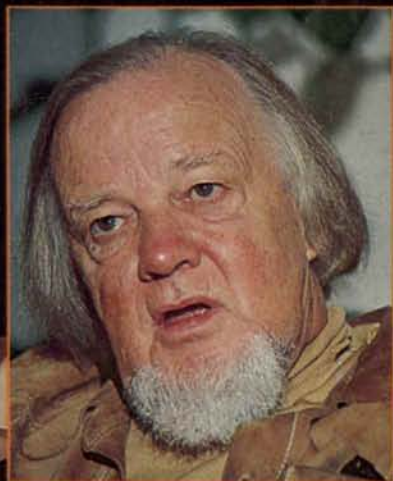


Magazine **New Wine**®

February 1982

The Battle for Our Culture

an interview with
Francis Schaeffer



The Impact of the Arts
Men in Their Calling

Editorial



One of the major themes of *New Wine Magazine* has been the reproduction of Christian leadership. We have sought to communicate this priority as well as to practice it ourselves.

Don Basham has been Editor of *New Wine Magazine* since January, 1976. He has served the Editorial Board and the maga-

zine's constituency with excellence. Don is a man of ability and integrity. Those who know him would join me in testifying to his deep faith in Christ. As an author, Don has never been motivated by sensationalism or private gain. Rather his desire has been to serve the Lord and the Church. As a Christian journalist, he is a Christian first and a journalist second.

The magazine has reflected Don's character and values. During his tenure *New Wine* has progressed in quality, influence and financial stability. Today *New Wine* goes into more than a hundred countries and is read by approximately a quarter of a million people each month. In addition it has spawned two other publications—*Restore* in Australia and New Zealand and *Vino Nuevo* in Latin America. Each of these magazines is dedicated to fulfilling the Great Commission through "teaching men to observe all things that He commanded us."

A significant aspect of *New Wine* and the other publications is that they are supported by the voluntary contributions of their readers. Thousands of regular readers have confirmed their appreciation for Don Basham's ministry by faithfully supporting the magazine financially.

During Don's tenure he has been training others in the field of Christian journalism. In recent

months, pastoral and other responsibilities have pressed upon him, including work on a new book. In view of these responsibilities, he has made the decision to delegate his responsibility as Editor of *New Wine* to Dick Leggatt. Don will remain as Chief Editorial Consultant to *New Wine*, and will continue to serve as a member of the Editorial Board.

Dick Leggatt is no stranger to most of you who have read *New Wine* in the past. He has served with *New Wine* since January, 1975. Dick is a graduate of the University of Pittsburgh with a major in English Literature. Under Don Basham's oversight he was promoted to Managing Editor in March of 1976. He and his wife, Cindi, have three sons and are expecting their fourth child.

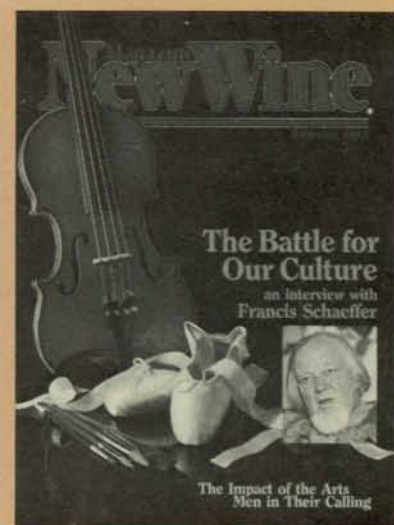
This staff change brings us a sense of joy because it is a sign that we are fulfilling the Lord's commission to build leadership. All of us associated with *New Wine* join in expressing our gratitude to Don for years of fruitful service and our prayers and support for Dick in this great endeavor.

Charles V. Simpson

THIS MONTH

Vol. 14 No. 2

February 1982



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Other publications and ministries associated with New Wine Magazine:

Fathergram; Integrity Publications; *Life Changers* by Bob Mumford; Derek Prince Publications; *Intercessors for America*; *Vino Nuevo Magazine*; *Restore Magazine* (available in Australia and New Zealand only).

Editorial Board of Integrity Communications

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Features:

4. **The Battle for Our Culture**
an interview with Francis Schaeffer
Relating effectively to society, and realizing that the lordship of Christ covers every area of life.

8. **The Tapestry**
by Edith Schaeffer
The author of the Schaeffer's new biography tells why she wrote about their lives.

10. **"Hallelujah!" G.F. Handel and the Messiah**
by Curtis Forman
A look at the musician who gave us one of history's most popular musical works.

12. **Men in Their Calling**
an interview with Mark Pie' and Glenn Basham
A graphic artist and a musician discuss the challenge of expressing their faith through their work.

