, start with a one dollar budget, start any old way — but START!

-oOo-

THE MINISTER AS A CREATIVE ARTIST

Few ministers recognize the affinity which exists between their work and that of the dramatic director or of any creative artist. The same qualities found in the able pastor must be found in the able director. Each must possess in a high degree the sympathetic understanding of people which we call empathy. It is only as the pastor can project himself into the consciousness of the person who comes seeking his advice that he can understand the fundamental needs and motivations which drive men and women. It is only in so far as the director possesses a similar understanding of his characters and his audience that he can produce honest and acceptable drama.

The mere ability to understand people is not enough, however. Both the minister and the director must desire to understand. Each needs that deep-rooted, whole-hearted, thorough-going interest and concern for his fellowman which we commonly call "love of neighbor."

An invaluable attribute of both is richness of imagination. When a character and a situation live in the mind of the director, they can live in the eye of the audience. From the cold, dry script the director must produce reality. From the pages of the Bible the minister must produce the living reality of God. He must make the narrative and teachings of the Bible so vivid in the hearts and minds of his people that Christ will become a living presence with whom they can walk and talk.

In common with all creative artists the pastor and the director must be integrated personalities. There is no room on stage or in the church for leaders whose lives lack purpose or direction. A wavering leader will produce wavering results whether they be Christian lives or dramatic productions. The life with a pattern, the life that is centered on a high ideal, the life which bends all before its high calling—that is the creative life.

oOo

Some chilly wintry evening when you are not plagued with a meeting to attend or a sermon to write, get settled in a comfortable chair and learn something and be amused at the same time. For the book that you are to read is H. L. Mencken's book, THE AMERICAN LANGUAGE. It is not a new book, but the library has recently acquired it, and so we are including it this month with some other accessions. It is a perfect gem of information, and the delightful style in which it is written makes it most entertaining. This reader feels that every student of Pennsylvania-German extraction will thoroughly appreciate the chapter on that language. And every student and recent alumnus who knows Professor Snyder's feelings on the subject of addressing pastors as 'Reverend' should take a good look at pages 279-83! The following quotation from page 280 is a sample:

Call me Brother, if you will;
Call me Parson - better still.
Of if, perchance, the Catholic frill
Doth your heart with longing fill--
Though plain Mister fills the bill,
Then even Father brings no chill
Of hurt or rancor or ill-will.

To no D.D. do I pretend,
Though Doctor doth some honor lend,
Preacher, Pastor, Rector, Friend,
Titles almost without end
Never grate and ne'er offend;
A loving ear to all I bend.
But how the man my heart doth rend,
Who blithely calls me Reverend!

oOo

HIGH-HO FOR MERRIE ENGLAND!

But to leave America for England, I should like to draw to your attention once again to a recent book by one of the leading preachers of that country, Leslie Weatherhead's IN QUEST OF A KING-

DOM. This little book which has been so popular well deserves the large sale it has had. It is but a simple interpretation of the Gospel of our Lord--the Good News of the Kingdom of Heaven. This may sound like stale stuff to many of us, but the presentation is warm, vital, timely and timeless as the Gospel itself.

Another new book on an old, old subject is the book on homiletics by Halford E. Luccock, professor of that field at Yale. It is one of the best books on that subject that this reader has come across. The title is indicative of the contents: IN THE MINISTER'S WORKSHOP. Much of the work of an average pastor is preaching; this book will be genuinely helpful to most of them. But this is no dry and technical work! Even a layman could not help enjoying many of the chapters. Dr. Luccock has a flair for writing things in an interesting and eye-arresting manner without becoming overly sensational. It is written with sparkle and wit that any of us could envy. The reader is bound to compare it with Paul Scherer's FOR WE HAVE THIS TREASURE. Adequate comparison is impossible; the books are quite different. They supplement one another, and all of us should read both of them.

Another recent addition to our fine Krauth Library is the splendid book edited by George F. Thomas and entitled THE VITALITY OF THE CHRISTIAN TRADITION. Adequately to describe or accurately to catalogue this book would be difficult. It is a collection of treatises of a rather non-technical nature by experts in the various departments of Christianity. It was written in the belief that our American life has neglected far too much the Christian tradition: its art, literature, education and philosophy, as well as its business and politics. While this book was intended primarily for the general reader, it forms a good introduction to the study of theology in all its branches.

