



WHAT ABOUT VISUAL EDUCATION OF THE LUTHERAN CHURCH?

by

H. Paul Schaeffer

I. Introduction

The value of visual education cannot be ignored. The influence of Hollywood is felt throughout the world, even though the purpose of Hollywood is principally entertainment. The Hollywood movies which people see affect their manner of dress, their degree of sophistication, and even their manner of living.

In a very recent use of visual aids, strictly for educational purposes, for the training of our armed forces, visual education has shown itself to be one of the best methods of instruction available. It has not only shown itself to be more effective than any other method of education, but also it has saved time and money.

There are also many other secular organizations that employ the use of visual aids. Some of these organizations have set up visual aid departments to sell their products. This has proved to be an advantage to the organization itself and in many instances to the public. Under this heading would come all sorts of advertising agencies, and sales offices. The effectiveness of the visual aids employed by these companies can be seen in the upward trend of their sales records.

To varying degrees the churches have come to realize the value of visual education and have set up visual education departments of one sort or another. However, these departments are still in their infancy. Because of this fact, changes are taking place in the various church setups in the direction of expansion and revision.

There are still, however, many people who think that the church has no right to use visual aids, because it would be running in competition with the local cinema houses. If this were the case, I would certainly not be in favor of visual education in the church. But this is not the case, since the very fact that the church would be using visual aids as a means of education takes away any element of competition between the visual education of the church and the visual entertainment of the local movies. The only competition I can see for visual education is the same competition Christianity and the Gospel Message has--that of the world. Therefore, I can see no reason which would prevent the church from using the means of visual aids to the fullest for religious education.

The right use of visual education has just as much place in the church as the right use of the radio, telephone, and transportation in our efforts in preaching and serving the Gospel of our Lord and Saviour, Jesus Christ. Visual education is not to be looked upon as something that is in "competition" with anything, but rather as an aid in spreading and maintaining Christianity.

II. What is our Lutheran Church doing in the field of Visual Education?

To avoid too much embarrassment I will not outline the activities of other Churches and even sects in the line of visual education. I will just say that they are now one jump ahead of the Lutheran Church. In expressing this fact however, I do not mean to state that we are out of the scene as far as visual education is concerned. I only say this as a warning.

Some people believe our lagging is due to the conservative nature of the Lutheran Church. Personally, I think that in the long run the conservative nature of the Lutheran Church has put it in good stead. On the other hand, let's not use this as an excuse for not doing anything. Being conservative does not mean lack of action!

The ULCA has had a visual education department for a number of years. It has been a department set up without any long range plans in mind, and as it stands now, it is a form of distribution department. I say, "a form of distribution department" because as yet each board in the ULCA seems to have its own visual education department with its own distribution center. Thus, there is still confusion as to who distributes what, where and when.

This confusion in distribution is not particularly the fault of the ULCA Visual Education Department, but it does indicate that things are not as efficient as they could be. As the department stands now it distributes films, projectors, and information on existing visual education materials.

While the function of distribution is an essential to any visual education department, it needs another basic fundamental to accomplish the job of a real, complete, organization. For a complete department of visual education there must be a productive division which would turn out natural color slide series and film strips. The question might be raised as to why we need to produce visual aids. The answer is short, but not sweet; there is no adequate material available.

At present, the material at hand is nothing but reproduction after reproduction of "famous" paintings of varying degrees of religious value. These reproductions are for the most part nothing but pretty pictures, which fact is acknowledged by our own visual education department. At the present time our ULCA Visual Education Department spends a great deal of its time trying to find some half-way decent material. In the catalogs they send out they include a supplement of four or five mimeographed pages describing the contents of the partic-

ular catalog. For instance in one supplement describing twelve consecutive pages of the catalog:-

- Page 17--Oberammergau Passion Play.
Made from staged scenes and of only fair quality . . .
- Page 18--The Passion Play.
Not satisfactory . . .
- Page 18--Religious Sculpture.
Of little interest other than for art appreciation study
- Pages 18-29--Famous Religious Paintings of the Old Masters.
...primarily for art appreciation study. . .

So far various secular agencies have tried to rig up paintings by "Old Masters" in series form, or as a single picture, to illustrate and explain Bible stories. The fallacy in this is that the paintings by "Old Masters" were never meant to be used in visual education programs. These pictures of paintings have only one value, that of being an acrostic by which a person may remember the Bible lesson presented to them by a teacher. It lacks the value of making the story clear or meaningful. In general, the existing material has little or no value, according to the basic ideas of visual education, in illustrating the how, why, or wherefore of anything. It would be much better, and much wiser to have a production division within our church.

III. Why production within the church?

First of all, we should have production within the church because there is no adequate material available in the way of slide series and film stripes. We cannot sit back and let the other churches produce film series for us because what they produce is largely for their own denomination. We must produce our own.

Second, we, the Lutheran Church, have a tradition in our emphasis on religious instruction and education. We are known and respected in this tradition, so who is better equipped to turn out good purposeful visual aids than we are? There is not another Protestant Church in existence with so fine a background in education as ours. Therefore, although the other Churches are one jump ahead of us right now, we must still become leaders in religious visual education.

