art: power in the parish
POIN TS OF VIEW

The Creative Attitude

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

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

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

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

- James H. Pragman
Christians Should Draw in Church

Drawing is an activity that is neither widely practiced nor highly regarded. This neglected, understated activity should be encouraged especially among Christians because it is potentially a formative means by which we can be a profound form of individual meditations.

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

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

As he keenly saw the diversity and beauty of the earth’s creatures, an astounded Adam must have been moved to worship the Creator. Perhaps, I suggest that ‘sympathetic magic’ had been invented. God would have encouraged Adam to draw what he saw. Drawing can be at once both a stimulus for thanksgiving and a form of praise.

Today few Christians share Adam’s sense of awe about the magnificence and profundity of God’s Creation. We are content with a superficial relationship to the natural world. We use verbal short cuts rather than a sense specific perceptions and by so doing, we miss many opportunities to connect with nature. If this is so, how can anyone be expected, for example, to feel concern for conserving various animal species or scenic river areas?

The Power of Parish Art

There is a potential for art power in the parish when Word, words, and experiences of life are translated into art. For those in the faith, every area of being and development is directed by His Spirit as He guides His people into lives that “do all things for the glory of God.”

Drawing the glory of God, our schools are nurseries where students become familiar with the glory, the beauty and the love of the Lord. This beauty is apparent in those parishes where there is an open mind and an open heart. In these parishes the Adoration Chapel will be filled with the spirit filled insights of the members of today to be given eyewitness, where divergent thinking is encouraged as a way to improve ministry. In this way, we all always draw in a longer way, and where all individuals, not just the professional church workers, are encouraged to develop the skills.

The young student is involved in a creative process of developing his or her social skills and is learning to categorize and organize “The Maker” around him. With autonomy comes the responsibility to function successfully for their commitment to Christ. In our parishes where we live with vision and vigor, with purpose and passion, we are people who live with objective, legitimate and meaningful work. When Christ as their first love, share an eternal value, and share their spirituality as an eternal gift. We are richer for it.

Alem Meyer

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

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

Art is a dyadic exchange. In many senses are stimulated in the visual worship experiences, and the young child enjoys arranging them into patterns, sequences and groupings. This young child does develop the ability to form similar sounds, both spoken by parents or siblings. It is not hard to see that concepts such as repetition, sequencing, groupings, directionality, form and shape are distinguished, amount discrimination, classification of grouping, and rhythm. All of which are found in music, art and physical education experiences, and which much do to with associated skills also used for reading, writing and math.

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“"All Learning Is Dependent on Sensual Imagery""

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

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

Textile and kinetic properties further qualify and distinguish the unique, discrete identity of cylinders from other basic forms, and the young child enjoys arranging them into patterns, sequences and groupings. The young child does develop the ability to form similar sounds, both spoken by parents or siblings. It is not hard to see that concepts such as repetition, sequencing, groupings, directionality, form and shape are distinguished, amount discrimination, classification of grouping, and rhythm (all of which are found in music, art and physical education experiences, and much do to with associated skills also used for reading, writing and math.

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"Visualization: Key to Reading," Concord, California: Soundings Films, 1983. 7 min.

Donald Dye Good
What does your sanctuary suggest?

By William Wolfram

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

It is probable that the artist is getting by with too much, and the congregation, too little. Such lack of concern that allows a congregation to proclaim a garbled gospel from the visual message of its church, that it worship space should not go unchallenged. The purpose of this essay is to encourage in some small degree creative, theological thinking that will lead Christian communities to express a powerful architectural affirmation of their rightly preached Word.

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

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

2) Art and architecture for worship should embrace the same attitude as John the Baptist; it must not show forth itself in testifying of Another. I recently heard an artist describe one of his beautiful stained glass windows that is placed within a chancel wall of a large church. The brilliant glass, complemented by splendid design, we were informed, rival the priest and his liturgical program each Sunday, and it is a ferocious battle that is won by the window each time. This is the opposite of good art for worship.