MATRICULATION SERVICE

A group of thirty-one candidates were matriculated in the Philadelphia Seminary on Wednesday, December 13, 1944, and thereby admitted as students of theology in this institution and welcomed into the Seminary Community.

According to the practice of this school, matriculation comes after the student's first semester of academic work in the Seminary. The service, however, is not a mere academic recognition; in a theological seminary it assumes the marks of an act of personal consecration and a spiritual bond that is affirmed through the promise and profession of the candidate. The matriculation service finds its setting in a service of worship, Matins, for which appropriate Psalms, hymns, lessons and prayers are provided.

It is well for all who form the Seminary Community to review from time to time the promises made in the Service of Matriculation:

"to be faithful in the discharge of your duties . . . to give yourself diligently to the regular reading of the Holy Scriptures and to your appointed studies; to seek God's grace and guidance in daily prayer and in the reverent and devout reception of the Holy Communion . . . to demean yourself with such gravity, industry and soberness of life and conversation as becometh one who is seeking to be admitted in due time to the sacred Ministry of Christ's Church."

Noteworthy in the Service was a brief address to the students by the President-Elect, Dr. Paul J. Hoh, in which he sought to interpret the spirit of the Mount Airy Seminary. In a few moments Dr. Hoh set forth in language as lucid as it was inspiring four ideals the Seminary seeks to develop. He spoke of an awareness of the Presence of God on the part of all who teach and learn, work and study on our campus — the presence of God, practiced, as it were, in a variety of ways, in services of worship, in expressions of personal devotion, in daily helpfulness to others. He spoke of a Passion for Truth — a freedom for inquiry and study in all the fields of theology: biblical, historical, practical, liturgical; and all in that quest for the redemptive truth which centers in the Gospel of our Lord Jesus Christ. He spoke of a Spirit of Fine Fellowship that crases the causes of division, whether differences of personality, of college training, of nationality or race. And finally, a fourth ideal of the Seminary he interpreted as the cultivation of Genuine Wholesomeness, of conduct, of attitude, all of one's life as it is lived on this campus. It is a wholesomeness that includes the body together with one's whole spiritual well-being.

The young men matriculated in this service come from twelve states and are alumni of eleven different colleges and universities. Their names, as read by the Secretary of the Faculty, follow:

PAUL GERHARD ALBERTI
FREDERICK HENRY BARTELT
FLOYD FREDERICK BUCHHOLZ
ROBERT JAMES GOESER
MATTHEW JOHN KERSTES
CARL WISMER WEBER

CONRAD LUTHER BERGENDOFF
WARREN LUTHER BIESER
FREDERICK CHARLES BOOS
ROBERT EARL BORTSMANN
WILFRED MARTIN BUTH

RICHARD GLENTWORTH HOFFERT
EDWARD OBERHOLTZER LUKENS, JR.
CARL HENNING MAU, JR.
PAUL CONRAD REISCH
JOHN EDWARD ROHRBAUGH

THEODORE RUDOLPH CASPAR
PHILLIP ARDUS FRETHEIM
HOWARD EDWARD FUNK
DONALD HARVEY HEIST
THEODORE CARL HERRMANN

HERMAN WILLIAM SCHLEIFFER, JR.
ERIC HALFDAN SIGMAR
GEORGE MORRIS SMITH, JR.
EDWARD HARRINGTON WIEDIGER
GEORGE MOTT BASS

EDGAR MAUNEY COOPER
DONALD WARREN HERT
EARL EDWARD KOPFENFLAVER
CARL EMIL LEITZKE
JOHN WHITFORD FRAILER

DIRECTORY OF NEW STUDENTS

Enrolled in the Seminary November, 1944

* Second Year (Middle)

Navy V-12 Program

ROBERT HENRY ARNOLD (Warner College) 3 Griffin Court, Lynbrook, Long Island, N.Y. St. John's Church, the Rev. C.S.Kierkegaard, pastor. ULCA, New York Synod.