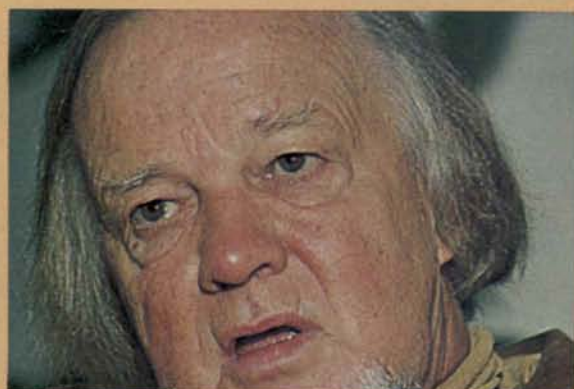
17. **The Impact of the Arts**
by Stuart Scadron-Wattles
Can God's people use the arts to reach out and touch the secular world?

26. **Winter Song**
a poem by Paul Thigpen with a watercolor painting by Hugh Skibbens.

28. **The Temple and the City**
by Gerrit Gustafson
The temple: a place of revelation; the city: a place of declaration.

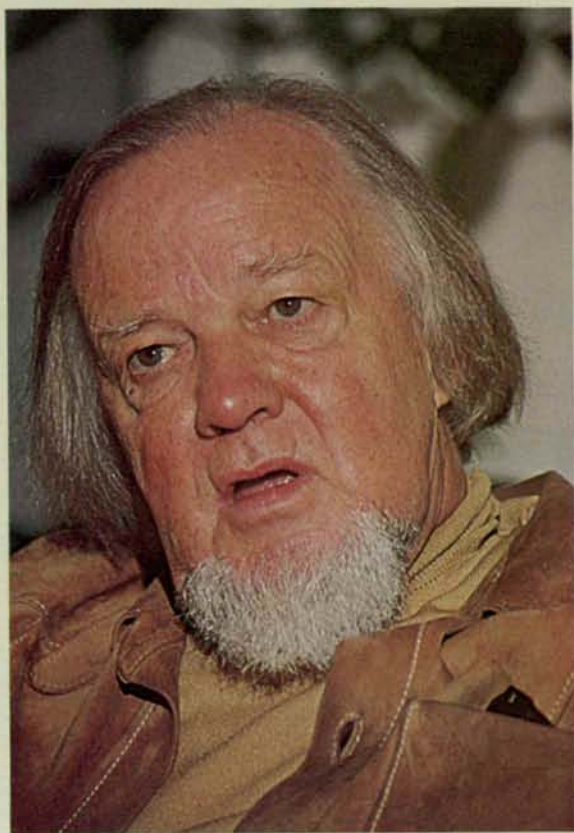
Other Features:

Editorial 2
The Lighter Side 7
Tips for Fathers 21
Social Concerns 22
The Word 31
Dear New Wine 35



The Battle for Our Culture

an interview with Francis Schaeffer



Francis Schaeffer, Christian philosopher, author and theologian, is a notable spokesman to Christians regarding the impact they should have upon the society around them. Dr. Schaeffer and his wife, Edith, are founders of L'Abri Fellowship in Switzerland, through which the lives and minds of countless people have been touched. They have authored numerous books concerning the reality of God's existence and His active involvement in our lives, the most recent of which are The Tapestry, a thorough history of "the life and times of Francis and Edith Schaeffer" written by Edith; and A Christian Manifesto, Dr. Schaeffer's most definitive statement of a Christian's responsibility to stand courageously in the midst of a declining and increasingly hostile society. The publication of this interview with Dr. Schaeffer on that topic coincides with some significant events in his life: the release of A Christian Manifesto and also his seventieth birthday—somewhat of a miracle in itself in light of the courageous battle he has waged against cancer over the last three years. We are honored to publish the insights of this great man of God.

NW: *What principles do you think Christians should keep in mind as we relate to the society in which we live and attempt to make an impact upon it?*

FS: I think that we ought to understand two basic elements. The first is the matter of attitude. Long ago, when I was first wrestling with the practical implications of relating effectively to society I saw something in the Scripture after much struggle and prayer. I saw that after we become Christians, our primary responsibility is to affirm the existence of God by exhibiting His character. This, of course, does not set aside the priority of the Great Commission to go into all the world—it *includes* that commission. As Christians, in everything we do we should exhibit the character of God.

Scripture clearly states that God is holy and God is love. Our task, then, is to exhibit these two characteristics in all of our relationships, including our personal struggles, our theological wrestlings, the problems that arise in our local churches and the situations we face in our society as a whole.

After much struggle back in the years before L'Abri was founded, I saw that you could say you were exhibiting the *holiness* of God and you would only be harsh and hard. On the other hand, you could say you were exhibiting the *love* of God and only compromise yourself. I also saw that you could exhibit humanistic imitations of either of these characteristics. But what you can't do in your own power—even in a poor way—is to show both God's love and His holiness simultaneously. That can only be done through the work of the Holy Spirit in our lives.