3) Art and architecture for worship must present a theology that is in harmony with what the church believes and teaches; it must articulate the teachings of Scripture, displaying the congregation’s fundamental confessions and moral attitudes. To complete this task, the local community of believers must be brought to some spiritual readiness before the church structure itself is designed. The recommendation is that the people be built before the worship structure is built.

Design a Simple Environment for Worship

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

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

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

David enjoyed God’s favor and asked that he might provide a dwelling place for the God of Jacob. But it was Solomon who built the house for Him. However, the Most High does not live in houses made by men (Acts 7:45-48).

Today, the redeemed have within them the Spirit of God. They have been set apart as saints. Where saints stand makes spaces and places holy ground, and it is the presence of the Holy Spirit within them that makes that ground holy and awesome. “For where two or three come together in my name, there am I with them” (Mt. 18:20). Where Christians gather, God is localized.

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

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

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

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

At this point the casual reader might suppose that I am opposed, or worse, indifferent to art. Rather, it is because I take art so seriously that I believe a proper perspective must be taken. Although art does not promote pure worship, it does have manipulative powers on the mind and emotions. Care must be taken that it teach the mind and direct the emotions rightly. Certain one concern we face in regard to art in the church is that it can attend to one’s
 aesthetic needs as though they are identical with his spiritual needs. The two can be confused. Someone can receive a "high" from great art and music, or from a spiritual experience with God, and both can set off his emotions similarly. The danger is that the aesthetic uplift may unknowingly be a substitute for a spiritual one. We tend to select art objects for our churches that give pleasure. Religious experiences are not always pleasant, nor is art all. But what we want today is pleasure—a pleasure and prosperity message from the pastor and artist. We pick most of our embellishments for worship to gratify. The true Christian message teaches a cost of discipleship and a bearing of a cross. It can become more satisfying to pick the aesthetic at the expense of this message and believe that we are being very catholic.

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

People of God have always heard His voice best in the simple, quiet place. It was the silent desert moment when Moses heard God speak from a burning bush, where Abraham communed with the Lord, and where Paul received the gospel and gained depth of understanding through communion with the Lord. John "heard behind him a loud voice like the sound of a trumpet." Quiet places are more void of the earthly and commercial. They offer a sense of simpleness.

So it is with the appropriate worship environment. Simplicity is important—silence from conflicting color, form and texture, and silence from dominating organ pipes and prudes—silence from anything that gets in the way of the message from the God we worship.

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

Make a Proclamation from the Worship Structure

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

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

Anthony Campolo, in his book, It's Friday, but Sunday's Comin', tells the following story about the Danish philosopher-theologian, Soren Kierkegaard during a visit to the beautiful Copenhagen Cathedral. As he sat on the cushioned seat, Kierkegaard viewed the wonderful stained-glass windows. Next, he observed the pastor dressed in a velvet robe taking his place behind the mahogany pulpit. A gilded fence marked with a silk banner was opened, and the pastor read, "Jesus said, 'If any man be my disciple he must deny himself, sell whatsoever he has, give to the poor and take up his cross and follow me.'" Kierkegaard remarked that as he looked around the room, he was amazed because nobody was laughing. What he implied was that not only is it absurd for a congregation with a monument to its wealth to confess a discipleship of following their Master who said much about a mercy for the poor and said nothing about cathedrals, but that it is equally absurd to search for meaning and worth in the incongruity. If it is truly part of our ministry to love the needy, we must express it in every part of our worship, in every aspect of building—"In whom we glory in Christ Jesus our Lord, and in whom we trust"—so that the buildings they worship in should not be presumptuous. If we are servants, the buildings we build should serve. If it is our way to be humble, then our places of worship must be humble.

