

© 1981

JOHN BARSTOW PATERSON

All Rights Reserved

LANCASTER THEOLOGICAL SEMINARY

LIVING THE CHRISTIAN FAITH IN ARTISTIC CREATIONS

A DISSERTATION SUBMITTED TO THE FACULTY
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF MINISTRY

by

John Barstow Paterson

LANCASTER, PENNSYLVANIA

May 1981

10-6-81 gift

Accepted by:

Paul H. Ivin

Director of Doctoral Studies

Clement H. Sisk

Project Supervisor

Donald Freeman

Chairperson, Evaluation Committee

March 10, 1981

Date

PROLOGUE

HOLY, HOLY, HOLY

HOLY WASTE?

God does not make plastic flowers
permanent sunsets
mannequin faces.

Flowers die unseen
Brilliant sunsets pass unnoticed
Children laugh and cry unseen - unheard
except by Him

HOLY INDULGENCE?

Why do - when no one sees or cares?
Why create - when no one shares?

HOLY JOY!

Being -
Just for the sake of being!

--Barbara W. Kirby

- - -

Art will not relax you. It will judge, condemn,
disturb, comfort, nourish, or heal you. It will, if you
will allow it, change you.

--Katherine W. Paterson, from the
February 3, 1981 Sprunt Lecture
"The Gift of Fiction"

- - -

The artist merely has the gift of sensing more
acutely than others the harmony of the world and the beauty
and ugliness of men's contribution to it and of communi-
cating this feeling to others. . . Works which have drawn
upon the truth and presented it to us in live concentrated
form, capture us and draw us compulsively in.

--Aleksandr Solzhenetsyn, from his
1970 Nobel Prize acceptance speech

At the onset of the task which this project constituted, I chose to explore how persons in Christian fellowship can very specifically unlock new dimensions of creativity in one another so as to produce results that honor God and inspire others. The three affirmations that begin this prologue are intentionally placed illustrations of that very point. They find a first-place here not as window-dressing but as sign-posts along a road I have traveled, a road on which encounters with God-reverencing persons have challenged me to strive, in collegial experiences, to relate Christian faith, the arts, and the creative process.

The work which follows cannot document all the avenues of helpfulness that I came upon: readings, conversations, lessons in musicianship, the mixing of pigments, recollections and observations set down on a tape recorder. Nevertheless, the subsequent presentations are intended to show both research and relationships that have produced not only new creations in artistic expression among Christian persons but also new bonds of community between frail but gifted persons brought together by God's grace over the past several years.

A statement of biblical and theological background is the next concern. A theoretical framework that proved helpful, follows. Citation of a "chapter" of experience in

pooled creativity then precedes observations about the process of certain artists' cooperative endeavor. Learnings from the task, in relation to the planned objectives, conclude the presentation.

I. HISTORICAL AND THEOLOGICAL BACKGROUND	1
Image Bel and Continuing Creativity	2
Words, Works, and the Spirit of Truth	4
Display of the Spirit for the Common Good	8
Invitations	10
The Vocation of Persons Who Appreciate Art Creation	12
Concern for 'Religious Manipulation' in Regard to Art Works	15
II. THEORETICAL FRAMEWORK	17
Two Psychological Approaches	18
Psyche Transformation and Bridges of Empathy	18
The Nature of Intuition and the Absence of Completeness	21
Illusion as Communication	23
Two Theological Approaches	24
Autonomy of Art Works and the Ethics of the Times	25
Creativity Follows Being: Commitment Requires Encounter	28
An Historical Approach	32
Calendar Outline of Human Experience	32
A Sociological Approach	37
III. EXPERIENCE BACKGROUND: RETROSPECTIVE GLANCE AT ENCOUNTERS	41
IV. THE GIVE-AND-TAKE OF A SHARED CREATIVE PROCESS	47

TABLE OF CONTENTS

	Page
PROLOGUE.	i
Chapter	
I. BIBLICAL AND THEOLOGICAL BACKGROUND	1
Imago dei and Continuing Creativity	2
Words, Works, and the Spirit of Truth	6
Display of the Spirit for the Common Good	8
Invitations	10
The Vocation of Persons Who Appreciate Art Creation.	12
Concern for 'Religious Manipulation' in Regard to Art Works	15
II. THEORETICAL FRAMEWORK	17
Two Psychological Approaches.	18
Psyche Transformation and Bridges of Empathy	18
The Nature of Intuition and the Absence of Completeness	21
Illusion as Communication	23
Two Theological Approaches.	24
Autonomy of Art Works and the Ethics of the Times.	25
Creativity Follows Being: Commitment Requires Encounter.	28
An Historical Approach.	32
Calendar Outline of Human Experience.	32
A Sociological Approach	37
III. EXPERIENCE BACKGROUND: RETROSPECTIVE GLANCE AT ENCOUNTERS.	41
IV. THE GIVE-AND-TAKE OF A SHARED CREATIVE PROCESS	47

	Page
Idea One: Adjustment One	48
Outside Resource One	49
Study and Discussion of a Dozen Texts.	50
A Narrowing of Texts, Theme Agreement, And Cantata Re-Structuring	51
Choice of One Overall Translation, and Comparisons of Translation	52
The Unpredictable Ebb-and-Flow of Inspiration and Imagination.	53
Outside Resources Two and Three.	54
Introduction of a Third Artist	58
Comments about the Process from the Other Two Artists.	60
Libretto Segment that did not Appear	61
V. LEARNINGS: ILLUSTRATIVE OF THEORY AND FULFILLING OF OBJECTIVES	63
Learnings Illustrative of Theory	63
Learnings Fulfilling of Objectives	66
CONCLUSION	69
BIBLIOGRAPHY	72
APPENDIX	77

biblical and theological background is now set out.

My basic theological tenet overarching the project¹
is that "the Creator God, in re-creative work in persons,

¹Gerardus, van der Leeuw, *Sacred and Profane Reality*
(The Holy in Art), preface by Mircea Eliade, trans. by David
E. Green, Holt, Rinehart and Winston, N.Y., 1963, p. 120.

²In the Proposal for this project, November 13, 1960.

Chapter I

BIBLICAL AND THEOLOGICAL BACKGROUND

Art is better able to convey the holy than the pure idea, for its point of departure is the whole man, body and soul, an indivisible unity. The holy, too, is concerned with the whole man, not an abstract 'spirit' which might be hindered by a material body.¹

- Mircea Eliade

Our current attention is with religion and art and the creation process. Mircea Eliade's contention that both "art" and "the holy" are concerned for the whole person is one with which I find agreement when (1) we discover art to be expressive of artists' sense of the holy and when (2) art is a byproduct of religious persuasion and not a contrived instrument intended to promote religious persuasion. This approach should become more clear as a biblical and theological background is now set out.

My basic theological tenet overarching the project² is that "the Creator God, in re-creative work in persons,

¹Gerardus, vanderLeeuw, Sacred and Profane Beauty (The Holy in Art), preface by Mircea Eliade, trans. by David E. Green, Holt, Rinehart and Winston, N.Y., 1963, p. 180.

²In the Proposal for this project, November 18, 1980.

desires yet additional new creations to enhance the people of God." A biblical and theological background is not only helpful but required as one sets out to elaborate upon this persuasion. The exultant imperatives of Psalm 98 and Psalm 150³ call for precedent dimensions of faith.

Imago dei and Continuing Creativity

As a Christian I am of the persuasion that creativity was not spun out "once and for all" within the epoch of time poetically described in Genesis chapter one. I believe that creativity is ongoing in newly creative and re-creative ways within God's creation, in and through humankind as part of that creation.

Three biblical passages witness to such a persuasion: not the only ones, to be sure, but salient ones for attention here. One may begin with Genesis 1:26, "Then God said, 'Let us make man in our image, after our likeness'. . . ." (R.S.V.)

Here we have the "imago dei" concept that has been worked on and worked over repeatedly across the centuries of biblical scholarship and in the reflections of the devout. Judeo-Christian theology has maintained the distinction that

³ O sing to the Lord a new song, for he has done marvelous things! His right hand and his holy arm have gotten him victory. Praise the Lord! Praise God in his sanctuary; praise him in his mighty firmament! Praise him for his mighty deeds, praise him according to his exceeding greatness! Psalm 98.1 and Psalm 150:1-2, Revised Standard Version.

God the Creator is separate from humankind and all other parts of creation in having created "ex nihilo"; whereas whatever creativeness humankind exercises is not mysteriously ex nihilo but rather some re-constructive or re-creative phenomenon, drawing upon and incorporating resources made available, initially, by the Creator God. In this lies a fundamental difference between God the creator and Man the creator.

Still, the imago dei concept is understood to include the impulse and the capacity to create: to flesh out the creative process in human history, potentially in such a fashion as to testify to the purposes as well as the power of God the Creator. Yet that potential is circumscribed by, on the one hand, grace, and, on the other hand, sin. For ours is a fallen creation, in which humanity's disobedience and irresponsibility can produce destruction rather than creativeness. The fall of man effaces the image-of-God in man until or unless God's grace, redemptive love that we can never merit, alters our life and makes it possible for some elements of wholeness and health to come into being despite the brokenness that otherwise would prevail. Therefore the artist, whatever be the medium of one's art, is dependent upon (either consciously or unconsciously) the fact of grace above and beyond bestowed creativity.

⁴See The Holy Bible, Revised Standard Version, footnote for Exodus 3:14a, p. 58.

A second strand of biblical background is the episode of Exodus 3:13-14a:

Then Moses said to God, "If I come to the people of Israel and say to them, 'The God of your fathers has sent me to you,' and they ask me 'What is his name?' What shall I say to them?" God said to Moses, "I am who I am" [or, I will be what I will be]. . . R.S.V.

The Bible is rich in instances of names standing for the nature or character of the one named: Ishmael in Genesis 16:11, Isaac in Genesis 17:18, Not-pitied in Hosea 1:6, Simon Peter in Matthew 16:18, Onesimus in Philemon vs. 10. This feature also characterized the citation of specific places as well: Bethel in Genesis 28 and Golgotha in Mark 15:33.

In The Exodus passage cited, God was asked by Moses for a mark of identity. God responded by naming himself: I am who I am, which can also be understood as I will be what I will be.⁴ God's own nature and character was announced here, so to speak. The I-am name alludes to being, not doing: to God's intrinsic nature, not to peripheral aspects that one or more of God's actions might suggest. And, the equivalent translation I will be what I will be points even more dramatically toward the conviction that the Creator God is, by nature, unceasing in creativity, One whose nature is creativeness: not a

⁴See The Holy Bible, Revised Standard Version, footnote for Exodus 3:14a, p. 58.

"clockmaker" who set it all going way back when and then departed the scene!

In consequence, the artist who necessarily reveals one's religion in creative endeavors dares to depend upon a constant and continuing Source of energy-for-expression. When it is of the nature and character of God to be creativity, there is cause for hope to bring into existence art which is something good in and of itself, apart from any frail possibility that the art work may 'do something.'

A third strand of biblical background is from the last book of the New Testament, Revelation 21:3-5a.

And I heard a great voice from the throne saying, "Behold, the dwelling of God is with men. He will dwell with them, and they shall be his people, and God himself will be with them." . . . and he who sat upon the throne said, "Behold, I make all things new" R.S.V.

In its context, this passage seems to be referring to the endtime of human history, the end of the world. Without providing details, it does suggest that God's creative work shall not end even with the termination of what we call world history; in some excitingly mysterious sense, it goes on "ad infinitum." In one sense, then, the passage reinforces the Exodus 3 message about God as intrinsically creative by nature. Though it is beyond the scope of further treatment here, provoking is the thought that God will not return to working "ex nihilo," but rather God

will re-create, make all things new, for purposes of redemption: for purposes of re-claiming that which has gone the way of destructiveness. No artist is given license to declare that one's creative work is part of any celestial reclamation process. But an artist may dare to hope that the fragments that constitute his work might themselves be re-constituted within God's redemptive purposes.