Third, a production division within the church would be able to serve the needs of the church better than any secular agency. The Lutheran Church would have the technical experience of a department devoted solely to church affairs. It would then be able to concentrate on Lutheran problems and projects with more accuracy than others.

Besides the technical knowledge, the men in the production division would be ministers who would know more about the Lutheran

Church than any secular agency. These ministers would also be able to surpass "business firms" in the use of a religious library.

Fourth, the production division within the church would have the advice of the educators, boards, and committees in our church in the making of any film series or other visual aids. All the educators could be men that are known in their particular field.

Lastly, it would bring the prices down and would be cheaper for the church in general. The natural color two by two inch slides now selling for sixty cents (mounted in glass) each could be turned out in a church laboratory for twenty cents, counting the costs of material, labor and profit. This is possible because the developing of color film is no longer a trade secret. It can be processed by anyone with the necessary equipment. In this way visual education material, natural color slides and film strips, would cost only one-third of what they do now.

In view of these five reasons for production within the church, the Lutheran Church could soon be a leader in good religious visual aid material. The Lutheran Church could outstrip any other church, sect, or secular-religious visual education producer.

IV. The road to production within the church.

The start of a program for production of color slide series and film strips must be made by the Visual Education Department of the ULCA. In other words, they must enlarge their distribution and sales center to include a production program.

The first step is to organize all the visual education departments of all the boards and committees of the ULCA into one unit. Instead of the Foreign Mission Board having their own stock of slides and silent motion pictures; the Home Mission Board having its own slides and distribution center; and all the other boards having their own way of taking pictures, own stock of slides and separate methods of distribution, they should all be under one executive head. All of these various resources of slides, film strips, and silent motion pictures should be pooled. They should be kept in one place and distributed from one place. This would make the present setup much more efficient than it is right now, in addition to making possible an efficient production division.

With the above suggestion carried out, all the various boards of the church would be able to make full use of the production division of the visual education department. Each board could then make their wants known to the production department. In this way overlapping could be avoided. Then too, each board would have the advantage of a technical photographic department devoted solely to its needs.

For instance, the Board of Education could give the production division an assignment or suggestion to make a natural color slide series on the subject, "An Explanation of the Common Service." The production division could then write up the scenes and label each scene according to its particular purpose. Then with the aid of books on the subject of the Common Service the production division could write and explanation to go along with each picture. When this operation is completed, mimeographed copies could be made of the scene writeups and explanations. A few copies could then be sent to the Board of Education for approval and suggestions, also to the Common Service Book Committee, and possible even to the Parish and Church School Board for the same constructive criticism and approval.

I have written up such a series of scenes and explanations for thirty natural color two by two inch slides on the subject of "An Explanation of the Common Service." Following are two scenes and explanation write-ups such as could be sent to the various boards and committees for suggestions and approval. The first example is picture number ten in the series of thirty natural color slides. The sample is taken from the second division of the service, "The Office of the Word."

10. The Salutation and Response.

Scene directions:--Medium shot of Pastor standing directly in front of the altar, facing congregation with hands extended slightly from his sides, palms toward the congregation; palms slightly pointed up. Full length picture of Pastor.

Background would include all or most of the altar, except middle section which would be directly in back of Pastor. The picture would be full-front, or head-on, shot which for this particular time would give the Pastor the focal point over the cross. This of course, would be due to the fact that the Pastor would be standing directly in front of the cross.

(Here there would be a space reserved for any suggestions.)

Explanation write-up:--With this picture we come to the second part of the service which is called, "The Office of the Word." In this section of the service we have the Collect, Epistle, Gospel, Creed, and the Sermon which are all the Word of God.

This picture shows the position of the Pastor when he gives the salutation, "The Lord be with you." To this the congregation replies, "And with thy spirit." The effect of this salutation and response is that the Pastor and congregation are praying for each other. When the Pastor says, "The Lord be with you," he is praying for the congregation, that they might realize and experience the presence of the Lord. He prays that while they continue through the service, they will remember that the Lord is present and speaking to them in the Words of God.

The congregation, when they say, "and with thy spirit," pray that the Pastor may experience and have the spirit of the Lord. They pray that the Pastor may realize the presence of the Lord when he reads the lessons, prays, and preaches.

This salutation and response then is a time of serious prayer and encouragement for both the Pastor and the congregation. We realize also from this that when the Pastor reads, prays, and preaches they are all the Word of God. It is not the Pastor talking to the congregation, but our Lord and Saviour Jesus Christ. It is the Lord speaking through the Pastor, using the Pastor as a vehicle or messenger for His Word.

(Here another space would be left for suggestions.)

A second example is number fifteen, the Creed.

15. Creed

Scene directions:--Close-up shot of altar, emphasizing cross, although without any spot-light effect, missel and missel stand with missel open to the Apostles Creed. The Pastor's hand or hands will be showing, possibly with tips of fingers on missel book, to indicate his presence at the altar.

In the background would be the left candle or lights since the shot would be at a slight angle to the left due to the usual placement of the missel stand to the left of the center of the altar. This angle would be very slight to avoid having the missel stand take the focal point away from the cross.