Because of convenience, it is tempting for congregations to let hired professionals carry the load of arranging their worship spaces. Sadly, most of our church buildings are designed by architects who know very little about the ministry and witness of the congregations they attempt to guide in these important visual matters. A Christian community must formulate its own guideline for the disposition of that space; therefore the work of building a place of worship should begin in the hearts of the congregation's people. They must want to proclaim the things of God as much as they want to worship in beauty and comfort. They must know, appreciate and respect the role of the visual in communicating faith and church's message. The congregation must demand their share of the design and planning of their worship space. It is not possible to rely on the visual in the church in the same way it is possible to rely on the visual in the home, the plane or the bus. Buildings must be designed by those who have created them, not by those who have arranged them. The church calendar has evolved to reveal how God has acted in time for us, yet we feel a continuing urge to humanize it with loyalty and stewardship Sundays or other designated days. The church calendar should not be a printed version of the Bible, nor a visual presentation of Scripture. It should be a living and growing and developing. The church calendar should be the church's response to the Bible as it is written in the church's congregation. The church calendar should not be a printed version of the Bible, nor a visual presentation of Scripture. It should be a living and growing and developing. The church calendar should be the church's response to the Bible as it is written in the church's congregation. The church calendar should not be a printed version of the Bible, nor a visual presentation of Scripture. It should be a living and growing and developing. The church calendar should be the church's response to the Bible as it is written in the church's congregation. The church calendar should not be a printed version of the Bible, nor a visual presentation of Scripture. It should be a living and growing and developing. The church calendar should be the church's response to the Bible as it is written in the church's congregation.
Before the great growth following the Edict, communities of believers gathered and worshiped in large homes. This domestic setting for worship was called the domus ecclesiae (house of God's people). After the Edict of Milan in 313, Christian structures soon became known as the domus dei (House of God). Sadly, the house of church became the house of God. This simplicity continued, and Christians and others suggested that He was now to exist in houses, not in His people as such. The attitude about the saint being church was that the church was to seek God to the building being the temple of God. This became inherent in the sign value of the building’s design in that God was localized in the chancel—a New Testament Most Holy Place—an area eventually separated by a kneeling rail or rood screen. (It is difficult to believe that even today when they re-arrange the rood screen in the chancel area.) This concept was strong enough to assure that the only priests or clerics (those who could read and write, that is, the clergy), could enter the Most Holy Place of the New Testament church. Only the literate could approach God, and unhappily, worship became professional rather than amateur.

The suggestion that God was localized in the chancel was emphasized in that the center aisle in these buildings symbolized the way to God beginning with baptism. The fonts, therefore, were placed at the entry by the rood screen. In the church building near the entrance. Beginning one’s approach to God from the entrance is clearly reminiscent of the symbols we have had of the tabernacle’s symbolic meaning.

The traditional church plan still holds its symbolic weight today, but every day of the action of worship, implying that God is peculiar to building structures. Leaving the worship space becomes a negative sign that suggests we are not God’s people. Further, it implies that secular life is to be separated from religious life. The reality that God dwells among and within His people has thus not been successfully communicated architecturally.

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

One wonders why we can be anxious about a floor plan of the church, but we will not deny the doctrine with most of our worship structures. Winston Churchill said, “We shape our buildings and they shape us.” After all (this includes the chancel and the nave or the clergy and the laity), it will not only help express the doctrine of the priesthood of all believers being in the temple and a spot where the worshipper that all of life is a worship experience. To unify the chancel and the nave the architect could omit kneelers, he could suggest the same floor covering in the chancel and nave, and recommend no special seat for the officiant, suggesting that he be the only one who is officiating. Congregations might discourage professionals of the officials (or encourage professionals of the entire congregation, symbolizing their pilgrimage here on earth). The designer might propose a building with no strong, single focus, and omit applied ornamentation in the chancel. It seems reasonable to assume that a congregation should write extensive, serious propositions on this aspect of the worship space when articulating its faith to an architect.

Shoey churches can often be foreboding to those unused to the Christian church. It is the church of God in a building, and the function of the building’s appearance, especially the narthex, is to extend an invitation to people to come in. It is not to make people be large, containing plenty of chairs, possibly a rug or two, conversation areas, and other items that add a warm human touch. The baptismal font is an important feature of the worship space. Since the use of Holy Baptism is considered a key attribute in harmonizing the church. There is no property or placement of the font that will give architectural affirmation of our new life in Christ when the church is designed such that an insignificant location in the corner of the sanctuary seems hardly appropriate. Its size or placement can be determined by everyone who has been surrounded by the use of the early Christian altar-tables. Not until the 12th century were unnecessary items placed on the platform itself.