So it is that the Scriptures bear witness to God who is not only the author of "Creation" in a generalized sense but who is also the source of ongoing creativity and re-creative endeavors, an energy, if you will, that has been shared with humankind. Elizabeth G. Vining (in Harnessing Pegasus) alludes to Webster's Dictionary of Synonyms where inspiration is "the seemingly involuntary element in the arts of expression for which the artist holds a power outside himself responsible."⁵ This can be understood to be another, oblique but suggestive reference to imago dei.

Words, Works, and the Spirit of Truth

Two portions of the witness of John's Gospel carry us forward in this statement of a biblical and theological background with a linkage of "words," "works," and "the Spirit of Truth" that amplifies the thesis of ongoing creativity and re-creation.

⁵Elizabeth Gray Vining, Harnessing Pegasus (Inspiration and Meditation), Pendle Hill Pamphlet 221, Wallingford, Pa., 1978.

Do you not believe that I am in the Father and the Father in me? The words that I say to you, I do not speak on my own authority; but the Father who dwells in me does his works. Believe me that I am in the Father and the Father in me; or else believe me for the sake of the works themselves. Truly, truly, I say to you, he who believes in me will also do the works that I do; and greater works than these will he do, because I go to the Father. Whatever you ask in my name, I will do it, that the Father may be glorified in the Son. . . .

John 14:10-13, R.S.V.

. . . when the Spirit of truth comes, he will guide you into all the truth; for he will not speak on his own authority, but whatever he hears he will speak, and he will declare to you the things that are to come. He will glorify me, for he will take what is mine and declare it to you.

John 16:13-14, R.S.V.

The Christian Faith declares that Jesus Christ is the Activity-of-God-Incarnate, the Word-of-God-Incarnate. The Master sometimes chose (as these two passages testify) to make explicit the identity of his creative/re-creative existence with the nature of God Almighty. Furthermore, he promised his disciples that the Spirit of truth that would come, would enable and equip them to speak words and do works that also could testify to the reality and glory of God.

We recall that it was a scandal to many devout religionists of that time that Jesus did so identify his own creative/re-creative life-ministry with the nature of God himself. And yet that which was a scandal to some was the

experience of salvation for others. The claim that God's very nature could take on human form and human expression, was one which Jesus did not so much advertise as put to work.

For artists in any field of endeavor, it may be significant that Jesus declared both his words and his works to be in harmony with and expressive of God's very nature. In that way, dignity and value was placed upon the several options: words and/or works. In some instances, words are the useable vehicle; in other instances, the works without words may be such a vehicle.

And the really amazing promise of what "the Spirit of truth" would bring about is additional weight behind the premise that creativity is a gift, an energy, which God intends to be incarnated many times over and in a multitude of ways. The qualification upon this which is not merely implicit but very explicit, is that the words/works into which the Spirit will guide persons shall 'glorify the Father.' What does or does not glorify the Father is, understandably, a bone of contention in every age: especially among "religious" people.

Display of the Spirit for the Common Good

It was one of the joys given to Paul, in the record of the New Testament, to affirm and encourage the employment

for the common good of the varieties of gifts which the promised Spirit brings.

Now there are varieties of gifts, but the same Spirit; and there are varieties of service, but the same Lord; and there are varieties of working, but it is the same God who inspires them all in every one. To each is given the manifestation of the Spirit for the common good. . . .

For just as the body is one and has many members, and all the members of the body, though many, are one body, so it is with Christ. For by one Spirit we were all baptized into one body - Jews or Greeks, slaves or free - and all were made to drink of one Spirit.

I Corinthians 12:4-7, 12-13 R.S.V.

This emphasis, developed in a variety of ways within the New Testament itself, has been a spur over twenty centuries of A.D.-history for the recognizing and dovetailing of varieties of gifts within Christian community: for the sake of the spiritual-health-nurturing it can bring in church community and for the sake of the many-sided witness it can bring to bear upon a not-yet-redeemed world.⁶

There continues to be controversy about which of the arts, and how many of them, may actually glorify God and contribute 'to the common good' without becoming distractions that change the focus from God-glorifying to person-applauding. "Sacred dance" is one such; the display and carrying-about of icons is another; "homemade vestments" for clergypersons is another. Still, both inside and

⁶See also Ephesians 4 and I Peter 2:4-10.

outside the institutional Church, artists do witness their religious faith through their creations, for better or for worse. How we respond to such testimonials, or, how we incorporate them into liturgical experience, is necessarily an open-ended challenge still. And it must continue to be an open-ended challenge if we choose to depend upon the continuing work of God's Spirit rather than upon a pretense of concensus in any one epoch. For as Roger Hazelton affirms,

The Spirit is linked to the Church, not as its place of residence so much as a kind of landfall where the human horizon is changed and the "deep things of God" begin to appear. Its function with respect to the "little flock" to whom God has promised his mighty kingdom is that of encouraging, enlivening, and enlightening them. . . Christ is available to the Church, but invisible and uncontrollable, bending in and out of institutional or sacramental reach.⁷

Invitations

As a person reads further into books that concern themselves with the interaction of religion and the arts in terms of creativity, and as a person becomes acquainted with more artists who express religious faith in their art works, one additional Scripture passage comes prominently to the fore.

The next day Jesus decided to go to Galilee. And he found Philip and said

⁷Roger Hazelton, Christ and Ourselves (New York: Harper and Row, 1965), p. 57.

to him, "Follow me." Now Philip was from Bethsaida, the city of Andrew and Peter. Philip found Nathanael, and said to him, "We have found him of whom Moses in the law and also the prophets wrote, Jesus of Nazareth, the son of Joseph." Nathanael said to him, "Can anything good come out of Nazareth?" Philip said to him, "Come and see."

John 1:43-46, R.S.V.

What is alluded to here is a non-coercive and non-authoritarian manner of witness that allows inherent winsomeness a role. Invitations are nothing more and nothing less than that. An artist's stewardship of certain gifts and the artist's need for communication and communion require the setting forth of some expression of those gifts, some "products" from them. When, if, and how other persons may receive inspiration from them, are possibilities beyond any self-directed competency of the artist per se. Philip only said, "Come and see." What Nathanael "saw" was an encounter some distance beyond the inviting process as such.

The John 1 context of the invitation theme could be misleading. After all, Philip is not an artist inviting Nathanael to respond to a new creation of his. But an invitation theme is sounded as well in the Luke 7 account of John the Baptist's sending two of his disciples to ask of Jesus if he was in fact "he who is to come." Jesus simply pointed the questioners in the direction of the words and works that he had done. He preached them no long

sermon, nor did he enter into an exposition of the scriptures. Rather, he responded with "Go and tell John what you have seen and heard. . .and blessed is he who takes no offense at me."⁸

The Vocation of Persons Who Appreciate Art Creations

The body does not consist of one member but of many. If the foot should say, "Because I am not a hand, I do not belong to the body," that would not make it any less a part of the body. And if the ear should say, "Because I am not an eye, I do not belong to the body," that would not make it any less a part of the body. If the whole body were an eye, where would be the hearing? . . . Now you are the body of Christ and individually members of it.

I Corinthians 12:14-17, 27, R.S.V.

In my congregation there are two persons with special talents for the creation of posters and banners. When an event or a cause is in need of explicit visual "signposts," various sub-groups of the congregation call upon them for help; and the congregation is well informed by and responsive to their productions. In contrast, what might be the local-church scene if every person wanted to be such illustrators continually?

This circumstance points toward the vocation of persons who appreciate art creations, who in doing so encourage and aid individual artisans. And it is also

⁸Luke 7:18-23, R.S.V.

illustrative of the point that Paul was making in the portion of I Corinthians just cited.

Receptivity and responsiveness constitute a significant element of creativity in all people apart from--but allied to--the specific creative activity of some individuals. For, in the Judeo-Christian tradition, all persons have the vocation of discovering resources above and beyond reason, nurturing the imaginative capacity in one's self, and making good use of the exploratory drive, to the end of fleshing out the fullness of "the body of Christ."

Several writers have alluded to features of the calling to be receptive and responsive. For example, most persons do sense, if only dimly, that reason is not all-sufficient for the maintenance of a spiritually rich life. Therefore, Dorothy Blom has suggested,

If you do not "understand" a work of art, look and look again: look at it with holy curiosity. As you look "through, not with the eye," the image does indeed educate where reason never reaches.⁹

Many persons yearn for the exercise and enhancement of their imagination; and, so it should be, since "our perception is determined by our imagination as well as by the empirical facts of the outside world."¹⁰ Richard Kroner

⁹Dorothea Blom, Art and the Changing World, Pendle Hill Pamphlet 183, Wallingford, Pa., 1972, p. 25.

¹⁰Rollo May, The Courage to Create, (New York: W.W. Norton and Company, 1975), p. 122.

re-emphasized this point in declaring,

Spiritual imagination is the deepest root of all activity, moral as well as scientific, technical as well as artistic, political as well as religious. It is the actual source of selfhood.¹¹

I am convinced that God-given creativity encompasses not only capacities for innovation by individual artisans but also the capacity of appreciation in general. With the capacity of appreciation and benefits that derive from it, people may be free from force of habit which can restrict them. And they may discover opportunities to exercise the urge to explore in directions upbuilding for themselves and beneficial for others.

The force of habit, the grip of convention, hold us down on the trivial plane; we are unaware of our bondage because the bonds are invisible, their restraints acting below the level of awareness. . . But, glory be, Man is not a flat-earth dweller all the time--only most of the time. Like the universe in which he lives, he is in a state of continuous creation. The exploratory drive is as fundamental to his nature as the principle of parsimony, . . . his need for self-transcendence as basic as the necessity of self-assertion.¹²

The theological concern for aesthetics and creativity, then, is not limited to the convictions and the products of

¹¹Richard Kroner, Between Faith and Thought: Reflections and Suggestions (New York: Oxford University, 1966), p. 103.

¹²Arthur Koestler, The Act of Creation (A Study of the conscious and unconscious processes of humor, scientific discovery and art) (New York: Dell Publishing House, 1964), pp. 363-364.

relatively few gifted persons. It is a concern that encompasses the entire community in terms of receptivity and responsiveness to art creations. Eyes, feet, hands: all are joined-together portions of the body of Christ necessary to each other for healthy life and experience.

Concern for 'Religious Manipulation' in
Regard to Art Works

Throughout the Bible, from Genesis 3 and the serpent's enticement of Eve with the good fruit of the tree through II Peter's citation of false prophets who exploit, there is a consistent thread of attention to the possibility or the fact of manipulation of persons and of objects so as to serve some secondary design or intention. This is an appropriately-placed concern vis-a-vis religion, the arts, and the creative process.

Such a concern was expressed by Dr. Donald Freeman of Lancaster Theological Seminar.¹³

"You may want to deal with the tension which may be generated between the aesthetic integrity and the religious function of the product. . . Does bending art to serve religious ends imply an inevitable perversion or diminishing of art itself?"

In raising the question, Dr. Freeman joins others who have questioned the same issue.

¹³In correspondence to John Paterson March 4, 1980.

¹⁴Roger Hain, *A Theological Approach to Art* (Oxford: Abingdon Press, 1967), p. 50.