#THOMAS W. BAKER (Baldwin Wallace College) Box 59, Youngwood, Pa. St. Luke's Church, the Rev. Harvey M. Erb, pastor. ULCA, Pittsburgh Synod.

*GEORGE MOTT BASS (Susquehanna University; Gettysburg Seminary) 1934 N. Park Ave., Philadelphia 22, Pa. St. Paul's Church, the Rev. M.R. Gortner, pastor. ULCA, Central Penn. Synod.

DONALD F. BAUTZ (Warner College; Johns Hopkins and George Washington Univ.) 306 Berkshire Ave., Buffalo, N.Y. Kensington Church, the Rev. Carl E. Prater, pastor. ULCA, New York Synod.

*EDGAR M. COOPER (Lenoir Rhyne College; Southern Seminary) 4202 Main St., Columbia, S.C. Ebenezer Church, the Rev. C.E. Fritz, pastor. ULCA, So. Car. Synod.

JOHN AUGUST DIETTERLE (Muhlenberg College) R.D. 5, Danville, Pa. Trinity Church the Rev. F.W. Krapf, pastor. ULCA, Ministerium of Pa.

#KELFETH LUTHER ERF (Gustavus Adolphus College) Swedesburg, Ia. Evang. Luth. Church, the Rev. A.C. Tinberg, pastor. Augustana Synod.

- #FRANKLIN CARL WEGLUND (St. Olaf College; Univ. of Dubuque) 915 College Ave., Red Wing, Minn. St. Paul's Church, the Rev. R. E. Reed, pastor. ULCA Northwest Synod.
- GORDON EDWARD KOHL (Warner College) 143 Washington St., Poughkeepsie, N. Y. First Church, the Rev. R. W. H. Kusler, pastor. ULCA, New York Synod.
- JAMES GREGG HORN (Cornell Univ.) 200 W. Sedgwick St., Philadelphia 19, Pa. Luth. Assoc., Cornell, the Rev. John H. Sardeson, pastor. ULCA, New York Synod.
- ARNOLD FREDERICK KELLER, JR. (Hamilton College) 21 Irving Place, Utica, N. Y. Redeemer Church, the Rev. A. F. Keller, pastor. ULCA, New York Synod.
- *CARL EMIL LEITZKE (Augustana College; Augustana Seminary) 820 Spaight St., Madison, Wisc. Central Church, the Rev. Elton B. Anderson, pastor. Augustana Synod.
- JOHN VLSTER PETERS (Albright College) 2331 N. 6th St., Philadelphia 33, Pa. St. Michael's Church, the Rev. Gunther J. Stippich, pastor. ULCA, Minist. of Pa.
- #ROBERT GUSTAVE PETERSEN (Upsala College) 174 Chandler Ave., Staten Island, N. Y. Wesa Luth. Church, the Rev. C. E. Carlson, pastor. Augustana Synod.
- *#JOHN WHITFORD PEHLER (Gettysburg College; Gettysburg Seminary) 104 Beachly St., Meyersdale, Pa. Zion Church, the Rev. R. M. Dunkleberger, pastor. ULCA, Central Penn. Synod.
- HENRY PAUL SCIAFFER (Carthage College) Marion, Ohio. Ascension Church (Mt. Airy, Philadelphia), the Rev. Gustav Kuf, pastor. ULCA, Ministerium.
- PJETUR SIGURGEIRSSON (University of Iceland, Reykjavik) Oldugata 14, Reykjavik. Thodkirkja Islands (The National Church of Iceland, Lutheran) The Rev. Bjarni Jonsson, Vice-Bishop and Fridrik Hallgrimsson, Dean. Local address: Graduate Hall, 30 E. Gowen Ave., Philadelphia 19, Pa.
- HAROLD ROBERT STAUFFER (Muhlenberg College) 758 Main St., Mellertown, Pa. Christ Church, the Rev. Byron R. Stauffer, pastor. ULCA, Ministerium of Pa.
- NORBERT HENRY STRACKER, JR. (Gettysburg College) 2401 Washington St., Wilmington, Delaware. St. Stephen's Church, the Rev. William Elbert, pastor. ULCA, Ministerium of Pa.