The first altar-tables were small cubic-like forms that were eventually lost when they were enlarged to hold the chalice and the bread. It is an important part of Protestant Places of Worship. (In Bieler, Architecture in Worship, p. 92.)

Classroom Worship Areas

Much of what has been said also applies to classroom worship areas. Children who are guided, children can be encouraged to form their worship ideas and space. It is hardly to see worship as an adult activity focused on children for their own good. Unfortunately, we often see them cuteness of children, in their naive ways, acting like us. So they do it as watch worship. Somehow the charm of their actions makes it all seem right. This should not be so! How expressive is essential for worthwhile worship, and children are best at this when not inhibited by adults. Indeed, both religion and worship should be...
important disciplines taught in Lutheran schools. It can be a learning and growing experience for a class to design and put together its own worship environment. Just as a congregation is brought to a maturity before a church structure is designed, so the children, as a community, will need guidance to study and enrich their faith to arrive at their alternative for worship. And what if this takes most of the school year? What if their new space is not even implemented? Has not worship already taken place?

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

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

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

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

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

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

Creativity is what everyone is away with. Society is changing and changing rapidly even within the church. The church remains relevant as it prepares its people to respond to change in such a way so that the changeless Gospel of Jesus Christ speaks, soothes, challenges, nurtures, renewes and saves the restless and disoriented pilgrims of the age.

Losing a job is always traumatic, especially if one has been working somewhere else and working for self is not the only alternative. Even in a small community or the community of the church, there are so many needs to be filled. Most, of course, are volunteer opportunities. Others could even produce income. The question is whether there are people who
are willing to work and do things without being embarrassed because embarrassment is the greatest deterrent to creativity.

My roommate and I found out early that there were no buses to the college town such as Valpo, so we listed our skills, printed them on 200 post cards with our phone number, sent them to the first 20 people we met on campus, and waited for the phone to ring. Four of us entrepreneurs our way through college and the phone may still be ringing. Baking lemon cakes, snow cones are common needs, but promising to wash and Simonize the president’s car each month at $13.50 (1947) looked good. Washing dishes, sweeping floors, making beds for three bachelor faculty members once a week for a flat fee was more creative, and the need was there.

Shakespeare said that all the world is a stage and we are the actors. We make life interesting or WE make it a boring experience. There is nothing more depressing than to hear someone say that he is bored. A bored person is also a bored person who becomes a road block to all the energy, excitement, movement, aye, and unknowns of life. Like a Giocometti sculpture, people are standing on Square One or sitting on the curb waiting for the parade to begin… or filling the stadium, or turning the channel in the comfort of the living room to see if something other than business is on… or waiting for that phone call that can become the focus of conversation at the next coffee break or recession. Yes, life is full of pain, tragedy, death, but it is also an opportunity to experience challenging and failure but that is exactly what gives life so much vitality and energy. Without change or disruption, life would be dull and boring.

Creativity is not so much a gift as it is thinking process. The process we choose to use makes our lives easier and imaginative and can make us flexible and creative.

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

So by the very nature of its function, the mind is orderly, correct, sequential, serious, useful, relevant, and works best when it works in a linear sequential manner. Linear thinking is also called vertical, convergent or tunnel vision. Solutions to problems are arrived at through the step by step process. Left to its own devices, the creativity will never find a solution to any problem, but so many people are going backwards because that would be doing it the hard way. But, if you are up against a dead end street sign, you had better take a sharp left turn out so you can get around it forwards again. That is lateral thinking as is the style in which this article is written.