Is not the arousal and repair of the imaginative faculty in man precisely what art seeks to bring about?¹⁴

Both a yes and a no response seem in order relative to Hazelton's point. The artist may consider that his art work is, for himself, intentioned for the "arousal and repair" of his own imaginative faculty. But if an artist tries to "program" the responses of others by means of his art work, then he does become manipulative, his art becomes propaganda art, and he encourages the prostitution of intrinsic artistic integrity. This concern will be followed up again in the next major portion of the report; and it will be spoken to, as well, in responses from the artists involved in the specific creations allied to this study. It does deserve a place here, however, since manipulative treatment of persons and of objects is a basic biblical and theological issue. As we may come to see more clearly, there is a great difference between 'bending art to serve religious ends,' on the one hand, and, on the other hand, permitting the inherent religious quality of art to "speak for itself," a quality which may or may not be understood as religious, even by the artist.

¹⁴Roger Hazelton, A Theological Approach to Art (Nashville: Abingdon Press, 1967), p. 30.

responsibility is to clarify their general use in this study.

Chapter II
THEORETICAL FRAMEWORK

As we consider the interrelation of religion and art and the creative process, a theoretical framework may carry the enterprise forward. In this instance, reading and reflection have suggested a four-part framework.

First to receive attention are two psychological approaches; then two theological approaches, an historical one and a sociological one. The four categories are so designated because: religion and art testify to the psychological makeup of persons; religion brings into question the dependence or independence of art relative to ethics; art and religion are recordable and debatable facts of human history; and they are social processes of communities that can be examined as shared experiences.

As we pursue the task of theoretical reflection, three words will be used repeatedly without their detailed analysis in every instance: religion, art and ethics. It therefore seems important to set the exploration in context by an initial defining of their meaning as the writer is using them. Others might choose variant definitions as their points of departure, of course. But the immediate

responsibility is to clarify their general use in this study.

Religion. The quest for the values of the ideal life, involving three phases: the ideal, the practices for attaining the values of the ideal, and the theology or world view relating the quest to the environing universe.

Art. The production or expression of what is beautiful, appealing, or of more than ordinary significance.

Ethics. The principles of morality, including both the science of the good and the nature of the right.¹

Two Psychological Approaches

Psyche Transformation and Bridges of Empathy

The creative process demands the experience of psyche² transformation; and art is religious as it makes possible some valued bridges of empathy.

Although John Dewey's writings are not of widespread popularity in these times, that educator of an earlier part of this century wrote one major book that was concerned with the creative process in human endeavor, Art as Experience. Some of his convictions do bear upon the concerns being examined here. As for the creative process in persons, he wrote,

¹All three definitions are the first-choice definitions in The American College Dictionary.

²The American College Dictionary: psyche-the human soul, spirit, or mind. C.L. Barnhart, Editor-in-Chief (New York: Random House, 1963), p. 977.

With respect to the physical materials that enter into the formation of a work of art, every one knows that they must undergo change. Marble must be chipped; pigments must be laid on canvas; words must be put together. It is not so generally recognized that a similar transformation takes place on the side of inner materials, images, observations, memories and emotions. They are also progressively re-formed; they, too, must be administered. This modification is the building up of a truly expressive act.³

When we come later on to document the creative process that included the genesis of a cantata and new accompanying art works, there will be found testimonials to this opinion from the experience of the artists involved. The point itself, of the transformation of "inner materials," is a facet of creativity that might be overlooked apart from this kind of analysis.

And from that psychological experience of 'progressive re-forming' may derive specific and shareable unions of our senses that do not usually occur in our experience. As Dewey notes,

In much of our experience our different senses do not unite to tell a common and enlarged story. We see without feeling; we hear, but only a second-hand report, second hand because not reinforced by vision. We touch, but the contact remains tangential because it does not fuse with qualities of senses that go below the surface.⁴

Dewey's Art as Experience helps also in expressing

³John Dewey, Art as Experience (New York: Minton, Balch and Co., 1934), p. 74.

⁴Ibid., p. 21.

the thought that art is religious as it makes possible some valued bridges of empathy.⁵ Someone may bring up the idea that artists create with no desire or intention whatever to communicate anything to anyone. It is true that many art works, particularly in twentieth century idioms, are not intentioned--by the artists' own say-so--to communicate a lesson or teaching or viewpoint to anyone else. But that is not the same thing as asserting that there is no other person at all with whom the artist enjoys some kinship-sensitivity about the art work: be it only one's lover or patron.

And the medium, whatever medium it is, makes possible certain bridges of empathy when the art work is created. For

the medium is a mediator. It is a go-between of artist and perceiver. . . . The true artist sees and feels in terms of his medium and the one who has learned to perceive aesthetically emulates the operation.⁶

John Dewey also comments upon the role in society of critics in relation to the perception process and the possibility of valued bridges of empathy.

We lay hold of the full import of a work of art only as we go through in our own vital processes the processes the artist went through

⁵Bridges of empathy are considered "religious" here in terms of the definition of religion given on p. 18: in relation to concern about the practices for attaining the values of the ideal.

⁶John Dewey, Art as Experience, p. 200

in producing the work. It is the critic's privilege to share in the promotion of this active process. His condemnation is that he so often arrests it.⁷

The Nature of Intuition and the Absence of Completeness

The artist creates because of the prod of one's intuition. The artist communicates to others his or her intuitions if there is an absence of completeness and the opportunity of an illusion.

A more contemporary writer whose penned thoughts have a bearing upon the concerns being explored here is Arthur Koestler. Full of stimulation is his book, The Act of Creation, which has as its lengthy sub-title, "A Study of the conscious and unconscious processes of humor, scientific discovery and art."⁸

Intuition is defined in the American College Dictionary as "direct perception of truths, facts, etc., independently of any reasoning process." Others might equate intuition with "a spark of genius," a non-sequitur insight, a "flash of novelty." However one might add to the one noun, intuition is very often attributed to creative persons. Koestler helps us gain a better grasp of that elusive quality as he writes,

⁷Ibid., p. 325.

⁸Arthur Koestler, The Act of Creation (A Study of the conscious and unconscious processes of humor, scientific discovery and art) (New York: Dell Publishing House, 1964).

The moment of truth, the sudden emergence of a new insight, is an act of intuition. Such intuitions give the appearance of miraculous flashes, or short-circuits of reasoning. In fact they may be likened to an immersed chain, of which only the beginning and the end are visible above the surface of consciousness.⁹

In terms of the creative process, Koestler's description of intuition seems to illumine (especially by his simile) the matter-of-fact observation that with many artists an explicit new creation, while perhaps not connectable with immediately preceding input, is nevertheless traceable in some degree to prior training, learning, or long term preparation. The bean seed may sprout an inch high above the ground on one given day, but the germination process has been going on under the topsoil for quite some time. The role of the unconscious, as the milieu for conscious endeavors, is a psychological insight Koestler has made explicit for us. In identifiable 'moments of truth,' intuitions that have been nurtured in unseen ways cause the artist to create in now-observable ways.

And, the artist communicates his intuitions to others if there is an absence of completeness.

The artist, intent upon driving home his message, exaggerates and simplifies--the audience cooperates by filling in the gaps and extending the range of the communication. He chooses what he considers to be the significant aspect among other aspects of a given experience--the audience discovers the significance by reinterpreting the message. . . . The

⁹Ibid., p. 211.

surest symptom of decadent art is that it leaves nothing to the imagination; the muse has bared her flabby bosom like a too obliging harlot--there is no veiled promise, no mystery, nothing to divine.¹⁰

It could be argued that some contemporary artists go too far in trying to benefit from this positive option of incompleteness: as when an artist working with collages of pasted-together pieces of fabric identifies twelve pieces in a series only as "Untitled #1" through "Untitled #12." Still, there does remain the need, and the opportunity, for the perceiver of an art work to add some elements of one's own perception to the particulars which the artist presents: as when a painting of a dockside scene including boats, persons, cargo, and differing features of activity may be entitled "At the Waterfront"--giving permission, so to speak, for the viewer to choose which feature(s) of the scene 'strike home' to him the most.

Illusion as Communication

The artist also makes communication with others possible if there is the opportunity of an illusion: one particular kind of an illusion.

A pattern of pigment on canvas always means, or expresses, or represents something which is not the canvas plus pigment. . . It does not represent a model, but the artist's version of the model; not a young lady called Lisa, but the way Leonardo saw his Lisa. It

¹⁰ Ibid., p. 342.

invites the spectator to share an experience which the artist had; it provides him with an illusion--not the illusion of seeing a thing, but the illusion of seeing through the artist's eyes. Without that illusion there will be no response.¹¹

Here there is a cross-reference to the biblical invitation theme: come and see. In the creative process, the artist is courageous enough, or foolish enough, or canny enough to provide the possibility for the viewer or listener to enter into an illusion--the illusion of sensing as if with the artist's sensitivity. Such an illusion may constitute communication between the artist and the perceiver of the art-creation. Such communication is not only an aesthetic possibility; it may have religious overtones as well. That is to say, faith may speak to faith, faith may speak to unfaith, or unfaith may speak to faith, with subsequent possible enrichment on both sides.

Two Theological Approaches

A second section now looks at the creative process, religion and art from the perspective of two theological approaches. "Theological" in this setting has to do with integrity and morality: integrity of art creations and morality of artists in relation to the world in which they find themselves.

¹¹Ibid., p. 370.

Autonomy of Art Works and the Ethics of the Times

There is an intrinsic autonomy of art works, yet it is affected by the artist's ethical conscience. And, products of the creative artist affect or influence the ethics of the times.

In 1972 there was published a book by Jacques Maritain titled The Responsibility of the Artist.¹² Themes that he deals with are not novel themes, but his treatment of some of them update certain convictions about religion and art and the creative process that have been around for a long time. One such is the viewpoint that substantive art creations have an integrity of their own independent of any use they may serve. The very fact that they are disengaged from utilitarian purposes is fundamental to their character as "real art," in contrast to what may be called "propaganda art." Among the Church Fathers of centuries past, Thomas Aquinas was one who championed this persuasion. Maritain picked up this emphasis in an application to the art of poetry.

It is precisely to the extent to which poetry is useless and disengaged that poetry is necessary, because it brings to men a vision of reality-beyond-reality, an experience of the secret meanings of things, an obscure insight into the universe of beauty without which men could neither live nor live morally. For, as St. Thomas put it, "Nobody

¹²Jacques Maritain, The Responsibility of the Artist (New York: Gordian Press, 1972).

can do without delectation for long. That is why he who is deprived of spiritual delectations goes over to the carnal" (Sum. Theol. II-II, 35, 4 and 2).¹³

What Maritain applies here to poetry is a gauge for other arts as well: music, painting, sculpture, ballet, et cetera. The good that art pursues is the good of the new creation itself, in this is found its intrinsic autonomy.

But the 'other side of the coin' needs citation as well. And this is the observation that art works do not create themselves but are products of human activity. As such they are affected to some degree by the artist's ethical conscience.

Art in its own domain is sovereign like wisdom; through its object it is subordinate neither to wisdom nor to prudence nor to any other virtue. But by the subject in which it exists, by man and in man, it is subordinate--extrinsically subordinate--to the good of the human subject . . . It is true that art and morality are . . . each sovereign in its own sphere, but they cannot ignore or disregard one another, for man belongs in these two worlds, both as intellectual maker and as moral agent, doer of actions which engage his own destiny. And because an artist is a man before being an artist, . . . art is indirectly and extrinsically subordinate to morality.¹⁴

Intrinsic autonomy and extrinsic subordination are formal phrases, but together they intend to point toward both sides of the coin: the integrity of art works is

¹³Ibid., p. 85.