(Here space for any suggestions.)

Explanation write-up:--Most of us have studied the Creed in catechetical instruction as an entity in itself. As we use the Creed here, we want to find out what part it plays in our worship service. To understand its role we should first define it. A creed is what a person believes. As Christians, we believe the Word of God, the scriptures. Since it would be impossible to recite the scriptures at each service, we have a short summary of the truths of scripture. This brief summary we call the Apostles Creed.

It is used at this particular place in our worship because it expresses our acceptance of the scriptures. When we confess the Creed, we accept the words of scripture just read as well as the scriptures as a whole.

The reason we confess the Creed publicly is that it is good for others in addition to ourselves. It is good for others because it stands as a witness to them of our faith in Christ. It is good for us so we know what we believe.

Another reason for confessing the Creed in our worship service is for spiritual fellowship. When we confess the Creed we have fellowship with the Saints of the Church down through the ages as well as with the men, women, and children next to us. It is a means of mutual strengthening, edification, and fellowship in our faith as Christians.

You will notice, if you read the explanation aloud at a moderate rate of speed, it will take you very close to one minute and fifty seconds. With this system of close timing, counting time for the explanations and slide changes, it is possible to present a fifty-five minute slide program. The five minutes short of an hour would be a period of flux, allowing for any irregularities in reading or slide changes.

After getting back all of the suggestions and criticisms on the write-ups, the necessary changes could be made and production could start in the way of taking the pictures. To take the pictures, the photographers could go on location to the best equipped church for this particular assignment. To find the best church suitable for the purpose they could consult the Committee on Church Architecture if necessary and get their approval of the site for picture taking.

When all the pictures have been taken and a set of slides made, it should be arranged so that each of the boards and committees involved would preview the slide series. This would be a final check for suggestions, criticisms, and approval. The suggestions and criticisms could be compiled and the necessary retakes of the pictures done and final revision of the lecture text made. Finally then, you would have natural color two by two inch slide series entitled, "An Explanation of the Common Service," which would be an official production of the ULCA Department of Visual Education.

This particular slide series would then be at the disposal of all the boards and committees of the ULCA. With its own production center, the visual education department could turn out the slide series in a short time as the orders came in for rentals and sales, taking no longer than two days for the service. After the initial cost of the original slides, copies could be made at the material cost of three dollars and eighty cents per series of thirty slides mounted in glass, which makes each slide cost about thirteen cents. To sell these natural color slides mounted in glass for twenty cents each would certainly pay for the necessary material and labor. This would be underselling the present market of glass mounted slides by forty cents. Do not say this is impossible, because the Yale Divinity School has been turning out duplicates of copies of pictures for twenty cents per color slide.

V. What cost would be involved in setting up a production division?

The entire cost of the initial equipment would not be over one thousand dollars. This should be cheap enough to make the risk on the investment a small one, because nearly all the equipment could be resold for almost the price paid for it originally. In fact, there

would be no risk involved since the production division would prove itself invaluable to the work of the Church.

The list of articles needed are six in number:--

- (1) For an adaptable camera, such as a Kodak Medalist, which camera is the finest and newest on the market and has been approved by the Navy. 200.
 - (2) Lighting equipment. It would be of the latest in technical advancement--made possible by electronics. 250.
 - (3) A copy camera which would be used to copy the master pictures. This would make possible ultimate perfection in the final slide to be projected. \$ 60.
 - (4) A copy stand which would be used in the copy work of the master pictures. \$ 10.
 - (5) Filing cases, the size of the master pictures, to file and protect them. \$ 20.
 - (6) An air-conditioned work box. A box that would be used to process the film, where the air would be at a constant temperature of sixty-eight degrees. 350.
- This list of articles would then come to a total of \$890., leaving \$110. surplus for miscellaneous items, such as a couple of developing tanks of five dollars apiece.

Another item about cost that might prove interesting in this section of costs, is the cost of a natural color slide series. The total material cost for a series of thirty master pictures turned out with the above mentioned equipment would be twenty-five dollars. This figure is on the basis of taking three pictures of each scene, making sure a good master picture. In other words, that would allow a margin of error of sixty-six per cent.

In view of the above mentioned costs and facts, it is not a question of whether our Lutheran Church can set up a production division in their visual education department, but a question of when they will set up a production division.

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MEDIEVAL RELIGIOUS DRAMA

by

Robert E. Bornemann

III. The English Mystery Cycles

When the liturgical drama was reaching its peak, the transition of the dramatic art from the church into the world began. The forshadowings of the glorious Renaissance were just making their appearance. It was not simply the drama which the church lost at that time, for the other arts kept alive and under its control so long by the church were also being taken up by secular interests. Laymen began to pursue the intricacies of the artistic world.

That the exodus of drama from the ecclesiastic world was imminent can be seen in certain tendencies already rising in the liturgical drama. The dramatic presentations, which before had been in the service of worship and edification, began to mean something more to the people. A new attitude was developing. W. P. Eaton, in writing about one of the Adam plays, gives some idea of what this new approach was like. He writes:

"However solemnly the Lord may conduct Adam and Eve into the garden, and chants come forth from the church, the garden is not the cathedral altar--it is a piece of stage scenery. The beholders then. . . must have been curious about the way the effects were arranged, pleased with the make-believe of it. It was, in other words, art as well as religion."