By God's grace we must exhibit *both* the love and the holiness of God simultaneously, so that we neither compromise the faith nor merely become hard or harsh. If that has ever been necessary for Christians, it is necessary now as we enter a real phase of struggle for our country and its culture. That balance of love and holiness is our first priority.

Terrible pressures and hostilities may be leveled against us by those in society who would oppose Christianity, and the tremendous temptation would be to reciprocate in kind with hostility or harshness. But we must have a mentality to exhibit both the love of God and the holiness of God.

Secondly, we must recognize what I would call the "hierarchy of truth." All genuine truth is true, and all truth is important, but not every truth is as *central* as other truths.

We must be careful to put our greatest emphasis on the *central* issues—or we will lose the whole battle. A good illustration of a central issue, I believe, is the issue of abortion. The biblical view of abortion—and what has been the Christian view of abortion from as far back in Church history as the early

church leader Tertullian and the writings of the *Didache*—is one of clear-cut opposition to abortion. If we are going to fight the battle for our culture and our government at this present time, then we must ask all Christians to stand together on this clear, central issue.

On the other hand, when we approach secondary issues, for example a political issue such as the ratification of the Panama Canal treaty, we must realize that Christians will differ quite honestly in their views, and accept that fact since such issues are on a different level of importance. They are not *central* issues in the way abortion is, and we must not confuse these two levels of importance.

I would say that understanding these two points—exhibiting God's love and holiness and focusing on the central issues—will be a key to approaching our society in an effective way.

NW: *Why do you believe that abortion is a central issue for Christians?*

FS: I think that abortion is central to our battle against the humanistic mentality we are presently fighting because, from the Christian perspective, we see an unbreakable link between the intrinsic value and dignity of human life and the existence of a personal God. If God is there, human life has *intrinsic* dignity as His creation.

No other philosophy, no other religion, provides an intrinsic dignity for the human being. If God isn't there, human life doesn't have such intrinsic dignity.

We must understand that the humanist mentality—which denies God as the reason for our dignity—has gradually been intruding more and more into the schools and the media. With the abortion ruling by the Supreme Court in 1973, the consequent shift in society in the direction of materialistic humanist thinking became a matter of life and death. At that point abortion became a central issue to each one of us and to the whole culture, for it concerns the value of human life. Therefore if the legality of abortion is allowed to stand in our country, and if the humanist attitude toward abortion continues to be a dominant one in the media and society at large, we will witness a destructive erosion in all society.

We know that God is there and we are made in His image. If the humanist position is allowed to stand, however, it will reduce society's conception of human life to one that sees people as merely a part of some material continuum. This would be the most damaging attack the humanists could ever make against the Christian claim that there is a personal God. For this reason, the whole issue is of extreme importance.

Futhermore, if you devalue human life, the process will not be static; it will not stop at abor-

tion. Evidence of this is the fact that even though it is still illegal to commit infanticide (letting a baby die after it is born), it is common knowledge that infanticide is being practiced anyway, and there is no wave of protest against it. We already hear talk about euthanasia—"mercy killing"—of the elderly. Acceptance of this is not just opening the door to the killing of the aged; it is also lowering the whole view of human life.

We must never forget that in Germany prior to Hitler this kind of lowering of the view of human life from a legal and medical perspective, especially in the matter of abortion, helped make it possible for

We must exhibit *both* the love and the holiness of God simultaneously, so that we neither compromise the faith nor merely become hard or harsh.

that society to accept euthanasia, not just of the aged, but of anyone who stood in the way of the state. What we must make clear is that the materialistic humanist view of the final reality leaves no real reason why any individual or any group cannot be "removed" if they are considered a "nuisance to society."

So abortion really stands as the crucial point. If the Church of the Lord Jesus Christ, if those of us who really believe the Bible, do not stand and do not fight at this point, I don't think the Church will get another chance to fight. From here on I don't see where we will get another chance to reverse our society from the direction it is going. Abortion is the central issue for the Church in this time.

NW: *Many Christians believe that we should not get involved in the social and political realms because such involvement is not a "spiritual" activity; it is "secular." Such a conviction has often prevented the Church from making an effective impact on society. How do you think that kind of thinking developed in the Church?*

FS: As far as reformation Christianity is concerned, we can trace this false view of spirituality—making a false division between the spiritual and the natural—back to the birth of Pietism in the 17th century. First let me say that I have great sympathy for the people who brought this movement forth, because the church at that particular time was very cold, and Christianity was often merely a doctrinal statement with very little emphasis on the practicability of faith in daily life. So I want to emphasize that there is a good side of Pietism. One of the most positive elements that came out of this movement was the understanding that every doctrine has some meaning in the daily practice of our

lives. No doctrine is without implications in our behavior. The realization of the connection between faith and life is a good side of Pietism, and all Christians ought to be Pietists in its best sense, because Christianity is more than just a set of abstract intellectual statements.