¹⁴Ibid., pp. 39-41.

affected by the ethical conscience of the artist, implicitly if not explicitly. Whatever the artist is moved to exhibit relates to the artist's own sphere of standards and values.

This mention of ethical standards carries us forward to one additional observation: products of the creative artist affect or influence the ethics of the times. One pithy affirmation of this is Maritain's contention that "Art and Poetry awaken the dreams of man, and his longings, and reveal to him some of the abysses he has in himself."¹⁵

Illustrative of this, as one particular in our own century, is the Picasso painting, Guernica. Many persons who literally spend their lives fighting the threat of renewed warfare look back to that painting as one of the pivotal "experiences" in their lives, by means of which the horror and carnage and senselessness of warfare moved them to counteraction. For them, the painting had revealed "some of the abysses" man has in himself.

And as for "awakening the dreams of man," relevant also is the fact that theologian Karl Barth is known to have played a half-hour of Mozart recordings as a daily morning discipline!

¹⁵Ibid., p. 59. *Courage to Create* (New York: N.W. Norton and Co., Inc., 1966).

¹⁷Ibid., p. 31.

Creativity Follows Being; Commitment
Requires Encounter

Creativity is a sequel to being itself, and as such it requires art works which respect the gift of limitations. Also, commitment to encounter with the world is the special courage of the artist.

A valued book resource to which I was led by the peer consultation group is Rollo May's The Courage to Create.¹⁶ He, like Maritain, was disturbed by the lack of contemporary considerations of creativeness that refuse to highlight eccentricities and aberrations.

Widely current psychoanalytic theories about creativity have two characteristics. First, they are reductive--that is, they reduce creativity to some other process. Secondly, they generally make it specifically an expression of neurotic patterns . . . We must indeed take a strong stand against the implications that talent is a disease and creativity is a neurosis.¹⁷

One might expect Dr. May to explore creativity most especially from a psychological prospective. That dimension is there, but many of his views turn out to be basically theological. We recall that earlier attention given to Genesis 1:26 gave weight to the image dei concept, a concept understanding the gift of creativity in humankind to be a likeness of God's own nature. And, the Exodus 3:13-14 study was suggestive of creativity 'going

¹⁶Rollo May, The Courage to Create (New York: W.W. Norton and Co., Inc., 1975).

¹⁷Ibid., p. 31.

somewhere': e.g., the equivalency of I am who I am and I will be what I will be.

In accord with those perspectives is Dr. May's conviction that "We express our being by creating. Creativity is a necessary sequel to being. . . There is something in the act of creating which is like a religious revelation."¹⁸

The frequently documented phenomenon of great musicians beginning to produce, at a very early age, works of novel composition (Mozart, for example) is one area that seems to substantiate the persuasion that creativity is a necessary sequel to being. Furthermore, the quality of creativeness would remain just conceptual and theoretical unless products of some kind come into being. Thus, "creativity can be seen only in the act. If we were purists, we would not speak of 'a creative person,' but only of a creative act."¹⁹ Therefore, in terms of this particular study, it would be to a degree non-sense to theorize concerning new creations in art that edify the Christian community if we were not also to flesh out creative action in which, for instance, a pastor, a musician and a graphic artist collaborated.²⁰

¹⁸ Ibid., p. viii and p. 66.

¹⁹ Ibid., p. 37.

²⁰ At the same time, we do well to keep in mind that creativity is not only producing some art work but it is also the capacity for appreciation, p. 12f.

Creativity is a sequel to being itself, and as such it requires art works which respect the gift of limitations.

The struggle with limits is actually the source of creative productions. . . art requires limits as a necessary factor in its birth. . . If form were to vanish, spontaneity would vanish with it.²¹

Two times the recipient of the Newbery Medal (for distinguished contributions to children's literature in America), Katherine Paterson prepared one speech on the theme of the gift of limitations, an insight to which Dr. Rollo May contributed. Questioners have asked her how she could possibly create books when her life was circumscribed by limitations of being a wife, mother of four children, choir member and church school teacher, homemaker, et cetera. Her response is that the limitations which such factors bring are boundaries that help to discipline creativity, not extinguish it. And comparable reality may be cited in other arts as well: the painter respects the 'boundary' that the borders of the canvas form; the stained-glass artisan respects and utilizes the 'boundary' that the shape and size of the edifice constitute. The gift of limitations is not to be scorned by the artisan.

After all, the Lord God Almighty did not scorn boundaries set for the Creator's own most redemptive creative act.

²¹Rollo May, The Courage to Create, pp. 118, 119, 124.

Have this mind among yourselves, which you have in Christ Jesus, who, though he was in the form of God, did not count equality with God a thing to be grasped, but emptied himself, taking the form of a servant, being born in the likeness of men. And being found in human form he humbled himself and became obedient unto death, even death on a cross. Philippians 2:5-8, R.S.V.

This recollection leads rather naturally to an accompanying theological point with which Dr. May is helpful: commitment to encounter with the world is the special courage of the artist.

The subjective pole is the conscious person in the creative act itself. . . . The objective pole is the artist's or scientist's encounter with his world. . . . World is the pattern of meaningful relations in which a person exists and in the design of which he or she participates. . . . This is why one can never localize creativity as a subjective phenomenon; one can never study it simply in terms of what goes on within the person. . . . Shall we seize the courage necessary to preserve our sensitivity, awareness, and responsibility in face of radical change [in one's world]?²²

The courage to create, then, has something to do with the willingness of the artist to bring out into the network of human relationships that are one's own, the world, those novel but always fragile creations that witness to awareness and sensitivity. "The only sure way to avoid criticism is to do nothing," some would say. In contrast, the brooding creative spirit of the Creator God, at work in the souls of human persons, stimulates the artist to risk the bruises of

²² Ibid., pp. 44 and 2.

encounter and controversy. Some of those who people the artist's world may still seem unaffected and unmoved; but on the other hand, some may be helped and encouraged.

An Historical Approach

Calendar Outline of Human Experience

Consideration of the creative process, art, and religion moves ahead now as an historical approach examines their interaction. Here the focus is not "kairos" time but "chronos" time, the calendar outline of human experience.

From the dawn of time, art and religion both have sought to re-present important and difficult visions. And greater expansion of the aesthetic realm can illumine and amplify the ethical realm. A contributor to the development of this approach is the stimulating and eclectic Dr. Theodore Gill, churchman and theological gadfly and teacher-and-student in realms of the aesthetic. Dr. Gill led a continuing education seminar at Princeton Theological Seminary in December 1976 on "Religion and Art" for some fifteen pastors one of whom was the author of this project. Statements from him to be cited come from tapes of portions of that seminar.²³

From the dawn of time, art and religion have sought

²³Tapes of Dr. Theodore Gill's seminar (a continuing education event) "Art and Religion," Princeton Theological Seminary, N.J. December 1976.

to re-present important and difficult visions. Among the art works that have been discovered dating from the cave-man stage of human developments are included crude drawings on the walls of caves. Some of these depict a buffalo falling to the ground with an arrow piercing its heart. There is common sense in affirming that the drawing is a simultaneous example of artistic creativeness and religion, for the art is a graphic prayer, so to speak: O mysterious Spirit, grant that when I go hunting tomorrow my arrow may lodge in the heart of the buffalo. In art, Dr. Gill said,

persons work to re-present aboriginal, primordial insights, to give them form. . . . Representation: that is what both religion and art are all about; the effort to give form, to give shape to intangible, difficult-to-grasp seen and heard visions that we think we'd heard, that we believe we've had.

A corroborating statement is found in Bruno Bettelheim's essay "Art: A personal vision." Considering art history in relation to classical Greek sculpture works, Dr. Bettelheim opined that

Art is not an imitation of reality, neither of external reality nor the inner reality of the unconscious. It is always a vision. . . . [e.g.] Human progress was achieved when reality began to imitate art. Greek man in his inner attitude to life and himself tried to emulate what the sculptors had created out of their vision of what man out to be. . . .²⁴

²⁴ Bruno Bettelheim, Art: A Personal Vision, a 1962 lecture in a three-essay book published in 1964 by The Museum of Modern Art, (Garden City, N.Y., Doubleday), p. 49.

Taking great strides across history once more, we can recall American folk artist Edward Hicks (1780-1849) who produced close to one hundred oil paintings of "The Peaceable Kingdom," most of which he gave to friends. Hicks was fascinated by the phenomenon of combining, in his own heart and mind, the Isaiah prophecy concerning 'the peaceable kingdom' with William Penn's "holy experiment" in Pennsylvania. Here again, we find an example of artistic re-presentation: "the effort to give form, to give shape to intangible, difficult-to-grasp seen and heard visions" (Dr. Gill).

For the cantata that is part of this project, choir-master Frank Whitman chose the title "Resurrection and Redemption" from out of a comparable theoretical stance. For his intention was to exalt the mysterious-but-fruitful vision that Christian faith historically has held high, the linkage between Christ's resurrection and the possibility of redemption. Again, an unattributed quotation voiced by Dr. Gill becomes relevant: "the artist is the one who gives form to difficult visions"--in all the epochs of human history.

A second element in an historical approach to religion, art, and the creative process is this: greater expansion of the aesthetic realm can illumine and amplify the ethical realm.

As the Scriptures testify to the teaching of Jesus Christ, time and time again we may discover that the Nazarene employed dramatically explicit word-pictures to illumine the ethical realm. As for advertised piety contrasted with individual devotions, Matthew 6 pictures Jesus saying,

Beware of practicing your piety before men in order to be seen by them. . . Thus, when you give alms, sound no trumpet before you, as the hypocrites do in the synagogues and in the streets, that they may be praised by men. . . And when you pray, you must not be like the hypocrites; for they love to stand and pray in the synagogues and at the street corners, that they may be seen by men. . . And when you fast, do not look dismal, like the hypocrites, for they disfigure their faces that their fasting may be seen by men (Matthew 6:1, 2, 5, 16).

The scenarios which that word-picture brings to mind drew upon one's aesthetic sense, to help distinguish the fake from the genuine.

Persons knowledgeable about the life and times of Dietrich Bonhoeffer and his family milieu in the early 1930's (Dr. Theodore Gill detailed this point in extended conversations)²⁵ point out that the evil becoming incarnate in Adolph Hitler was early on repudiated by the Bonhoeffers not so much on the basis of political science or economics as on the basis of one's sense of style and of taste. The Bonhoeffers rejected nascent Nazism first as a matter of aesthetic taste and only secondarily on political grounds.

²⁵Tapes of Dr. Theodore Gill's seminar.

Once again the aesthetic realm illumined the ethical realm when, mid-way in the warfare in Vietnam and Laos, a few Americans of public stature found offensive the crudity of the bombings; for the aesthetician, it was intolerable to acquiesce quietly in 'bombing a country back into the stone age.' And nearly a half-century before that, the young art of cinematography aided the cause of women's suffrage as the celluloids showed to wider numbers of people the crude brutality inflicted upon non-violent women crusaders. There also was an example of how the aesthetic dimension could not only illumine but also amplify--enlarge its relevance in new categories--the realm of the ethical.

And, in terms of the collaboration of a pastor and musician and a graphic artist for the cantata and paintings that are part of this study, within God's providence there may be a new example of the aesthetic amplifying the ethical as the realization 'comes home' (in a community where race relations are still strained) that one of the three is of the black heritage, two of them are not.

One additional area of theoretical reflection may be helpful in our consideration of art, religion, and the creative process. This is called a sociological approach. The focus I find here is upon the expressiveness of the artist as a contributor to human solidarity and community.

Disciplined expressiveness of an artist permits and

Brice Maitland, "Art: A Personal Vision," a 1961 lecture is a three-essay book published in 1964 by The Museum of Modern Art (Garden City, N.Y., Doubleday).

calls for sharing, a sharing that keeps together individualism and collectivism in positive tension.