The people, caught by the charm and enchantment of dramatic presentations, desired to have it for themselves. The people, more than for worship, wanted drama as a means of self-expression. Consequently, the drama could no longer remain within the strict bounds set for it by the church.

The church was not blind to this new development. In an attempt to retain drama under its control it permitted the plays to be translated partially into the vernacular. We have seen in some of the French plays referred to in Part Two this concession by the ecclesiastical authorities.

Moreover, the plays became more and more detached from the liturgical framework of the church. The early tropes were removed from their places before the Introit and lections in the mass, and put into the minor offices. Now they were gradually being driven from this position. This was partly caused by their tremendous growth in scope. The individual plays for the special festivals were being more and more enlarged, while the number of plays and subjects also were being increased. Whole series of plays grew up, and the demands of performance became increasingly elaborate. The liturgical drama which had gone as far as the church could allow, continued to grow so that the church could neither provide the dramatis personae nor the room to hold the spectators.

Moreover, in the outside world another factor appeared, a spirit of national consciousness. National languages were being formed which increased the demand for vernacular. So it was that the church's yielding to this demand only aided in setting the drama off on its road to secularism. The international quality of the Latin liturgical plays began to disappear, and religious drama became the mirror of the nation which nurtured it.

These more or less indirect causes of the loss from the church of its drama were not all, however. The movement had more direct and apparent reason. The liturgical drama both through the inroads of secularism and nationalism became corrupt. The extremes to which church drama went are almost incredible. Sheldon Cheney in his popular book, The Theatre, describes something of the corruption:

"There were feasting (not excluding drinking) in the church, diceplaying at the altar, singing ribald songs to Church tunes, mock sermons, etc. Rubber was burnt instead of incense, and the "allegluia" was brayed. A parody of the Flight into Egypt is known to have been played, with a real ass brought to the altar rail. Each part of the mass then ended with a "hee-haw"--oh, yes, you may be sure the townsmen came quite gladly to these sacrilegious services."

One of the most famous of these corruptions--and most popular, too--was the so-called Feast of Fools. Perhaps here, as in no other, the extreme secularism in the corruption of the liturgical drama can be seen. Cheney writes concerning this festival:

"Some later writers are inclined to trace the whole Feast of Fools phenomenon to the first entry of a donkey into the church, as a natural property in the solemn Biblical plays. Anyway, the ass became a symbol of the affair, and the cowl worn by the mock high-churchman soon had donkey-ears as the distinguishing feature. There are some writers again who say that the festival can be traced back to the ninth century, when a fool at the court of Michael the Drunkard, at Constantinople, was allowed to desecrate a church, playing through a mock service in the Patriarch's robes; and that he rode out on an ass with his revellers to mock the real Patriarch, and utterly upset the solemn procession which that dignitary was heading. This might, indeed, account for the prominence of the ass in the later feasts, and for the substitution of the chief actor

for the Church head; the legend has, moreover, the advantage of lifting the guilt from the Church people to a secular fool.

There are some ancient manuscripts containing songs and actions for this festa asinaria. One in particular is interesting; it is a nine stanza chant called the Prosa Asini, and was used to greet the ass at the door.

Gayley has very spirited translation of the Beguavis manuscript of this "hymn" to the ass. The final stanza and refrain follow:

Say Amen, most reverend Ass, (they kneel)
Now your belly's full of grass:
Bray Assen, again, and bray;
Spurn old customs down the way.
Hez va! hez va! hez va! hez!
Open your beautiful mouth and bray;
A bottle o' hay, and the devil to pay.
And oats a-plenty for you today.

With such developments it is little wonder that the church drama could no longer be continued. Nothing could keep the drama from growing and developing however it chose, once it had escaped the direct control of the ecclesiastical officials.

The intermediate stage of the drama between the liturgical and guild plays was the dramatic presentations on the church steps or in the yards. Here the plays, acted by laymen as well as some churchmen, were given greater freedom. They still retained their religious subjects and so were called as before miracles and mysteries. (The former referred to plays whose story was concerned with the saints or non-Biblical material; the latter treated only of Biblical subjects.) They were marked by "the crude realism of setting made possible by the out-of-doors, the quite different mood unconsciously induced by a shift in emphasis from worship to make-believe, the injection of humor, and the intimate dialogue in the vernacular."

In 1264 Pope Urban IV instituted the festival of Corpus Christi for the purpose of emphasizing Catholicism. Although Urban died that same year and it was not until 1311 during the reign of Clement V that the feast was finally confirmed (in the Council of Vienna), the prospect of such a celebration gave impetus to drama. Since its purpose was to glorify Catholicism, great stress was placed on those things which were held in high esteem in the Church. The day included formal proclamation of the Creed, elaborate processions through the streets, and most important of all, the exhibition of the host on four great altars.