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

As young children we were all perception: tasting, smelling, hearing, and asking. The task of education is to remove that portion of our life. We are still encouraged the child’s shear sensitivity to the charm, challenge and mystery of this wonderful world. Spoon feeding children so they are made into dolls are currently available to them deprives them of opportunities to experiment and grow in the creative and problem-solving behaviors. Individual innovation is being replaced by a national mass mediocre mindedness. Man is being stripped of many of his powers to perceive, imagine, explore and invent. Investigating, selecting, and experimenting are experiences rich in themselves that lead to personal development. Creativity is not so much a special gift that some have, but it is an attitude that ALL can nurture, each child can develop, especially about the environment, openness, wonder, playing, curiosity, willingness to try new ideas and be sensitive to variation and change. Creativity is not necessarily measured by the end result but rather by the way an individual approaches life with its problems.

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

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

Automobiles have about three speeds that go forwards. We always drive forwards. Cars can also go backwards. The reason we never drive backwards is not because that would be doing it the hard way. But, if you are up against a dead end street sign, you had better take a sharp left turn out so you can get around it forwards again. That is lateral thinking as is the style in which this article is written.

The environment in which we live can be rich with the joys of our creative spirits. If our minds are open and our attention and toys are explicit and limited in imagination. Houses and perfect green lawns make one think. The more we are bombarded with evidence of creativity, and fantasy are fostered in the family. Sand boxes, cardboard boxes, pies of dirt, leaves to juxtapose with each other on the lawn and a few magic markers can nurture creativity in families. Play is an important element of creative thinking. To experience, to experiment.

Living in the country as a child could have been a lonely experience. But our family was large and there were animals of all kinds, a garden to work in, chores, a wood working shop to play in. Father had hobbies of all kinds, collections of stamps and samplers. The yard was a play ground. The yard was full, cut and polished stones, did ceramics, planted trees, took movies of the children and families of the congregation (20 years ago), all of which broadened our outlook on life. There was seldom a dull moment. It’s true, the hobbies belonged to father, but the accessibility of the concept of variety, diversity, use of many tools and organizing materials provided the children with rich visual, tactile and manipulative experiences which benefited us all as we became adults.

When I was a little boy in grade school I could not beat the plastic handles still looked so beautiful. I learned that you could glue pieces of plastic together by using special plastic cement. I put a piece of plate glass on a cut out of wood, then added the plastic handles and glued it in place. It was a beautiful and cherished rings I have ever seen. I actually believed that this was an activity that all children could do and the way I approached life with its problems.

Many years later when I was fighting in the Philippines in World War II, there was always a great amount of stress and also time, time, time. My most precious skill not only to me, but also alleviated my stress. Being creative and flexibly shifted my thought process from death to life. Destroyed Japanese aircraft were not a problem, item at the time so it was easy for me to take my tin strips and cut aluminum strips from the plane wings and salvage huge chunks of transparent plastic from the gun turrets. The aluminum strips were fashioned into beautiful bracelets with sweet heart names engraved with a pen knife. The plastic became letter openers and heart shaped pendents for wives and sweethearts. Sanity is making heart shaped plastic objects when everyone else is drinking or going crazy. It reminds me of the Peanuts cartoon with Lucy and her sign over the orange crate.
“Psychiatrist 54.” There was little to do and much to think. So I wrote the first draft for the first time. It was noisy and dangerous. I sat on the deck of the ship, carved the whole 23rd Psalm on a piece of aluminum plating (English longhand, double lines) with a penknife.

Creativity is nature and nurture. God has given each of us the basic tools: ideas and gifts are nouns. Creativity should be a verb. Security is to merely think about ideas whereas the implementation of ideas happens. This is the difference between the person who is willing to write and the person who is willing to listen and write them down on scraps of paper before they are forgotten, never to return. On weekends people who are more likely to be busy write on weekends. I am not sure why.