But the bad side of Pietism is that from the beginning it downplayed the body as opposed to the soul. It de-emphasized the intellectual qualities of Christianity and the wholeness of life and of reality. What developed was a spirituality that could be summed up by saying, "We should be interested in the soul and not the body"—and the division between "spiritual" and "secular" extended from there. As a result, spirituality became something "way up there" somewhere, and everything else was considered "worldly."

But according to the Bible, this is exactly the *wrong* view of spirituality. According to the Bible, God made everything; God made my body as well as my soul. Jesus' death results in the raising of my body from the dead. Paul emphasizes in 1 Corinthians chapter 15 that if there is no resurrection of my body, then Christianity is a total failure and untrue.

Certain things *are* sinful and are clearly stated to be so in the Bible. It doesn't say we *don't* do these

things (because we are sinners), but it says we *shouldn't* do them. But after we remove these things from our lives—things that are specified as sinful according to the Bible—then everything else is spiritual. To deny this and to fail to live it is to devalue the lordship of Christ.

God has made everything, Christ has redeemed everything, and in this life, by God's grace, Christ ought to be Lord of my *whole* life. The extent to which I restrict His lordship to only a portion of life dishonors Christ. I would go even further to say that not only is all of life *spiritual*, but all of life is *equally* spiritual. Christ ought to be Lord over all of life, and this very much includes the area of my responsibilities as a citizen of my country.

NW: *Would you also say that His lordship applies to education, the arts, entertainment, government and every other field of endeavor?*

FS: Everything. The problem is that everything can also be misused—and obviously the arts and entertainment have often been misused. They are not automatically good; they are *neutral* in the sense that they can be *made* good or bad. Therefore, the arts can be the most destructive force you can imagine when they have a humanistic world view operating through them—which most of TV has, for example, as we can see in the thousands of ways such a view comes across on the TV screen. The plays on Broadway very often display this humanistic viewpoint as well, putting forth relativism and pluralism (that is, the bad sense of pluralism which says, "anything goes"). So the arts *can* be used in a destructive way. But that is different from the concept that *art as art* is destructive in itself.

In the same light, the idea that government is naturally dirty is a serious misconception, because it is God who has given us human government. To say that government is bad in itself is to say that something God has given us is bad. Now of course there may be "dirt" in all these areas, but we must make a great distinction between the idea of certain things being *intrinsically* bad—intrinsically "worldly"—and the fact that they can be used in a way that is destructive.

I think Martin Luther and also the Dutch Reformers had a viewpoint that allowed them to see the fullness of life and to realize that the arts should be brought under the lordship of Christ. In the preface to the *Wittenburg Gesangbuch*, Luther stated:

...I am not of the opinion that all the arts shall be crushed to earth and perish through the Gospel, as some bigoted persons pretend, but would willingly see them all, and especially music, servants of Him who gave and created them.



In the same way, we must realize that there is no vehicle which displays the glory of God and the wonder of God as Creator as clearly as the practice of the humanities. By the humanities I mean the results of human endeavor in the area of intellectual matters and in what we usually call art. We must realize that art doesn't have to be a gospel tract to be right. "Art as art" is right—though it can be misused—and it is right because art is a reflection of God's creativity, an evidence that we are made in the image of God.

We must not think that because man has revolted against God and needs Christ as his Savior that his revolt has totally eradicated the marks of his being made in the image of God. It doesn't matter who a materialist *says* he is—he is who he is, and he is made in the image of God. He bears some marks of being made in the image of God. No matter how far away from God these people are or how destructive they are in their teachings about the nature of man, they are still made in God's image, whether they believe it or not.

This is especially evident in the arts, and by "arts" I don't mean just art with a capital "A." The man who is interested in having a well-designed room, the woman who is interested in setting a