From the very beginning of Corpus Christi Day extra-ecclesiastically written plays became associated with it. When finally the papal bull of Urban IV was confirmed, the guild plays, which had remained at least outwardly religious, were given an unprecedented boost. Indeed, there is a possibility that the origin of the Chester Cycle (usually dated between the years 1260 and 1276) can be traced directly to this festival. Whether or not this is the case, or simply a coincidence, the custom of drama by the members of the various guilds rose about this time and continued to flourish even until the sixteenth century, and found a convenient reason in the church celebration.

There are some characteristics of these mystery cycles which ought to be noted. One is the anonymity of the authors. It is only rarely that a play is found whose author is known. Even where a man or men is given the credit for the writing of the texts, it is extremely doubtful that they are actually his work. From a study of the texts it can be seen that they were augmented from time to time. Consequently no one can be sure that any one man has written any one of them.

Despite the anonymous authorship, the author is important, that is, the work of the author is significant. Since the guild plays were mysteries, they had only a limited source for treatment. Nevertheless the dramas continued to grow larger and more involved. In an attempt to broaden their treatment these authors sought out the writings of old French stories and models, scriptural texts, apocryphal gospels and the legends of saints. Moreover the characters were developed into "personalities," stereotyped as time went on, for example, where is there a Herod who does not rant and rave so that even Shakespeare's Hamlet alludes to those actors who "out-Herod Herod!" This development goes back to the authors of the plays.

The English mystery cycles are truly types of English drama, for they are a purely national development. They have their own air and characteristics; they are not translations of continental drama, nor even copies. Even their mode of presentation is peculiar to England. While the European cycles, like that of Valenciennes, were presented on one large stage embracing everything from the clouds of heaven to the mouth of hell, the English mysteries were presented on pageant wagons which were drawn through the streets.

The cycles were massive in nature. They embraced all the highlights of Biblical history from creation to doomsday. They were for the most part well constructed, some becoming quite involved with double plots and the like--as in the Second Shepherd's play of the Towneley cycle. Many of the scholars have noted the great scope of these plays, and quite justly. The York cycle, which is the largest contains forty-eight plays, and required no less than six days for their performance. The Coventry cycle was made up of forty three plays divided and presented in two consecutive years.

It is rather interesting and amusing to note the assignment of the plays to the guilds. For the sake of example we may need look at only a few taken from the *Ordo Praeparationis* of the York cycle. The instances could be greatly multiplied in this and the other cycles. There seems almost to be a sort of malice of forethought in them,

1. TANNERS--God the Father Almighty creating and forming the heavens, angels and archangels, Lucifer and the angels that fell with him to hell.
2. PLASTERERS--God the Father, in his own substance creating the earth and all which is therein, by the space of five days.

3. SHIPWRIGHTS--God warning Noah to make an ark of floatable wood.
4. PESSONERS (FASHIONERS) AND MARINERS--Noah in the ark.
22. VINTNERS--The water turned into wine.
27. BAKERS--The Last Supper.
36. BUTCHERS AND PUNTERS--The Crucifixion.

It was characteristic of these guild plays to introduce non-Biblical persons into the plot. So in the Townley representation of the killing of Abel, there is much by-play between Cain and his servant Garcia, and in the same cycle the second Shepherd's play adds a delightful counter plot.

Humor, as it has been suggested, was an important feature of the guild drama. Traditional was Noah's difficulties with his wife. As early as the Chester plays she has to be forced to enter the ark. The dialogue is interesting:

Noe. Wife, come in! why standes thou here?
 thou art ever froward that dare I sweare.
 come in, on gods hall: wme yt were,
 for feare lest that we drowne.

Uxor Noe. Yea, Sir, set w your sayle
 and rowe forth with evill heale!
 for, without any sayle,
 I will not out of this towne,
 But I haue my gossips everichon,
 one fotte further I will not gore;
 they shall not drowne, by St. John,
 and I may save their lyfe,
 they loved me full well, by christ;
 but thou wilt let them in thy chist,
 else rowe forth, Noe, wether thou list,
 and get thee a new wyfe.

An interesting device is employed in the Townley cycle in the case of Pilate's speeches. In a typical manner--for each play introduces men like Pilate and Herod boasting of their power and dominion as they call for attention--Pilate demands silence in a combination of English and Latin verses. The following lines from his opening speech insists upon his being given room:

Stent, I say! gyf men place / quia sum dominus dominorum!
 he that agans me says / rapietur lux oculorum;
 Therfor gyf ye me space, ne tandem via brachiorum.
 And then get ye no grace / contestor Iura polorum...

Popular legends and ideas are perpetuated in the plays. Herod is a terrible tyrant; Pilate is openly two-faced in his treatment of Jesus. In all the medieval stories are reflected in the procession of prophets. Much is made of the first parents' nakedness.

Closely allied to this is the reflection of church teaching. This is particularly noticeable in a comparison of the Chester or Townley cycles with the Coventry plays. The growing reverence and worship of Mary is clearly shown. This development is most interesting, perhaps of all. Approximately in order the cycles are Chester, (c.1270), York (c.1345), Townley (c. 1388), and Coventry (c.1468). As might be expected,

the Coventry cycle had the most references to Mary; indeed, it contains what we might call "Mary Plays".