The fourth step is VERIFICATION. It is testing the AH HAI! solution to see if it is in fact the answer. A true story will illustrate this sequence effectively. When my two sons were small we had a chest of drawers in our living room where members of the family could store treasures and junk. Each drawer was labeled with a name. Top drawer MARX, then DORIS, KARI, and PAUL. One day I misplaced an insignificant object. I searched all over for it, including my drawer in the chest of drawers. I spent three days looking for the object. It almost became an obsession. This was the first step, INPUT, of the problem solving sequence. Work. Where can it be? Check out all the possibilities. What can you do? You must get started.

INSCRIPTION, the second step, is to take a break and forget all about the problem for now. It’s a change of pace...like going fishing, taking a bath, a radiodetection scanner which scans around beyond the logical part of our thinking to look for other possibilities. The brain does not have answers which might be more intuitive. When we least expect it, the third step is achieved.

When we work on our jobs, and we face many problems to solve. Some are solved on the job. Some are not. On Friday we say, “Thank God for Friday,” lock the office and head home for the weekend. So working on weekends is a stressful experience. This is probably complete with background music. This third step is called AH HAI! and is an experience that is spiritual and analog. It is the analog of the AH HAI! experience the answers to the prayers. The AH HAI! might come in the shower, in the bath, minutes before you fall asleep each night. When this happens when I sit on the toilet, before I go to sleep, or when I shave in the morning. All creative people in the history of the world have had this experience. I am the lone engraver in idle gear it finds information we do not know about logically. Now I know why my father loved to work in his garden. That is where he wrote his poems. When we try to control all our actions we forfeit the possibility that God can be at work in us and our children.

Leisure, physical comfort, and easy communication eliminate the activation of spiritual powers within each of us which can produce joy of living, inner satisfaction, personal communication and a rich experience. Without creative experiences we become more dissatisfied, lonely, and mere spectators instead of people of action. Even the aging process does not stop creative growth and in fact, should increase this freedom to be creative. Creative activity promotes hope instead of despair, involvement instead of fear, respect for oneself instead of self-pity, zest for life instead of boredom and an optimistic attitude toward others. An arts education is to be encouraged because the satisfaction in the arts and the answers in art and the results come from the senses and feelings of the individual. We all like to leave a mark of some kind and we gain personal satisfaction if it is something we have shaped into being through a creative act or material.

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

REFERENCES
By Milt Heinreich

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

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

How Basic are the Arts in Education?

John Dewey stated in the earlier portion of this century that "the arts are a celebration of a civilization." (1948 p. 309). Certainly if we look at the tendency to celebrate in school. The arts are a celebration of a civilization, or "the arts are a celebration of a civilization." The statement transcends the realm of drawing and painting and includes such a celebration as dancing, music and theatre. In these few words of Dewey's quote is the foundation for a positive view of the arts in the school setting.

First we should look at the term "celebration." Not all expressions of the arts can be considered as "celebrations." The particular use of the word "celebration" in this instance refers to the arts as a communal and ceremonial activity.

For example, the words "celebration" and "ceremony" are often used to describe the arts as a communal activity. The arts as a communal activity are often referred to as "celebrations." The arts as a communal activity are often referred to as "celebrations.

Returning to Dewey's statement that began this article, there is another question worth discussion. If the arts are a celebration of a civilization, then who creates the celebrations? A logical answer is the artists. In each of our students and ourselves is an artist to be tapped. Each of us has ideas worth developing artistically. Whether we are teaching in a post secondary class of art majors or are responsible for a primary level classroom, we look to students as the source of celebrations we begin to understand that not all of schools is for the future, but a group of celebrations that are meaningful to the present system can be found in the classrooms.

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

Why Teach the Arts in School?

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

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

Celebrating with the Arts in the Classroom

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

Mr. Schmidt's class also took time through the year to celebrate and express their working class experience. A class field trip to the auto factory was effectively designed. Students decorated some of their papers with designs developed from the plants and pets that were in their room. Each student was asked to bring an original design for a classroom article that included students own stationary for special projects. Art projects included themes such as "What I Like to do Most When I am the Lucky Leader," "The First Big Snow at Recession," or "We're Decorating Our Room for Christmas." Special days were chosen to celebrate: the "Custodian's Birthday," the "Day We Got a New Hamster," "Johnny's First Day at School after a long illness—Welcome Back." Like most of us, Mr. Schmidt was ready to seize the ripe moment, but also had a keen insight into developing quality experiences for his students. And then he allowed his students to artistically respond to these quality experiences.