A Sociological Approach

A contemporary who helps to clarify a sociological approach is Dr. Bruno Bettelheim, especially in an essay "Art: A Personal Vision."²⁶ While Bettelheim is known as a psychoanalyst, still his emphasis in the work cited tends more to be sociological.

In times when social cohesion and stability have been threatened, the creation of art works has often been affected by the chaotic uncertainty of the period. As recorded in I Kings 12f., when the Kingdom was divided, Jereboam in the north commissioned two calves of gold, for sites in Bethel and Dan. Around those two crude images were the people to gather now for religious ritual: a far cry from the heritage of the Jerusalem temple.

In America and in Europe in the half century of (roughly) 1920 to 1970, social cohesion was threatened and injured by two world wars and related upheavals. Art creations, particularly in the sphere of graphic artists, shared the element of chaotic uncertainty. The emphasis in vogue in psychological theory of "let it all hang out" came to have, alongside it, a comparable un-anchored vagueness in

²⁶Bruno Bettelheim, "Art: A Personal Vision," a 1962 lecture in a three-essay book published in 1964 by The Museum of Modern Art (Garden City, N.Y., Doubleday).

paintings. The spilling out of the unconscious, however that might take place, was temporarily acceptable.. But then, the desire for experiences of social cohesion and stability once again asserted itself. And in the United States (for one example) remembered fondness for hearth and kin now came to encompass widespread admiration of Andrew Wyeth and Grandma Moses.

Giving "free rein to the unconscious" never has been productive for lasting aesthetic creations, nor for religious satisfaction; this is part of Bruno Bettelheim's conviction.

What makes for creativity is not any unconscious outpouring, but the opposite: it is the outpouring rigidly worked over by a critical mind in a most disciplined way. . . . What is needed is a disciplined working over of the individual and chaotic unconscious, a casting of it into forms that are meaningful to others as to oneself. . . . an unconscious used as a natural resource can tremendously enrich the total personality, while an unconscious merely expressed leads to personality disintegration.²⁷

Disciplined expressiveness of an artist permits and calls for sharing, involving "forms that are meaningful to others as to oneself." Therefore, in the creation of a choir cantata, the musician-artist includes a discipline in the creative process which will assure that the message and the form and the vocal range will be meaningful to others: beginning with the choir persons, and, beyond them, the wider audiences. Without such a discipline in expression,

²⁷ Ibid., p. 45.

the artist might be left with a unique toy that can enchant no one but himself; and that fascination would probably be short-lived.

The sharing that results from a disciplined expressiveness of an artist, if it is to remain a lasting dimension of community value, corporate value, will keep together, in a positive kind of tension, individualism and collectivism. Bruno Bettelheim speaks to this in the following manner.

In a strange dialectic process unique to art--just because it stands for the deepest personal statement made universal by disciplined effort--it becomes one of the greatest forces binding people together without lessening what is uniquely personal to them. It permits them to share with others in what all of them consider something higher, something that lifts them out of the everyday experience to a vision greater than themselves. And this it does while making them feel more than ever distinctly themselves. . . the aesthetic experience does not ask them to forfeit anything of personal uniqueness, but leaves it enriched.²⁸

Two artists and two art categories far apart from each other come to mind as illustrative of this insight. In England, Sir Christopher Wren's construction of St. Paul's Cathedral (and of other church edifices as well) was met with appreciation not just for his individual competencies but also for the qualities of dignity and solemnity the cathedral seemed to 'bestow' upon other people. In America, the large and the small mobiles crafted by Alexander Calder

²⁸ Ibid., pp. 48, 49.

have been enjoyed not only for the explicit cleverness of the creations but also for the 'releasing' of humor and wry commentary that they elicited. In both instances there was the phenomenon of "the deepest personal statement made universal by disciplined effort."

In terms of the art creations allied to this study, there was at work, again, the enterprise of maintaining a positive kind of tension between individualism and collectivism, between the special competencies of the individual artists and a shared interest in a community-edifying experience. How poorly or how well that enterprise carries over into wider realms of shared valuation is, understandably, yet to be documented.

And the project was not without its challenges.

In one way this suggested to Barbara, "let's create a book together. Some of your photographs, along with poetry that I'll create to accompany them." And it was to passy a limited edition 1972 softcover book, Experiments. The introduction to the book included the following statements:

Experiments: the process of entering, of beginning and fulfilling, endings that are final but still contribute to newness; these are interwoven in the life-experience of each and every person. We say or we say not, consciously acknowledge the beauty and the mystery of these paradoxes.

Chapter III

EXPERIENCE BACKGROUND: RETROSPECTIVE

GLANCE AT ENCOUNTERS

In 1974 and 1975, the Patersons and the Kirbys were two couples among six sharing in a peer group fellowship of clergymen and their wives, in the Washington, D.C., area. In the course of the monthly meetings extending over many months, John Paterson came to discover Barbara Kirby's art of photography, her penchant for unusual series of photographs which stimulated theological reflection and invited poetic enhancement.

So one day John suggested to Barbara, "Let's create a book together: some of your photographs, along with poetry that I'll create to accompany them." And it came to pass, a limited edition 1977 softcover book, Encounters. The introduction to the book included the following statements:

Beginnings: the process of maturing, of becoming and fulfilling; endings that are final but still contribute to newness; these are interwoven in the life-experience of each and every person. We may or we may not consciously acknowledge the beauty and the mystery of these paradoxes. . .

The offering which is this work of collaboration reflects the creators' persuasion that there is both possible and desirable a moving from the inanimate which has been used up, to a renewal of man's humanness: because of what has been, there are other phenomena of importance to come. . .

Carriers of the stamp of both the past and the future, are encounters touching upon mystery and majesty that the following pages offer. . .

Co-authors Kirby and Paterson met because of Christian community. And they ascribe this book to the glory of God, who, through the Spirit which re-presents Jesus Christ, is both the creator and sustainer of Christian community.¹

In connection with the new experience of artistic collaboration, the cantata and accompanying graphic art works, it seemed valuable to cast a retrospective eye upon the experience that was the creation of the book Encounters. Several conversations with Barbara Kirby in recent months, including a taped session of recollections, were part of that process, a process entered into so as to identify features of "the creative process" and theological persuasions that may be more or less constant when Christian persons yoke talents for artistic endeavor.

Several excerpts from the taped conversation now help us in the retrospective task.

(Kirby:) What is creativity? . . . I keep going back to something that I thought for myself a long time ago--that this is the image of God within us. God is the creative force.

¹Pages from Encounters are placed in the Appendix of this paper for illustrative purpose.

And in that way, ultimately, creativity is that reflection of the image of God we have. But then as we express it and nurture it, we take different directions. I'm getting more into my own, and I still want to hear yours and what you've discovered.

Two points here deserve comment. For one thing, there is Barbara Kirby's allusion to the image-of-God concept; it was, without any prompting, the very first, top priority reflection on her part. And it turned out to be, not by conscious design but maybe by unconscious influence, the first biblical-background theme explored in this study. Secondly, there is indication of Barbara's interest in whatever tangent of creative activity I had moved to, since our book collaboration. I had interest in what her newer artistic interests had become also. But above and beyond our twosome, it may reasonably be said that Christians--as Christians who are artists as well--maintain a "fellow-concern" akin to the I Corinthians 12 emphasis upon appreciation for a diversity of gifts.

(Kirby:) I think creativity is--the real creative artist is--generally not only reflective but prophetic in projecting. He pulls you along to somewhere different to where you are, and in that sense it's a prophetic kind of experience. Otherwise, it tends to be merely a comment on what's happening, whether it's art, music or whatever.

This comment calls to mind a conviction expressed by Harold Taylor,

The experience of art is one which quickens the human consciousness to a greater sensitivity

of feeling and a higher level of discrimination among ideas and emotions. . . The art objects themselves are the occasions on which individuals, either the artist who made them or the observer who recreates them, can move freely into areas of experience which were formerly unknown.²

What Barbara Kirby seems to be speaking of is a growth, a maturing of perception(s) which shared creativity encourages. This is a possibility that is a byproduct of artistic creation, however, not an intentional 'slant' from the start, else the work would be manipulative and would degenerate into "propaganda art." In the process of Kirby's and Paterson's yoking of photographs (hers) with poetry (his), there did occur the rejection of some poetry-representations because, Kirby felt, they suggested a reflection-patterning that was and would be misleading, away from (for example) the pictures' allusion to "endings that are final but still contribute to newness."

(Kirby:) I'm always more creative when involved with others. There was a little game we used to play as children where one would put their hand down, another would put theirs down and so you build up. And it's kind of like that little game. I put my little piece out, and you bring something entirely different from another area and put it alongside in juxtaposition with it, and something sparks within me--and then 'aha' and then I put another piece in and you put another piece in. And the more people that are involved in putting their 'ahas' in juxtaposition to ours, the more exciting and the more creative the experience is for me.

²Harold Taylor, Art and the Intellect, published for the National Committee on Art Education by the Museum of Modern Art, N.Y., 1960, p. 60.

Here we have a specific testimonial that favors the collaborative dimension of creativity. To be sure, there are artists who require the solitary scene for their creative output, persons who--once 'in gear' in their creating or composing--find it to be a necessity that they be undisturbed in any way by anyone else. And yet there are persons who share the outlook and inclination that Barbara Kirby voiced. And this fact encourages attempts at collaborative artistic creation such as has been expressed with the cantata effort.

And, if one is genuinely ready to team with others in processes of artistic creation, that person needs to be open to making very tiny contributions, not grandiose ones. Barbara Kirby spoke of the placing in juxtaposition of the 'ahas' of several persons; we cannot predict what form that teamwork will take, very often. One evening I visited graphic artist Herbert Jones in his home, at a stage when he was 'blocked' in sensing a feeling translatable onto a sketch pad for the music of one section of the cantata. After extended conversation we turned on the tape of Frank Whitman's music for that segment. On the second replaying of it, Herbert murmured, "I think something's coming, John," chose a brush and reached for the sketch pad. What happened in the next forty-five minutes was his work of busily sketching while I did nothing but rewind the tape some 25 to 30 times and replay the section.

My collaboration with his initial 'aha' that evening was the simple technical assistance of replaying the music while creativeness took form and substance at the tip of Herbert's brush.

Collaboration in the process of artistic creation has many different facets indeed.

It is difficult to become personally involved in a long-term project of collaborative artistic endeavor. The theoretical insights can be of value for the process and can be continued on by one. While the experience of shared work does not proceed with equal tidiness, yet a patterning of that process can be outlined.

Somewhat underlined in the theoretical reflections that have been considered thus far has been the realm of craftsmanship and technique, so critical a complementary factor alongside creative inspiration. In human endeavor, the skilled-hand-labor element always has been required to translate inward compulsion into explicit art works. The documentation of one give-and-take process of collaborative creative effort which follows is only the proverbial tip of an iceberg in this regard.

And, restricted though the descriptive portion is to follow over here, it illustrates in a very contemporary idiom the fact documentable across the centuries that "inspiration"

Chapter IV

THE GIVE-AND-TAKE OF A SHARED CREATIVE PROCESS

It is one thing to look at theoretical features of creativity as some persons view aesthetic concerns. It is different to become personally involved in a long-term project of collaborative artistic endeavor. The theoretical insights can be of value for the process and can be considered one by one. While the experience of shared work does not proceed with equal tidiness, yet a patterning of that process can be outlined.