The cycle includes an out and out apocryphal history of Mary's presentation to priests and sisters (nuns) in the temple, at which time her knowledge of the Pentateuch and law astound the religious. There are also plays relating the story of Mary's betrothal, the salvation and conception, purification, and assumption. Most curious of all, perhaps, is the fourteenth play, The Trial and Mary and Joseph, in which Mary is exonerated of the charge of adultery and begetting an illegitimate child.

That the feast of Corpus Christi made its influence felt upon the guild dramas may also be seen in the clearly didactic plays. In the Coventry cycle again, Moses (in the play Moses and the Two Tables) simply gives a long monologue teaching the substance of the law. In effect the play concerning Mary's presentation accomplishes the same thing. There is a curious treatment of the Salvation and Conception. The play begins with a long speech by Contemplation, which is followed by a great discussion among the virtues (veritas, misericordia, justitia, pax), the three persons of the Trinity, and Gabriel concerning how man shall be saved, and who shall do the work.

Throughout in the Coventry plays there are such personages as Contemplation, the virtues, and characters in the plays to point out the "moral", as it were. This is also true of the other cycles; the Chester group has, for further example, its expositor and mantius. Perhaps nowhere is the didactic and doctrinal element more noticeable, however, than in the Coventry cycle.

All in all, while many of these plays could easily be adopted for use in church organizations--and they would be better dramatic material both in content and form than many which have been performed-- the interest in the guild drama does not rest directly on the religious significance. They are of the utmost importance for the student of dramatic literature, but they have little value for the student of religion except historically, that is, insofar as they reflect the religious and doctrinal development of the times. Their study, however, is not in vain; for they are thoroughly charming and in many instances extremely powerful.

In this series of three brief articles on medieval religious drama, the purpose has been one of sketching the rise and development of dramatic literature in the church. We might well benefit from such a study, especially in the field of strictly liturgical drama, for here indeed there is an unexploited wealth of material for the use of our own Church. Used carefully and rightly religious drama can be a strong teacher and a thoroughly consecrated expression of the evangelical message.

THE HUMAN-HUMAN ENCOUNTER

by

Art Greenwalt

I suppose God intended it that man should experience. He must have, otherwise man would not have so much of it. Every day, every waking moment of man's life, he is an experiencer. His experience, as it were, is his entire conscious life. It includes all of which he is conscious, as agent or patient, from within as well as from without. In his experience, he encounters beings and things. At one time, man's experience involves the divine; at another time, it involves himself (such as in reflection, meditation, introspection); at another, it involves his fellowmen; and at others, the animal and the inanimate. Yes, man truly is an experiencer of many things and beings.

Now for one, experience alone is sufficient; for another, the knowledge that he is an experiencer; but for you and me, as pastors-to-be, it is not enough that we experience or that we know that we experience--we also should know how we experience and what is involved in this. I believe that we can achieve a more effective ministry in our pastoral relations (that is, in our human-human encounters, which constitute the major part of pastoral activity), if we are thoroughly grounded in our understanding of these relations. The pastor who permits himself to be led by whim, fancy, or impulse relies too much on chance. And chance is not reliable. On the other hand, the pastor who permits himself to be lead by an understanding of human experience is in a better position to administer effectifely. Because of this, I feel that we should gain as much information on the human-human encounter as we possibly can. And because of this, I would like to present a theory on the parts and process of the human-human encounter, and show how this theory can be useful to us.

The Theory

As a preliminary step to the theory, let me present two terms to be used in this article. The first is "personality". What is personality? To quote Charles W. Eliot: "Every one now believes that there is in man an animating, ruling, characteristic essence, or spirit, which is himself. This spirit, dull or bright, petty or grand, pure or foul, looks out of the eyes, sounds in the voice, and appears in the manners of each individual. It is what we call personality."

Let this be a start. However, personality seems to be more. To me, personality is a fine combination of spirituality, mentality, and emotionality. It is an airy substance, and, like the Tao, it is invisible, intangible, and elusive. No eye has seen it; no finger has touched it; no barrier has stopped its flow. That's personality.

The physicist, we know, in order to study the arrow in flight, arbitrarily stops it. The same situation is ordered for the personality in flight. It should be stopped, to be analyzed at any one moment. So we are going to suspend personality in mid-air, the better to study it. This personality in a state of suspended animation is the personality-set, the second term to be kept in mind.

With these terms properly understood, we can begin the theory proper.

In every human experience there is a subject, who is the artist or interpreter in the experience. He is the one in whose shoes we stand when we view the experience. It must be realized, however, that in any human-human encounter, or experience, there are, by rights, two subjects, depending on the point of view one takes. The study of both persons as subjects becomes a seesaw affair, a jumping from one side to the other, and in time we would become confused and dizzy. Then we shall stay on one side, with one person as subject, or interpreter. Now, the subject has a personality-set which is unique as the moment. Perhaps it is pessimistic or optimistic; sad or joyful; ignorant or intelligent; or in reference to religion, disbelieving or believing, irreligious or religious; etc. And it is any of these in a peculiar way. While there are personality-sets similar, there are no two the same. Similarity is not the same. This unique personality-set of the subject, as I see it, is the first part in the human-human encounter.