The arts need no further reason for being than the intrinsic knowledge they provide to improve the quality of life for all. If we are to live in a world of art, we must be able to experience the arts for ourselves. The arts are not just a part of our curriculum if the arts are the arts. In the classroom and beyond. The arts are an integral part of our education system and are essential for a well-rounded education.
generally accepted that American education strongly emphasizes the knowledge through the three "Rs" of reading, writing, and arithmetic. Perhaps other teaching tools need to be expanded to create something that promotes an effective education for a greater number of students.

Eisner (1980) addressed the relationship of content and context. He asserted that "knowing a subject can be a multi-sensory experience that may not be directly related to verbal language. The gestalt of an idea is known before the word "sweet" is affixed to the concept; the colors of the rainbow are distinguished well before the words "indigo" or "violet" become part of the child's vocabulary. . . . In short, the child does not know a subject in and of itself, but rather in his sensory system well before he assigns them a name. (p. 3)

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

Dance, music, the visual arts, as well as arithmetic and the spoken and written language are formed expressions having a syntax, a grammar, an architecture of organization, and set of rules. Each can be regarded as a language, as long as one conceives of language as a vehicle for the expression of ideas.

According to Wiener, education is incomplete if any of these major systems of expression are not developed well. The research done by Ornstein (1974) Cassagnani (1974) and others into right and left hemispherical brain function in children and adults much to popularize the different learning styles of individuals. The people who are right brain dominant tend to be more random in their organizational patterns, more emotional, more visual, less verbal, less mathematical, and more artistic than their counterparts. Left brain people tend to be logical, sequential, more verbal, more visual, less emotional, less artistic, in organization, strong in verbal skills, and are generally less creative. Even Ornstein admits that to one is completely right or left brained, but yet we can often see these groups characteristics in our students.

If we wish to help students internalize information, the "languages" available to us need to be used. God has given us each different talents, and along with our talents He has given us different ways of assimilating information. Some of us are auditory learners, some of us are visual learners, and so forth. How many of us still "sing" the alphabet to ourselves as we try to alphabetize a list of names, or recite a rhyme and count on our knuckles to find out how "many days hath September?" Research has been conducted into the many facets of intelligence and methods of learning. Guilford (1971) hypothesized 120 factors of intelligence that interact to produce experiences for a person. His research produced tests which can reveal more than half the factors he identified. Intelligence tests commonly in use in our schools measure only six or seven of the factors Guilford identified in his model of intellect. It is apparent that our traditional educational system often limits the"whole brain"learning, which can be detrimental to our students.

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

Various individuals have suggested arts-based teaching strategies that would promote right and left brain crossover. Research has tested some of these strategies. It is difficult for classroom teachers to measure how painting a picture or the part of an insect helps us internalize information about a biological subject, but research with right brain development. Tucker (1981) and Gerhardt (1981) wrote parallel reviews of literature relating to the effects developed in right brain programs. Tucker reported a summary of research relating music to reading skills. Gerhardt reported the value of visual art focus with brain functions and reported numerose research projects that showed a significant increase in language skill development when the arts were used to enrich reading programs. The literature shows that the greatest effectiveness of integrated arts/reading programs appears to have been in the area of mathematics.

The arts have also been used in conjunction with other subject areas. Kelley (1975) suggested that the arts provide a means for learning history and are a key for understanding the ideas and concepts of other people and cultures. They provide visual pictures of people, places, and events that can be more illuminating than the printed word. Through folk songs and dances, through music of a country or a period, history becomes alive. Through the interaction that deals with individuals effective and cognitive learning goals can be both motivated and accelerated. (p. 10)

Uhlir (1972) has described each of us as a water faucet. Like water in a pipe, each of us has a spigot in our body. For those who experience disabilities, for one reason or another, the faucet is not turned on "full time," and the water comes out like a trickle, with others the personal spigot is apparent in force. In either case the spigot, like the water in the pipe, is turned on or off. We should be more dedicated to the spigot in each of our students.