Somewhat understated in the theoretical reflections that have been considered thus far has been the realm of craftsmanship and technique, so critical a complementary factor alongside creative inspiration. In human endeavor, the skilled-hard-labor element always has been required to translate inward compulsion into explicit art works. The documentation of one give-and-take process of collaborative creative effort which follows is only the proverbial tip of an iceberg in this regard.

And, restricted though the descriptive portion to follow must be, it illustrates in a very contemporary idiom the fact documentable across the centuries that "inspiration"

often pulls in "skill" from elsewhere, in artistic creativity. For example, John Calvin wanted the psalms to be set to music in poetic form; and he enlisted the talent of Clement Marot, from Marot's prior post as (secular) poet in the court of France, to create the texts for the first Genevan Psalter.¹

The onset of the cantata-plus-paintings began many months ago when Dr. Donald Freeman asked me if I might do a doctoral project that could draw upon my longstanding involvement with the arts. Just about the same time, one of our choir members mentioned that choirmaster Frank Whitman had said he would like to create a major choir cantata.

Idea One: Adjustment One

In our first long conversation about the possibility of a cantata Frank said he would like very much to build the cantata on the lives of the twelve apostles. I cited the fact that the Christian Church has relatively firm data on only three or four of the apostles, and stories about the others are in the category of conjecture and church tradition. Frank agreed that the liabilities of that initial inclination were too substantial.

The constant feature in Frank Whitman's early

¹Sir Richard R. Terry, ed. Calvin's First Psalter [1539] (London: Ernest Benn Ltd., 1932), p. 2.

statements was his wish 'to have God glorified and us helped because of his love.' I responded by bringing him a cassette tape of which I was fond.

Outside Resource One

The tape was of a Bible study led by Dr. Earl Palmer of California for some five hundred people at a "Celebration of Evangelism" in Cincinnati that I attended in September 1971. I told Frank I found it to be one of the most exciting Bible studies I had experienced.

The choir director was also moved by it. At our next session, he declared 'I now know what the theme of the cantata must be: resurrection and redemption; because, when we are Christian we experience resurrection and redemption, every day of our lives.' The message of Earl Palmer's talk had an influence that Frank recognizes, in retrospect, upon the first and fifth portions of the cantata.

I was not persuaded, then, that this could be the best possible theme for the cantata. And I countered with the suggestion that a two-part theme of "Glory and Servanthood" be considered; from out of my pastoral feeling that, all too often, people tend to separate glory and servanthood, considering them conditions-of-experience that are far apart from each other, not combined--a servant does not experience glory, or, glory does not mark a servant. Frank said he would think about it.

Study and Discussion of a Dozen Texts

For a period of time, because Frank was in the throes of a job change, I had to take the lead in carrying forward the habit of getting together to discuss the cantata. As we did so, we began to focus in on some dozen Bible passages having to do with resurrection-and-redemption or glory-and-servanthood. We agreed to consider them under the more broad, single theme of 'God's actions and our responses to God's actions.'

(These were: Genesis 22:1f., Isaiah 6:1-9, Isaiah 53:7-9, Isaiah 66:1-2, Matthew 20:20-28, Matthew 28:16-20, Mark 8:27-29, Mark 14:43-46, Luke 9:28f., Luke 10:38-42, John 12:27f., Acts 1:6-9.)

Several of the passages pertaining to the glory/servanthood emphasis continued to fail to move Frank as being useable for the cantata, and before long they were set aside. A few of the New Testament passages cited by Frank in the portrayal of one of the gospels, became sections that we both liked in a differing gospel testimony: e.g., the transfiguration scene in Mark 9 rather than in Luke 9, and the Gethsemane scene in Luke 22 rather than in John 12.

texts to five, Frank more or less suddenly thought of developing each of the sections with marked individuality, so that they could be used as separate anthems if the cantata should reach publication status. For, he reasoned, some of

A Narrowing of Texts, Theme Agreement,
and Cantata Re-Structuring

After many conversations, we two focused in upon six Scriptural passages which both of us felt could be integrated in the cantata: four of them to receive separate attention and two of them to be combined in one section. Frank continued to ask that "Resurrection and Redemption" be the overall theme, and I agreed. My own next contribution, which Frank Whitman welcomed, was a suggestion for sub-section titles for the cantata intended to highlight the theological thrust of each portion, in the following sequence:

The foreshadowing of redemption

(Abraham and Isaac, Genesis 22:9-12)

The mystery of redemption

(Isaiah's commission, Isaiah 6:1-9)

The beginning of glory

(Jesus' transfiguration, Mark 9:2-8)

The cost of redemption

(Jesus in Gethsemane, Luke 22:39-44)

Resurrection and the glories of redemption

(The great commission, Matthew 28:16-20
plus Acts 1:6-9)

While in the process of narrowing the choice of Bible texts to five, Frank more or less suddenly thought of developing each of the sections with marked individuality, so that they could be used as separate anthems if the cantata should reach publication status. For, he reasoned, some of

the sections might be manageable for a church choir small in number and restricted in range while some other of the sections might require the more comprehensive resources of a large and highly talented choir. Pastor that I am, I was happy about this new development since part of "where I was coming from" was a concern for new artistic creations that might serve the wider Christian Church in its many diverse fellowships. And of course the total cantata would still be useable as a complete cantata for those churches/choirs that chose to employ it in that way.

Choice of One Overall Translation, and Comparisons of Translations

The next step in the cantata-creation process had to do with a choice of what one translation of the Biblical texts would be depended upon. Frank Whitman had become somewhat familiar with the New International Version of the Bible, published by Zondervan Publishing Company. He wanted to use that translation, which was at that time unfamiliar to me. I was willing to pursue that option, however, if it proved satisfactory to both of us from the standpoint of integrity of translation.

A large segment of the next portion of work was mine as I brought together for our shared study and discussion, translations of the six Scripture selections from the King James Version, the Revised Standard Version, the New International Version, and--particularly with the New

Testament passages--additional translations and interpretations by Phillips, Barclay, et al. After extended work in this regard, we settled upon the New International Version as being satisfactory, with expectable exceptions from time to time: e.g., in the Mark 9 passage about the Transfiguration, "three tabernacles" became our preferred designation, differing from the N.I.V., on the basis both of compared translations and of musical/voiced adaptability.

Alongside that work came a careful scrutiny of the texts on my part to see if there was a substantive question of authenticity and historicity for any particular verse or clause. Both of us wanted textual integrity to the maximum extent possible. So, for example, we found grounds for omitting from the cantata text the trinitarian formula of Matthew 28:19. And we found such an absence of firm time-and-place specifications for the Matthew 28:16f. scene and for the Acts 1:6f. episode that it became reasonable to interlace those two texts.

The Unpredictable Ebb-and-Flow of Inspiration and Imagination

While the two of us, pastor and choirmaster, had agreed upon the sequence that would mark the five-section cantata, the inspiration for actual musical composition did not follow that sequence. The first part that Frank set to music was Isaiah (#2 in sequence); the next, Matthew/Acts (#5 in sequence); next, Luke 22 (#4 in sequence);

then Mark 9 (#3 in sequence); finally, Genesis 22 (#1 in sequence).

Frank Whitman's experience of mental and psychic prods along the way also was unpredictable. For example, pertaining to the Isaiah portion, early on he knew he did not want to employ the extreme dissonance for the text that had been used by a composer with whom he was familiar, David McKay Williams.

At another point, Frank woke up in the middle of the night, in the middle of a dream in which his wife Nancy was looking at his music-composition board and asking 'Isn't this what you want to compose?' "Seeing," with her, those notes in the dream, he hurried downstairs and quickly wrote them out in the pattern he desired.

On yet another occasion, the two of us were discussing the theology and meaning of the Matthew/Acts texts, half an hour through a planned 90 minute session. Frank suddenly interrupted me, saying, 'I think it's beginning to come together'--rushed out of the house and back to his composition table; then, about two hours later, he phoned to say with pleasure and legitimate pride that the section had indeed just then been fleshed out.

Outside Resources Two and Three

Even before the musical score of the Isaiah text had been completed, the choirmaster wanted there to be a

chorale-type response to the implications of that passage: to express the thought that Isaiah-like commissioning is a challenge for Christians still today. He already knew of the writing talents of one of his choir members, Katherine Paterson, a person whose background included the composition of one contemporary hymn. So Frank asked her to compose such a chorale-type response, supplying her only with the idea: 'Lord, I am stirred to love you, to respond to your love in the veiled glory of serving you.' The non-scriptural segment which is now incorporated into the Isaiah section is the contribution which Katherine Paterson created.

Another outside resource was my loaning to Frank a copy of a small book by Julia Cunningham, Remember Me (The Testament of Judas, The Disciple). The book is an imaginative, engrossing, subjectively-oriented testimony by Judas concerning his relationship to Jesus and to the other disciples. While there was no single identifiable point which that literary art work gave, yet Frank affirmed that it contributed greatly to his grasp of the environment or context of the garden of Gethsemane text, Luke 22.

The balance of the sessions shared by the twosome of pastor and choirmaster had largely to do with either (a) the propriety and effectiveness of adding a word here or omitting a word here, the better to dovetail the text and the musical framework; or (b) the rationale for applying

straightforwardly.

one music technique rather than another at a particular point, e.g., the use of syncopation with some of Isaiah's words to convey a sense of excitement alongside unrest, or, the rationale for voiced parts in unison here and in harmony there.

Illustrative of the process of "adding a word here or omitting a word there," the better to coordinate text and the musical framework, are these examples. (1) With Genesis 22:9, "Mt. Moriah" was added to identify "the place God had told him about," since that location was cited in a preceding verse (verse 2) which is not incorporated in the overall cantata text. Also in verse 9, the phrase "on top of the wood" is left out because it does not appreciably add to the narrative's meaning and Frank Whitman felt it could interrupt the flow of the sung narrative.

(2) In Isaiah 6:lf., the New International Version noun "seraphs" is replaced by "seraphim" because it is a more smooth, less abrupt word for singing at that particular spot and because it is equally acceptable for the plural of "seraph" (e.g., "seraphim" in the New English Bible translation).

(3) In the same passage, verse 5, "I am ruined! For I am a man of unclean lips, and I live among a people of unclean lips. . ." is amended in the cantata by taking out "a man," so as to emphasize the unclean-lips point more straightforwardly.

(4) In the transfiguration passage, Mark 9:2-8, the reference to the changed appearance of Jesus' clothes is translated in various renditions as "dazzling white," or as "shining," or as "radiant," or as "glistening." In order to dramatize even more the changed quality, in words and in music both, pastor and choirmaster chose to employ all three words, shining and radiant and dazzling.

(5) In the garden of Gethsemane section, Luke 22:39f., it was decided to leave out "as usual" from verse 39 where it would otherwise read "Jesus went out as usual to the Mount of Olives. . . ." The rationale is that the singular event of that evening of anguish and definitive betrayal for Jesus was not "as usual," though his habit of going aside to pray was a commonplace occurrence. The stark outline of that scene can be more clearcut in the cantata, it was felt, by leaving out "as usual."

(6) In the same portion, it also seemed to emphasize more strongly the heaven-sent aid being felt by Jesus to say: there appeared to him an angel from heaven giving him strength, in place of the more mild expression "an angel from heaven appeared to him and strengthened him."

(7) In the concluding section, a sequence variation in Acts 1:6 was found fitting for the thrust of the disciples' perhaps petulant question: "Lord, at this time are you. . . to restore the kingdom to Israel?" instead of "Lord, are you at this time. . . to restore the kingdom of Isreal?"

They wanted it 'spelled out' for them then and there, at that moment; they did not want to 'await further developments,' and the reversal of those two phrases helps to stress this point.