Also in every experience there is an object. In the human-human experience the object is another human being with a personality-set of his own. The object, in relation to the subject, is the source, or the fount, of the material which the subject receives and interprets. As we said, the object has a personality-set which is also unique. It may be pessimistic or optimistic; sad or joyful; etc., but in its own peculiar way. Then this unique personality-set of the object becomes the second part.

At this point, the subject and object meet, as in conversation. The subject, so long as he remains subject, remains silent, and the object does the talking. What he says is an expression from out his personality-set. His words are stimuli, and his talking is no more than the outflow of stimuli. Not only is the personality-set unique, but also the stimuli. My "hello", for instance, is different from yours. The same can be said about the stimuli as was said about

personality-sets: there may be similarity but never sameness. The words, the stimuli, from the object flow to the subject. There occurs a transfer of stimuli from one personality-set to another. The transference of unique stimuli from the object to the subject is the third part.

The stimuli have reached the subject but they do not settle down to become a part of it, as yet. The subject is confronted with something new and he must do something about it. Now, while the stimuli have a tendency to affect in a certain way (who can deny that a slap on the face has a tendency to affect differently from the love-tap of the loved one?), the real effect depends upon the way the subject interprets it. For nothing finds an abode in man, without first being colored by the man himself. It is here that the artist or interpreter goes to work with brush and paint in hand. He uses any tool to secure meaning for himself from the stimuli. The tool may be inference or reason or another. At any rate, the subject evaluates and modifies the stimuli before it is permitted to settle down in his personality-set. Then the reception, through interpretation, of the stimuli by the subject becomes the fourth part.

After reception, the now-colored stimuli have an effect upon the personality-set of the subject: it is, for one thing, activated. When this happens, we say that the subject is moved to indignation or sympathy; to grief or joy; to action or inaction; etc. The subject is affected by the stimuli as it is interpreted by him. This we shall call the "stimulus-effect", being the fifth part.

Now, the personality-set of the subject cannot possibly be the same as it was at the beginning of the encounter; for a stimulus-effect has impressed itself upon the personality-set. The personality-set, as it were, has added another jot to itself. Then it has to adjust itself to make room for another occupant. The personality-set resets itself. This reset personality-set, the personality-reset, is the personality-set plus the stimulus-effect. And the experience, taken as a human-human encounter, is complete.

RECAPITULATION: A personality-set is stimulated by another personality-set; the subject interprets the stimuli; the interpreted stimuli have an effect, the stimulus-effect; the result is a personality-reset, the personality-set plus the stimulus-effect.

It must be kept in mind, of course, that, while the theory presented is somewhat simple, experience itself is complex. I have touched only a few of the phases and ramifications of the human-human encounter. There is much more that could be developed. Furthermore, as a reminder, the human-human encounter does not exhaust the subject of experience; for the other phases mentioned in the introduction to this theory have not been considered here. Then there are the matters

of man's will, inference, reason, and others, which could be considered. Even the parts played by physical appearance and physical mannerisms have been ignored. Judging from everyday life, they have a significant role. Many more problems could have been developed, but this was not intended. Insofar as a rough outline was the intention, a rough outline will suffice.

Application

We ask: Of what use to the pastor is a knowledge of the implications of the human-human encounter? The question is fair and appropriate. Let us take a fictional example, and see.

Mrs. X goes to Pastor Y for advice. At the time she is in an awful mood and is greatly anxious about the future. She tells the pastor she has financial problems, and relates the nature of these problems to him. After she has said her part, the pastor leans back comfortably, assumes an authoritative tone, and says: "Woman, wist you not that 'money is the root of all evil'? Then why bother yourself over the plagued stuff?" And Mrs. X leaves with more problems on her mind than when she came in. Now she also has to worry about roots of evil.

The same Mrs. X goes to Pastor Z for advice. Her mood and problems have grown worse. Again she relates her story. Pastor Z listens attentively and sympathetically; he weights carefully the worth and implications of her statements; he asks questions to secure more information; he discusses the problems with her. After some time of consideration, he presents his suggestions. And Mrs. X leaves. While her problems still exist, she is less anxious about, and more prepared to face the future.

As can be seen, the theory, as we outlined it, is present in both cases, but in seesaw fashion. There are two unique personality-sets in each instance; unique stimuli are present; reception and interpretation are involved; stimulus-effect is achieved; and personality-resets result.

The results, however, differ in both cases. In the first, the woman's problems are increased; in the second, her problems are lessened somewhat. Why is this so? Why the different results? The usual answer would be: "Well, the second pastor knew what was going on." For the most part, the answer is correct. The second pastor did know what was going on. The first pastor, it seems, was in the dark about his importance or he just did not care. Perhaps he permitted himself to be guided by whim, fancy, or impulse, and leave the rest to chance. Then again, he may not have realized that here was a unique personality, an individual, before him. He may have had a barrel of set-answers to questions, and called upon this barrel to supply him with a solution. Or perhaps his aim was not to help, but rather to impress the woman with an epigrammatic statement. At all events, he was very

sure of himself--probably because he was unsure of himself.