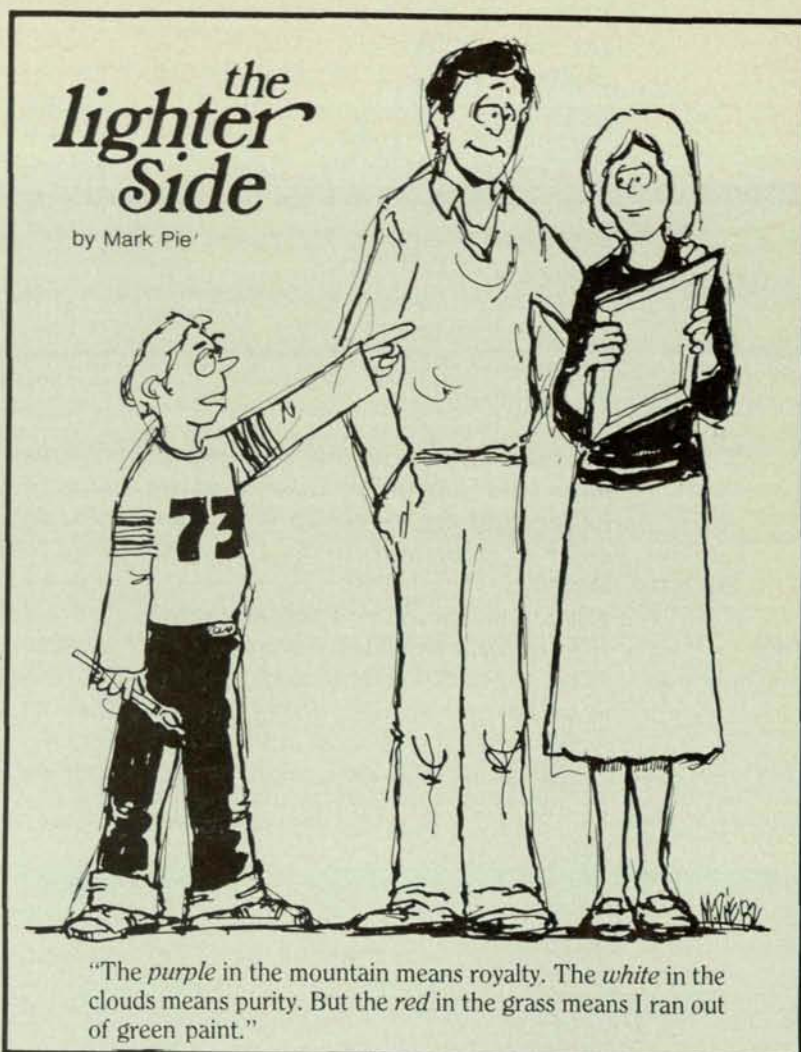
Art is a reflection of God's creativity, an evidence that we are made in the image of God.

beautiful table, the person who is interested in growing a lovely garden, are also involved in the "arts." The reason human beings produce art on any level is that they are made in the image of God, and this has not been lost in the Fall.

NW: *In that regard, what would you say non-Christian writers and thinkers have to offer us?*

FS: In general, philosophy and intellectual thinking parallel the arts in the sense that even non-Christian philosophers and thinkers, like non-Christian artists, still bear the image of God. Many non-Christian thinkers have thought through to the central problems of life with great clarity, and they have understood those problems deeply. However—without knowing the central reality of the Judeo-Christian God, without knowing His existence or revelation—these philosophers cannot arrive at sufficient answers intellectually or spiritually. They can define the problems of Man very well and they have bits and pieces of true observation, but what they

NEW WINE



can never do is to give us accurate, sufficient, intellectually complete answers on the basis of their knowledge and perspective.

NW: *Would you say, then, that it is appropriate for Christians to study non-Christian literature?*

FS: I have learned a great deal from studying non-Christian writers and seeing how they define the problems of life. After I read them, I ask myself, "Well, what are the Christian answers to these questions?" Through both writings and art forms I see many problems presented for which the writers and artists themselves have no answers—and yet they have a certain sensitivity to particular areas of the human dilemma and the human condition. Our minds are sharpened by examining the questions these people raise and then going to the Bible to see what the answers are in the total Christian biblical framework. Unfortunately, Christians often have not even thought of the problem, much less the answer.

One last point is important. We must be very careful to understand that our fight is against hu-

manism, not against the *humanities*—human creative endeavor. The false spirituality that we talked about before would automatically be against the humanities, but that is a wrong attitude. Because the humanities are a product of human creativity, they are a reflection of the great Creator, and there are ways to study them which are very helpful—as long as we don't accept the final answers of non-Christian artists and thinkers.

Nor are we opposed to *humanitarianism*, which is simply kindness to people. As a matter of fact, Christians ought to be the most *humanitarian* people to be found.

NW: *Would you say that one way we as Christians have somewhat failed is in not trying to understand the mentality of secular people in order to communicate the gospel effectively to them?*

FS: Absolutely. When I first was writing *The God Who Is There* and *Escape From Reason*, I wrestled with the concerns of modern art. One thing that used to infuriate me was that when I began to lecture on modern art, showing a slide of a modern painting, the Christians in the audience would laugh. It would infuriate me because the people who painted the pic-

tures were in agony as they struggled with the problems of life, and they portrayed this agony in their work. Because the artists' perspective was foreign to most Christians, in church after church, audience after audience, the response to the paintings was a giggle. But they should have been weeping! Where is our compassion?

Many artists and thinkers have been honest in dealing with the consequences of their world view and have had the admirable courage to carry it to its logical conclusion—which is much more than has been done by many Bible-believing Christians who superficially accept Christ as Savior and go no further. I don't mean that they are not saved, but their attitude is "Now everything's fine and we're going to heaven; that's the end of it." They go to church and sing songs to make themselves feel good. But if Christians would push on in their thinking to the logical implications of their faith, they would be out on the streets. Some of them would probably be picketing in certain situations—and they would be paying a price for their Christianity.