Finally, chairmaster Frank Whitman felt an unrelenting need for the choir--on behalf of all Christians--to conclude this final cantata section with a resounding threefold "Amen," witnessing to believers' joyful affirmation of Jesus' promise: "And surely I will be with you always, to the very end of time." So may it be: Amen!

Introduction of a Third Artist

Whenever possible correlate the message in the music with that of some great poem or picture that makes a similar appeal. The two-fold emphasis doubles the strength of the impression.²

From an early stage of the project, there had been anticipated an additional dimension to the cantata in terms of asking a graphic artist to respond to the message-and-music of the cantata. Initially, I thought that this would be a feature brought about after all the music composition work had been completed. The Lancaster Doctoral Studies Committee suggested that an attempt be made to bring the graphic artist into the picture earlier so that he might both gain from and contribute to the creative process already entered into by the pastor and choirmaster.

²Cynthia Pearl Maus, Christ and the Fine Arts (New York: Harper and Bros., 1938), p. 22.

The suggestion was a good one. And so graphic artist Herbert Jones did join Frank and me in several sessions before the music score was completed. Some value in having done so was evidenced in the very first session of the threesome when Herbert Jones led us to start discussing what did each one of us "see" as the predominant color tone of each of the five text-scenes!

Because of divergent work and leisure-time patterns, the three of us could not meet together often. I became a sort of middleman or courier as, for example, when Frank Whitman had completed a section so that it could be tape-recorded, I would make the tape and then deliver it to Herbert Jones, so that he could mull over the biblical text and the music score simultaneously. As Herbert began to 'move into' involvement with us, he asked me to supply him with books that could document clothing that was worn in the Abrahamic time; and, what was the likely age of Isaac at the time of the Mt. Moriah episode?

Reference has been made earlier to the fact that graphic artist Herbert Jones, in his own self, brings the richness of the black experience into this endeavor of shared creativity. In the early conversations he and I shared concerning the project, Herbert indicated his felt need to use the black idiom in his representational graphic art pieces. I indicated understanding of and agreement to that persuasion, and the point was not discussed at any

length later on. It is worth noting, on the other hand, that Herbert Jones altered to some extent his own perceptions in that regard. Because, of the two paintings mostly finished at the time of this writing, the one depicting Jesus in the garden of Gethsemane does incorporate the black idiom while the one depicting Isaiah in the temple gives him Hebraic features.

The commission for the art works 'responding to' the sections of the cantata was for three paintings, a commission I purposely planned in that fashion so that a graphic artist would be relieved of the temptation to "contrive something" if there just did not seem to come into being a constructive, enabling sensitivity to two of the five portions. Two weeks in advance of the deadline, Herbert Jones had created three art works (concerning Abraham and Isaac, Isaiah, and Jesus in Gethsemane); paintings relative to the other two sections are not expected in the immediate future.

Comments about the Process from the Other Two Artists

Musician Frank Whitman and graphic artist Herbert Jones were asked, as part of the collegial project in shared creativity, to reflect upon their involvement: in terms of a sense of fulfillment especially, in terms of what new facets (if any) of their craftsmanship were uncovered, and in terms of possible gains from the inter-personal

relationships of the project. They were asked to reflect upon the experience in this manner toward the end of the whole process. And their responses are included in the Appendix

The Libretto Segment that did not Appear

I have already detailed the inclusion in the Isaiah section of a chorale-type portion composed by Katherine Paterson at Frank Whitman's request. Also, there are two brief portions of libretto composed by Frank preceding and following the initial Abraham-Isaac portion, constituting a frame for the Scriptural text which he felt was needed.

Still another libretto segment was thought of, and created, but it may or may not be incorporated in the cantata. In dealing with the garden of Gethsemane scene, Frank Whitman wanted the text to be followed with a solo section that would be what he called an 'objective overview' of that total situation, reaching back even to Jesus' prior ministry.

Frank asked me to write a libretto segment for such a section. My first attempt was not, he found, just what he wanted, but close to it. I substantially re-worked the offering, and the second time he was very pleased: 'yes, that is precisely what I want.' But, as the work of composition moved ahead, slowly but surely, Frank would

tell me with some chagrin that the music for the 'objective-overview' portion simply had not "come" to him. He still affirms that he wants to use it; and he still hopes that inspiration for that music may yet come to him. But none of us are holding our breaths in that regard. And, for the record of this project to be more complete, I give here the words of that three-part libretto segment which does not appear.

Jesus had chosen times when he wanted to be by himself, separate from the praise or blame of others. Now, just now, he wanted friends close by, but they could not help. In the tiredness their fears created, they made him lose human companions, to be completely alone.

The Master had celebrated the goodness of life. Must the pains of betrayal, and cruel suffering, be part of showing God's redeeming love? Where was the path that could now avoid the destroyer, Death?

Jesus remembered what he had accomplished, among those who received him. His heart recognized with pain what had not yet been completed. This much he knew: God would supply all that may be needed, whatever strengths would be called for, til Love be victorious.

Chapter V

LEARNINGS: ILLUSTRATIVE OF THEORY AND FULFILLING OF OBJECTIVES

It is helpful for there to be an assessment of learning that came about as a result of this project, concerned as it is with "Living the Christian Faith in Artistic Creations." I find it reasonable to summarize those learnings in the two-fold framework that follows.

Learnings Illustrative of Theory

A preceding portion of this study set forth a many-faceted array of theoretical concerns for aesthetics, for the creative process, as religion and art combine in some such experiences. My retrospective analysis finds seven points of learning that are illustrative of theory.

It was affirmed, for one thing, that the creative process demands the experience of "psyche transformation" (p. 18f). I found this true for myself particularly in regard to biblical background considerations. At the outset, I felt sure that the I Corinthians passages about the diversity of gifts and the coordination of gifts would be my theological "focus." Instead, as the work progressed

and as the collaborative endeavors came to pass, I found myself helped and informed, spiritually, much more by the Exodus 3 and the John chapters 14 and 16 texts. Allegiance to the God 'who will be who he will be,' and the yoking of words and works with the promise of the coming of the Comforter (con forte--with strength): these became the bedrock of my involvement in the creative process.

"The artist creates because of the prod of his intuition" (p. 20f.). This affirmation was fleshed out many times over, particularly in Frank Whitman's testimonials to the progression of his insights for the specific composition of the music. It was also illustrated in Herbert Jones' gain of an "entry into" the Isaiah painting.

I had declared that there is an intrinsic autonomy of art works, yet it is affected by the artist's ethical conscience. One documentation of this, for me, was Jones' depiction of Isaiah with Hebraic racial characteristics, despite his own prior resolution to utilize only the black image in his representational work.

Fourthly, art works "respect the gift of limitations." Choirmaster/composer Frank Whitman illustrated that point afresh in two, differing but related ways: in creating a cantata that in total length-of-time would be acceptable to most congregations of his acquaintance; and, in deciding to sub-divide the cantata so that a church choir that might not be "up to" presenting one portion of the cantata might,

on the other hand, be able to avail itself of the music/worship-resource of another portion of the cantata that is less demanding in some respects.

Commitment to "encounter with the world" is the special courage of the artist--"world" as "the network of human relationships that are his."¹ Two illustrations of this I found in Frank Whitman's unpretentious request to one of his choir members to compose the chorale-type portion which he felt was needed to follow the Isaiah text; and, in my own willingness to set aside the glory-and-servanthood emphasis that I originally suggested for the cantata's theme, after finding that it did not 'strike fire' in the psyche of my chief collaborator.

A sixth learning illustrative of theory, I find to be the persuasion that art and religion both have sought to re-present important and difficult visions. I recognize this point particularly in terms of the musical treatment of the Mount-of-Transfiguration scene (Mark 9). Through two and a half decades of church pastoral work, I have come to recognize that passage to be both critical and pivotal in Judeo-Christian thinking, yet it has seldom been articulated in a musical form, according to Dr. Charles Vogan, a member of my collegial consultative group. At least we now have one substantial attempt to do just that.

¹Rollo May, The Courage to Create, p. 44.

A concluding learning illustrative of theory is the persuasion that disciplined expressiveness of an artist permits a sharing that keeps together individualism and collectivism in positive tension. I am convinced that the individuality of the three artists who collaborated in this specific experience/event was not diminished but rather enhanced as we joined, as Christians, in an enterprise of intrinsic worth whatever might become the extrinsic results. To a degree, we are not the same persons who entered into the shared endeavor; but our individuality has not been compromised "enroute," and new dimensions of mutual appreciation and shared productivity have resulted.

Learnings Fulfilling of Objectives

In the Proposal for this project, I indicated that I hoped to learn that collegiality with peers will help refine the theological-reflection feature involved. I found that the questions raised and resources pointed out by my peers did very effectively contribute to the overall dimensions of the study as it has come into being. Their consistency in paying attention to the project by personal involvement has been constructive: all the way down to the nitty-gritty reminder that we needed to seek copyright permission from Zondervan Publishing Company for utilization of the N.I.V. text.

I expected and hoped to learn from the project that collegiality with fellow-artists could be agreeably productive. So it has proved, with the cantata now in rehearsal and two of the accompanying art works now having been executed.

I also hoped to discover what role is played by Christian-witness resources above and beyond the persons directly involved in teamwork. Several specifics of those resources were detailed in the preceding section describing the collaborative creative enterprise: the Earl Palmer tape, the Julia Cunningham book, Katherine Paterson's chorale composition, and historical-background books loaned to Herbert Jones. Also helpful was the willingness of two adherents of the parish (one, a member, the other not so) to pose for photographs that could contribute to the Abraham-Isaac painting: a suggestion initiated by the graphic artist.

The collegiality-in-ministry of a pastor and his choir director has produced a contemporary cantata, howsoever it may be received; and, a graphic artist has contributed an additional dimension to the music-witness of the cantata itself.

There was the question of whether or not the integrity of artistic creation may without compromise be incorporated into the church's shared life. At this point in time, it can be affirmed that the cantata is fully incorporated into

the rehearsal schedule of the Lafayette Church choir, without defections or grumbling. And, the congregation's interest is growing in terms of the anticipated April 5, 1981, initial presentation. There is, of course, no way to document now whether or not the cantata/five anthems will be published and will be made use of in Christian worship experiences on a wider basis.

Another learning objective was to gain in terms of understanding musicianship, an area of artistic expression not extensively familiar to me at a new-composition level. Frank Whitman was a competent teacher in this regard.

For example, I learned that a musician's choice of key may depend upon the "mix" of solo sections with full-choir sections. And, in the first portion of the cantata, Frank chose the key of A minor because it lends itself equally well to the range of a tenor solo and to that of the choir.

In that same cantata portion, there is a mix of four-part choir, tenor solo, and women's chorus. I learned that the choirmaster chose to employ the women's chorus to gain a sense of contrast, for the angelic message over/against the other parts of the narrative.

In the Isaiah segment, I learned that the change from D minor to D major accomplished the change-of-setting the musician desired for contrasting the mysterious nature

of Isaiah's commission with the brightness and joy and hope of comparable disciples' responses today.

In terms of the driving rhythm of the third portion, concerned with the Mount of Transfiguration experience, I learned about a musician's use of two's and three's (five beats in a measure) to bring about the over-and-under sensation of the rhythm, representing a mixture of joy and awe and fright.

The employment of the canon form in the fifth portion taught me about a musician's option to communicate a sense of confusion-plus-repetitiveness in that fashion, when the disciples besieged Jesus with the question, "Lord, will you at this time restore the kingdom to Israel?" And, there was also the learning feature about the use of a cappella portions to enhance the "special quality" of an utterance or declaration, in terms of Frank Whitman's observation that "If you want to get someone's attention, then whisper, don't yell."