The second pastor, Pastor Z, however, approached the problem differently. He realized that he was confronted with a unique situation and that no rule or set of rules would exactly fit the case. He realized that here was a woman in need, and he must adjust himself to be in sympathy with her need and to be able to present a solution. All in all, Pastor Z was a more efficient interpreter, on the one hand; and a more efficient stimulator, on the other hand. He knew what was going on.

As pastors we are going to find ourselves in similar positions. We will be interpreters of the problems of many men and women; and we shall be stimulators to the solutions of the problems of many men and women. In this we are going to be effective, moderate, or we shall flop miserably. It is hard to tell what we are going to be. But this much we can tell: where the welfare of a human being is involved, there should be as little guesswork as possible in our human-human encounters. For the position of the pastor is advantageous, yet precarious. He can do much good, he can do much harm, because he is a stimulus in the lives of many. The good he does, the harm he does, depends largely upon himself as interpreter and stimulator.

Because the pastor's efficacy depends so much on his ability to interpret correctly and his ability to stimulate effectively, I felt that we, as pastors-to-be, would not be at a loss to learn the parts and process of, and realize our position in, the human-human encounter, or experience. To this end, I presented the theory and application of it in pastoral work.

Postscript

I must confess that I do not expect this article to precipitate thought; but I do hope it stimulates it. After all, I would be quite the fool to claim the last word; in fact, I am somewhat doubtful about the first word. Above all, remember, there are many more questions left unanswered. These questions, I feel, should be answered for us, by us. I have tried my hand at it. And you?

Furthermore, there will arise in your mind some disagreement, or some suggestions, whereby the theory or its application may be altered or clarified. Your ideas are welcome. It has been said that "to err is human; to forgive divine." Isn't it possible that a helping-hand is better yet?

ON A PHASE OF CHRISTIAN BEHAVIOR

by

Arnold F. Keller

Once upon a time there was a rich man who ordered from abroad at a high price a pair of entirely faultless and high-bred horses which he desired to have for the pleasure of driving them himself. About a year or two elapsed. Anyone who had previously known these horses would not have been able to recognize them again. Their eyes had become dull and drowsy; their gait lacked style and decision; they could not endure anything; they could be driven scarcely four miles without having to stop on the way; sometimes they came to a standstill while their owner sat attempting, for all he was worth to drive them. Besides, they had acquired all sorts of vices and bad habits, and in spite of the fact that they had fodder in abundance, they were falling off in flesh daily.

Then the owner had the King's Coachman called. He drove them for a month, and in the whole region there was not a pair of horses that could hold out so long, who were so proud, so fiery, so handsome. How did all this come about, It is easy to see! The owner, who without being a coachman pretended to be such, drove them in accordance with the horses' understanding of what it is to drive. The Royal Coachman drove them in accordance with the coachman's understanding of what it is to drive.

It is hardly the policy of educators on the graduate school level to lead us about by the nose. We would probably rise up in arms, if they were even to suggest it. As students in the seminary we have a high calling. We have made a tremendous decision. We have our eyes set on the goal. We are being driven, so to speak, in accordance with our own understanding of what it is to drive. That should be the correct method. But at the heart of this educational independence an essential earnestness in our approach here and now is lacking. The laxity with which we face many of our responsibilities is deplorable.

True enough, our response to Lutheran World Action has been commendable. But we need not consider that a moral victory, for it would take one with a heart of stone to turn his back on such a plea. What must concern us is a spirit of personal participation and cooperation. When "The Good Fight" was shown in the refectory some time ago, there was an inexcusable exodus. When Pastor Benze spoke for our benefit on Indian Missions, the attendance was embarrassing. Our Deaconess-Seminar-ian Conference on May 30 was well planned, inspiring, and important for us. But, there were more deaconesses present than Seminar-ians. CAN YOU FIND AN ACCEPTABLE EXCUSE FOR THIS INDIFFERENCE?

There's more to the preparation for the ministry than passing courses. A great deal more has been offered us. A great deal more will be offered, as soon as we begin to take advantage of the opportunities. It's high time that we wake up and realize that we don't "know it all."

We are all guilty of moral idleness. You yourself know best wherein you are found wanting. There must be a change in our attitude. We cannot afford indolence at the Seminary. The Church of Christ will not tolerate it.

One gains nothing by sitting still. I
am sure the Apostles did not sit still.

-John Henry Newman

GRADUATES: JUNE, 1946.

Warren Luther Bieber	Theodore Carl Herrmann
Frederick Charles Boos	Richard Glentworth Hoffert
Robert Earl Bornemann	Edward Oberholtzer Lukens, Jr.
Wilfred Martin Buth	Carl Henning Lau, Jr.
Theodore Rudolph Caspar	Paul Conrad Reisch
Phillip Arthus Fretheim	John Edward Rohrbaugh
Howard Edward Funk	Herman William Schleifer, Jr.
Donald Harvey Haist	George Morris Smith, Jr.

Edward Harrington Wiediger

Commencement will be held at eleven o'clock, Tuesday, June 18, 1946, in St. Michael's Church. The Reverend G. Morris Smith, D. D., LL. D., the president of Susquehanna University, will preach the commencement sermon.