But this calloused reaction that I found—the giggle in response to modern art—was, I believe, an indictment against the people who were laughing

The Tapestry

We asked Francis Schaeffer's wife, Edith, to tell us about her latest book, *The Tapestry*, and some of the factors motivating her to write it.

For about three years, our son Franky had been urging me, "Mother, you have got to write a biography of Dad and yourself." But I kept refusing, saying "I don't like Christian biographies because they only tell the high points of someone's life, and that makes them discouraging to read. Besides, I don't want to concentrate on us; I have much

more to say about other things." Then of course Fran [Dr. Schaeffer] developed cancer, and I began to think, "If I don't write something no one else will—and it's not fair *not* to show what the Lord has done in our lives." So I agreed to do it. My intention as I started was to set our personal story in the context of the *whole* story, beginning several generations ago.

In the first chapter of *The Tapes-*
try, I begin with a subject that has always held my attention: the mystery of being. I have often felt that we concentrate on how people die—yet the fact that any of us could have been born and survive is really more amazing. I thought that writing this biography might be a means of helping people feel their importance. We say that everyone is significant, but I hoped that in the context I establish in the book the significance might be more pointed.

It is probably true for most of us that if we had not been conceived in the particular month in which we were conceived, our parents would have conceived another child in the following month or two. But the fact

is that in that period of conception—that fantastically limited moment—those *particular* chromosomes came together, and we came into being. Other chromosome combinations *could* have taken place, but they didn't—ours did. It leads me to ask, "Why me? Why this *particular* combination that is me?" The answer is that God had a reason for creating *me*.

A second concern of the book was to focus on history. I love history, and the realization that in sharing our life's story I was writing history gave me a freedom in writing that I hadn't had before. The book became a vehicle for telling all kinds of things that I thought people would benefit from knowing, things like events in Finland and Portugal that went far beyond our private lives. *The Tapestry*, you see, is not only the book's title, but also the reality that each person is a thread, and our lives are woven together.

A third concern I had in writing was honesty about both the good and bad in our lives. I had to include some incidents which I would have liked to leave out; but I had to be

when they really should have been crying. If we can understand and weep with the people who paint these pictures, it will help us bring the gospel to those who share their way of thinking because we will be able to present clearly the reality of lostness from the perspective of their own artistic "prophets."

We have paid a terrible price for our wrong view of spirituality, both individually and in our culture as well. In our laziness, we haven't pushed our Christian faith to its logical conclusions and had the compassion to consider just how horrible is the lostness of our modern generation.

The Bible presents people without the living God as lost in two senses: They will be lost when they die in the final judgment, and they are lost in this life as well. But we haven't talked much about that. Instead we live in our Christian "ghettos" and sing our songs, and we feel good. We present our evangelism with trite little phrases. But where are the tears? Our approach has not only been unbiblical; it has been cheap.

NW: What do you think needs to take place among Christians to shake us out of this kind of apathy?

FS: I think the first thing is that we need to take the

Bible seriously and to understand that the lordship of Christ covers the whole of life. We must become truly spiritual instead of practicing an easy and cheap spirituality.

The next thing we must do is to have the courage to look at the faces of modern culture and to realize why they are empty. We must recognize that modern art and thinking are shaped by the modern secular world view which claims that impersonal matter or energy formed by chance—not a personal God—is the final reality. That secular world view is causing a complete collapse of culture, a tremendous victory for Satan. We must understand the monster that we face in this battle and be stern as we stand against it.

Finally we must realize that the lordship of Christ means we will pay the price for our faith, and we must carry our faith in practical ways into the fields where the battle against secular thought is being fought.

Each of us must be willing to pay the price of commitment to the living God in our own profession and sphere of responsibility, regardless of what that price may be. When we are willing to pay that price, then we will truly be living on the cutting edge. ♥



honest. I think I was able to tell about the difficult times gently, as well as honestly, and people are helped by that kind of honesty. On the other hand, no one would be helped by the illusion that our family lives on some high spiritual level which is unattainable for others.

That kind of honesty is not easy in writing. But I had so much in my mind that I thought would be a help to my own children, and grandchildren. My children feel that now they understand their own father much better because of the first few chapters of the book, which describes his

childhood and background.

I am praying that *The Tapestry* will help people to be able to press on through their own hard times. I didn't avoid the subject of Fran's struggle with cancer, for example. I told what it was like to receive that kind of bad news in order to help other people who may someday receive bad news themselves. Too many people who are ill or disabled have been crushed by well-meaning Christians who have told them, "If you only had more faith..." or "If you will just get the sin out of your life..." But God is personal and we are personal, and He deals with us differently. The battle line comes at a different point for each of us, and I have tried to demonstrate that in the book.