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

References
**AN INVITATION TO WORKSHOPS RELATED TO THE ARTS AND THE CHURCH**

**Writing for the Church**

"Writing for the Church" is the title of two workshops to be offered this summer by the synodical Board for Parish Services (BPS) in cooperation with St. Mark's Episcopal Church, Seward, Nebraska, Concordia College, Arborg, Minnesota, and the Aid Association for Lutherans, Appleton, Wisconsin.

**DATES**

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

**Workshop Objectives**

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

According to Dr. Gaulke, the workshops will be sufficiently flexible so that participants may choose areas of special or personal interest. Areas to be covered include the writing of religious literature for all levels and ages of the church, textbooks, articles, tracts; devotional literature; children's literature; radio and video scripts.

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

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

**VISUAL ART IN THE LIFE OF THE CHURCH**

By Richard R. Cameron Jr.

Minneapolis, Minnesota, May 1983

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

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

Cameron says that worship space should be thought of as an intersection or a convergence of the vertical and the horizontal. He likens the simele which comprises an act of worship with the actions of the heart, circulating the life-giving bloods and thus assuming the responsibility for distributing them to the farthest boundaries of the body.

There are several examples to encourage unique approaches to meaningful expression for the Christian Arts. Cameron believes a dedication to Christian education at Stony Brook School on Long Island, New York, which served some 45 years, and Headmaster and another 20 as Emeritus, speaks to the Christian. Cameron believes that as an artist, he can use the Bible to teach the Christian and the Christian to use the Bible as a tool for teaching the Christian. Cameron believes that as an artist, he can use the Bible to teach the Christian and the Christian to use the Bible as a tool for teaching the Christian.

The text of the book is neither an academic treatise on the arts nor a text on the arts, but an appreciation of the Christian and the Church, a reflection of the Church's relationship with the arts.

**THE CHRISTIAN, THE ARTS, AND TRUTH: RENNEWING THE VISION OF GREATNESS**

By Frank E. Gaebelini

Edited by D. Bruce Lockerstedt, Portland, Oregon, Multnomah Press, 1986

This book is the product of a 20-page book with a 20-page introduction in this book. It was a highly successful product that earned the praise of many readers.

The title of the book is "The Christian, the Arts, and Truth: Renewing the Vision of Greatness." It explores the relationship between Christian faith and the arts, and how this relationship can be strengthened and deepened through thoughtful engagement with art and artists.


does not seek to be grouped with names like Moncure Danby or Bayouang, Curit, and Schlemm, or more recently Sassekin. Yet the essays, from several vantage points, reflect a sincere and genuine concern for the development of art today within the frame of personal values. The book is entertaining and easy to read and worthwhile for action oriented Christians.

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

**REINHOLD PIPPER MARXHAUSEN** is known for his work in stained glass and his contributions to liturgical design.

**FRANZ SCHULZ** is an architect in Scotland, Australia, and Austria for the LCMS. He is known for his work in stained glass and his contributions to liturgical design.

**RICHARD WIEGMANN** is the president of the St. Paul Church in Chicago and is known for his work in stained glass and his contributions to liturgical design.

**WILLIAM WOLFRAM** is the director of the只剩下相关信息。

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

Part One devotes six chapters to presenting the history, development, current status and probable future directions of the major religious school groups in the United States. Approximately 25 pages of easy to read, well organized text (with helpful subheadings) is devoted to chapters on Catholic, Lutheran, Calvinist, Seventh-Day Adventist, Christian Day and Jewish Day Schools. A brief history on why each type of school developed, helpful quotes from documents that clarify why the schools developed and statistics on enrollments, number of schools, etc., are included in most chapters. The philosophical and theological bases for the support of each of the six types of schools are also given.

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

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

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

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

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

Glenn C. Einspahr