CONCLUSION

The contribution that aesthetics can make for human society is perhaps more critical in the state of history upon which we are now entering than ever before. Generally speaking, the possibilities of freedom in society have been defined in political and economic terms. As the inescapable

education event) "Art and Religion," Princeton Theological Seminary, N.J., December 1976.

fact of "one world" becomes more burdensome and complicated with advanced technology and population growth, it is likely that dimensions of freedom, imagination and decision-making for most people, to keep human beings human, must be found--if they are to be found at all--in experience-categories other than the political and economic.

To some extent, Christian churches have patterned their corporate life upon political and economic models fleshed out in other features of human solidarity. It may be that those models can no longer serve the Church well, and the honoring and serving of God in freedom needs to come about in some other fashion. Can the Church provide the gallery model, for redemptive ministry in human society?

I acknowledge gratitude to Dr. Theodore Gill for providing a signpost in this latter direction. As part of the seminar already mentioned to which he gave leadership, Dr. Gill proposed that the Church

now should try the gallery or museum model: keeping before the world all the great representations of truth and reality as seen by Christians, so that all the principal visions were maintained. . . . What it would be preserving would be communities where these great primal visions are re-presented in dogmatic, devotional, ethical-moral lifestyle and institutional form, with the Church assuring that they all remained alive, though emphases of some over others would go in and out of fashion.²

²Tapes of Dr. Theodore Gill's seminar (a continuing education event) "Art and Religion," Princeton Theological Seminary, N.J., December 1976.

This frame of reference accords well with the inclination to which I have been partial for several decades and which is witnessed to again in the art creations that are part of this project.

In 1961, when I served as pastor of Curtis Park Presbyterian Church in Tonawanda, N.Y., I encouraged and enabled that congregation to purchase a large oil painting (roughly six feet wide by ten feet high) by Willis Hykes entitled "Let him who is without sin cast the first stone." I believe it is still hung on a rear sanctuary wall in that church sanctuary. In its small way, it is one example of the "gallery model" of church life: keeping before the world a great re-presentation of truth and reality as seen by Christians. A more dramatic and better-known example on the world scene is the architecture and art works of Coventry Cathedral in England.

The overall theme of this extended inquiry has been witness to the Christian faith by route of new artistic creations. Theory and process have testified to the possibility and desirability, both, of a witness interlacing religion and art which serves to honor God and to enhance the human condition. May such endeavors continue and grow.

BIBLIOGRAPHY

- Behold a new thing. A booklet symposium from the Division of Evangelism, Board of National Missions, USPCA, New York, 1962.
- Bertucci, Fred. Will, Responsibility, and Grace. New York/Nashville: Abingdon Press, 1957.
- Bettelheim, Bruno. Art as personal vision. A 1962 lecture in a three-essay book published in 1964 by The Museum of Modern Art, 11 W. 53rd St., N.Y., distributed by Doubleday and Co., Inc., Garden City, N.Y.
- Bloom, Dorothy. Art and the Changing World. Wallingford, Pa.: Pencil Hill Pamphlet 191, 1972.
- Cope, Gilbert. Symbolism in the Bible and the Church. New York: Philosophical Library, 1957.
- BIBLIOGRAPHY**
- Cunningham, Julia. Remember Me (The Testament of Jesus, the Disciple). Tallah, Nev.: Sand Mountain Press, 1980.
- Curry, Horton and Davies, Hugh. Sacred Art in a Secular Society. Published by the Order of St. Benedict, Inc., Collegeville, Minn.: Liturgical Press, 1978.
- Dewey, John. Art as Experience. New York: Minton, Balch and Co., 1934.
- Dillenburger, Jane. Secular Art with Sacred Themes. Nashville: Abingdon Press, 1959.
- Ebeling, Gerhard. God and Word. Philadelphia: Fortress Press, 1966.
- Fisner, Elliott W. Educating artistic vision. New York: Macmillan Publishing Co., Inc., 1971.
- Overholt, Finley, ed. Christian Faith and The Contemporary Arts. Nashville: Abingdon Press, 1957.

BIBLIOGRAPHY

- Behold a new thing. A booklet symposium from the Division of Evangelism, Board of National Missions, UPCUSA, New York, 1962.
- Bertocci. Free Will, Responsibility, and Grace. New York/Nashville: Abingdon Press, 1957.
- Bettelheim, Bruno. Art a personal vision. A 1962 lecture in a three-essay book published in 1964 by The Museum of Modern Art, 11 W. 53rd St., N.Y., distributed by Doubleday and Co., Inc., Garden City, N.Y.
- Blom, Dorothea. Art and the Changing World. Wallingford, Pa.: Pendle Hill Pamphlet 183, 1972.
- Cope, Gilbert. Symbolism in the Bible and the Church. New York: Philosophical Library, 1959.
- Cunningham, Julia. Remember Me (The Testament of Judas, the Disciple), Fallon, Nev.: Sand Mountain Press, 1980.
- Davies, Horton and Davies, Hugh. Sacred Art in a Secular Society. Published by the Order of St. Benedict, Inc., Collegeville, Minn.: Liturgical Press, 1978.
- Dewey, John. Art as Experience. New York: Minton, Balch and Co., 1934.
- Dillenberger, Jane. Secular Art with Sacred Themes. Nashville: Abingdon Press, 1969.
- Ebeling, Gerhard. God and Word. Philadelphia: Fortress Press, 1966.
- Eisner, Elliott W. Educating artistic vision. New York: Macmillan Publishing Co., Inc., 1972.
- Eversole, Finley, ed. Christian Faith and The Contemporary Arts. Nashville: Abingdon Press, 1957.

- Gardner, Howard. The Arts and Human Development (A Psychological Study of the Artistic Process). A Wiley-Interscience Publication. New York: John Wiley and Sons, 1973.
- Gilchrist, Margaret. The Psychology of Creativity. From the series "The Second Century in Australian Education." Australia: Melbourne University Press, 1972.
- Hazelton, Roger. A Theological Approach to Art. Nashville: Abingdon Press, 1967.
- Hazelton, Roger. Christ and Ourselves. New York: Harper and Row, 1965.
- Hopper, Stanley Romaine. Spiritual Problems in Contemporary Literature. New York: Harper and Bros., 1952.
- Kant, Immanuel. Observations on the feeling of the beautiful and sublime. Translated by John T. Goldthwait. University of California Press, 1960.
- Kant, Immanuel. Religion within the limits of reason alone. Introduced by Theodore M. Green. Translated by Theodore M. Green and Hoyt H. Hudson. New York: Harpers, 1960.
- Kerr, Hugh T. Mystery and Meaning in the Christian Faith. Toronto: The Ryerson Press, 1958.
- Koestler, Arthur. The Act of Creation. A Study of the conscious and unconscious processes of humor, scientific discovery and art. New York: Dell Publishing House, 1964.
- Kroner, Richard. Between Faith and Thought. Reflections and Suggestions. New York: Oxford University Press, 1966.
- Lavin, Edward S.J., compiler. Discovery in Art. Paramus, New Jersey: Paulist Press, 1969.
- Lawrence, Brother. The Practice of the Presence of God. Mt. Vernon, New York: Peter Pauper Press, 1963.
- Maritain, Jacques. The Responsibility of the Artist. New York: Gordian Press, 1972.
- Maus, Cynthia Pearl. Christ and the Fine Arts. New York: Harper and Bros., 1938.

- May, Rollo. The Courage to Create. New York: W.W. Norton and Co., 1975.
- Nathan, Walter L. Art and the Message of the Church. Philadelphia: The Westminster Press, 1961.
- Newton, Eric. The Arts of Man. An Anthology and Interpretation of Great Works of Art. Published by Chanticleer Press, N.Y. for the N.Y. Graphic Society, Greenwich, Conn., 1960.
- Niebuhr, H. Richard. Christ and Culture. New York: Harper and Bros., 1957.
- Nouwen, H.J. Reaching Out. Garden City, N.Y: Doubleday and Co., Inc., 1975.
- Nucho, Fuad. Berdyaev's Philosophy: The Existential Paradox of Freedom and Necessity, A Critical Study. Introduced by Richard Kroner. New York: Anchor Books, 1966.
- Pelikan, Jaroslav. Fools for Christ. Philadelphia, Pa.: Muhlenberg Press, 1955.
- Schaeffer, Frances A. Art and the Bible. Downers Grove, Ill.: Inter Varsity Press, 1973.
- Snyder, Ross and Martha. Presentness. Art by J.S. Laughbaum. Nashville: Abingdon Press, 1974.
- Taylor, Harold. Art and the Intellect. Published for the National Committee on Art Education by the Museum of Modern Art, N.Y., 1960.
- Temple, Wm. Mens Creatrix, An Essay. London: Macmillan and Co., Ltd, 1917.
- Terry, Sir Richard R. ed. Calvin's First Psalter [1539]. London: Ernest Benn Ltd., 1932.
- Tournier, Paul. The Meaning of Gifts. Translated by John S. Gilmour. Richmond: John Knox Press, 1963.
- vanderLeeuw, Gerardus. Sacred and Profane Beauty (The Holy in Art). Preface by Mircea Eliade. Translated by David E. Green. New York: Holt, Rinehart and Winston, 1963.

Vining, Elizabeth Gray. Harnessing Pegasus (Inspiration and Meditation). Pendle Hill Pamphlet 221, Wallingford, Pa., 1978.

Wieman, Henry Nelson. Man's Ultimate Commitment. Carbondale, Ill.: So. Illinois University Press, 1958.

Williamson, Lamar, Jr. God's Work of Art (Images of the Church in Ephesus). Richmond, Va.: CLC Press, 1971.

Other Resources

Encounters. A book of photography and poetry by Barbara Kirby and John B. Paterson, published privately 1977.

Film "Why Man Creates," produced by Pyramid Films, Inc., California.

Poem (unpublished) "Holy, Holy, Holy" by Barbara W. Kirby, Norfolk, Va.

Tape of Earl Palmer Bible Study, Sept. 1971 "Celebration of Evangelism," Cincinnati, Ohio.

Tapes of Dr. Theodore Gill's seminar (a continuing education event) "Art and Religion" Princeton Theological Seminary, N.J., Dec. 1976.

Tape of Aleksandr Solzhenitsyn's 1970 Nobel Prize Acceptance Speech; Audio-Visual Library of Union Theological Seminary, Richmond, Va.

Text of the February 3, 1981 Sprunt Lecture at Union Theological Seminar, Richmond, Va., by Katherine W. Paterson

The American College Dictionary. C.L. Barnhard, Editor in Chief, Random House, N.Y., 1963.

The Holy Bible (many translations)

Revised Standard Version, Thos. Nelson and Sons, N.Y., 1952

New International Version, Zondervan Bible Publishers, Grand Rapids, 1978.

The Torah, The Five Books of Moses according to the Masoritic Text, The Jewish Publication Society of America, Phila., 1962.

The Daily Bible Study Series, translated with Introductions and Interpretations by Wm. Barclay, The Westminster Press, Phila., 1953.

Good News for Modern Man, The New Testament in Today's English Version, American Bible Society, N.Y., 1966.

The Gospels translated into modern English, by J.B. Phillips, The Macmillan Co., N.Y., 1961.

Letters to Young Churches, a translation of the New Testament Epistles, by J.B. Phillips, The Macmillan Co., New York, 1956.

King James Version, Collins' Clear-Type Press, London and New York, 1939.

The New English Bible with the Apocrypha, Oxford University Press/Cambridge University Press, 1970.

The Jerusalem Bible, Darton, Longman and Todd, Ltd., and Doubleday and Co., Inc., 1966.