A final area of concern in writing the book was to demonstrate the reality of choice and the effects our choices have on the world. I hope that by the time those who read the book have finished it, they will see more clearly that our choices are *real* choices—that we truly have the power to choose between good and bad, and so as individuals to affect

the outcome of history. The "ripples" from our actions go outward and never end.

When I read the first six chapters to our children at the family table, our daughter Susan made an important observation. After my account of Fran's decision as a young man to serve God, she remarked: "When Dad went up to his room and said, 'As for me and my house, we will serve the Lord,' he was single and only nineteen years old. What did he mean, 'As for me and my house'? His parents weren't even Christians. But now I realize that he was choosing for his wife, his four children and their spouses, and his fourteen grandchildren—none of whom he had ever seen at that point. And look at us now—we are all serving the Lord because of his choice."

It's thrilling to realize that when we choose, we are not just choosing for ourselves; we're choosing as well for people who may not even have been born yet. In many of our choices we don't stand alone—we are in the stream of history. I hope that *The Tapestry* will be a clear declaration of that truth. ♥

"Hallelujah!"

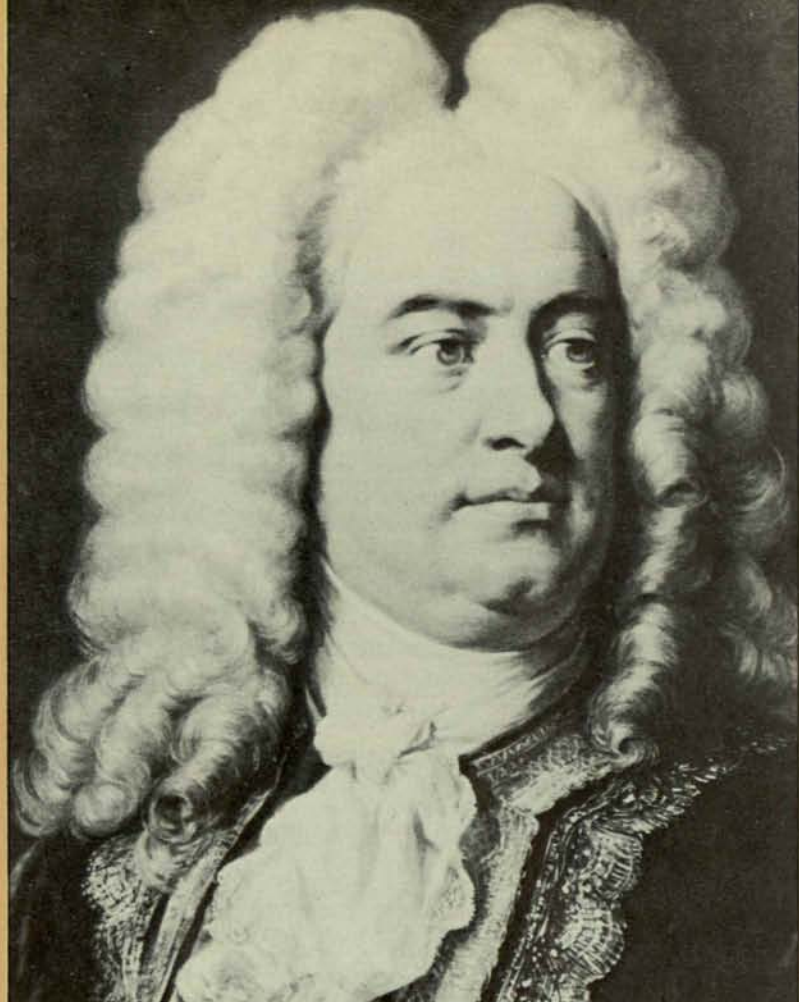
G.F. Handel and the Messiah by Curtis Forman

The relationship between Christians and cultural expression throughout history can be for the most part characterized by two extremes. The first is *isolation*, in which Christian and secular cultures are totally unaffected by each other. The second is *compromise*, in which humanistic cultural forms are indiscriminately incorporated into the Church.

Now and again in history, however, we have seen Christian artists, performers, writers and composers who have avoided these extremes and maintained their integrity. In fact, they have often set a standard of excellence and appeal that has made a continuing impact, not only on the Church, but on all of society. An outstanding example of such an artist is George Frederic Handel. Two particular aspects of his life and character can give us a useful perspective as we try to express our gifts culturally and artistically as Christians without compromising our integrity.

Handel, the Christian

Although it is sometimes difficult to know the particulars of the spiritual lives of historical figures, all accounts of Handel's life confirm that he was a firm believer in Christ. He was a theatrical entertainment musician by profession—and clearly un-



ashamed of that fact—but he expressed on one occasion the purpose of his scripture-based oratorios: "I should be sorry if I only entertained them [the audience]. I wished to make them better." Handel's biblical learning was considerable, and it is obvious from his life and his works that to him the Bible was more than mere subject matter. It was alive to him, and he saw personalities and life-affecting themes in it rather than staid systems of dogmatic theology. A German writer once said of the impact of his music: "Bach and Handel became the singers of Christendom."

Although Handel regularly attended church services, his reputation for Christian character is based more on his stature and actions in public life. He was a charter member of, and a longtime benefit performer for, the "Fund for the Support of Decayed Musicians," which apparently helped musicians who were ill, aged and needy. He also supported the Foundling Hospital in London to such an extent that he was elected to its governing board. His reputation for generosity was probably the reason for his being invited to Dublin, Ireland—where he first presented the *Messiah*.

Handel, the Musician

A second aspect of Handel's life is that he was a musician who strove to excel in his field. He studied hard and prepared himself thoroughly for a career in music. His musical productivity was as great near the end of his life as at the beginning of his career. Past the age of fifty, despite serious health problems which plagued him, he continued to experiment with new musical forms and projects, and stayed busy as a composer, conductor and organist.



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is a pastor and
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tant for New
Wine Magazine.

Within his own lifetime, Handel was accorded widespread praise as a master of his field (which is unusual since most artists die without ever hearing such acclaim). Beethoven called him "the greatest of us all."

Significantly, the usual setting for Handel's music was not the Church, but the opera house and theater. For more than twenty-five years, he was primarily an operatic composer and producer. Until the age of fifty, his work was almost entirely secular theatrical music and formed the basis of his reputation for skill and excellence. Nevertheless, Handel apparently saw no conflict between his "secular" work and his "spiritual" work, but instead gave himself wholeheartedly to a single vocation as a musician.

In spite of illness and several professional and financial setbacks, Handel's spirit never seemed to waver. Even with his great musical success, he never became proud or pretentious, and to the very end of his life, he was regarded as generous, kind and loyal—a man of great personal integrity and professional excellence.

The Messiah

Handel's best known work, *Messiah*, is an excellent example of the impact a Christian can make on society through artistic expression. In 1741, Handel was invited to Dublin by the Lord Lieutenant of Ireland, the Duke of Devonshire, specifically to present musical concerts on behalf of three Dublin charity organizations: prisoners in the jails, Mercer's Hospital, and the Charitable Infirmary.

Working from a text compiled from the Bible by Rev. Charles Jennens, Handel began on August 22 to compose a sacred oratorio for the Dublin concert. He completed the entire score—with orchestration—on September 14, just twenty-four days

after beginning it. It is reported that when Handel finished the work, his servant found him weeping, saying, "I did think I did see all Heaven before me, and the great God Himself."

Even though Handel was noted for working in bursts of furious activity, the composition of *Messiah* was unusual even for him, and it stands as an amazing example of the union of skill and inspiration. Even skeptical and critical writers have agreed that *Messiah* is a work that is unique in form, spirit and power.

Handel traveled in November of 1741 to Dublin, Ireland, where the *Messiah* was first performed on April 13, 1742, with Handel himself directing from the harpsichord. The Dublin newspapers praised the music, but they gave even higher praise to Handel's generosity in directing all the proceeds to charity (even the performers donated their services). The sum of 400 pounds was distributed to the charities, and 142 prisoners were released from debtor's prison.

Because of the feeling that Christianity and cultural expression were mutually exclusive, there was very little public acclaim for *Messiah* in Handel's home, London, for several years. Many of the Christian leaders there refused to allow "theatrical" music in the Church, and *Messiah* was "secular" in style by the definitions of that time. In fact, the Dublin newspapers and even Jennens, who compiled the scriptural texts, referred to it as "elegant entertainment."

Messiah's subject, however, was clearly sacred, for its lyrics were a compilation of scriptures arranged in a general outline of Promise, Incarnation, Passion (Crucifixion) and Resurrection. The work has scarcely any narrative or action, but is a series of arias and anthems which progressively deal with God's declarations to His people: "Every valley shall be exalted;" "And the glory of the Lord (shall be revealed);" "For unto us a child is born"; "Behold the Lamb of God"; and the best known portion of *Messiah*, the Hallelujah Chorus. Despite these spiritual texts, however, many church leaders in London were still slow to accept the work because they were horrified at the thought of secular singers and actors performing with words from the Bible.

Nevertheless, the power of this piece of music was irresistible. Years after it first appeared, and fortunately within Handel's own lifetime, *Messiah* was so widely acclaimed that he was regarded as the outstanding composer—sacred and secular—of England. At his death, he was honored by being buried in Westminster Abbey.

As an artist, George Frederic Handel set a lofty standard for quality and proper stewardship of God-given talents. And as a Christian, he gave us a wonderful example of how God can use our lives and talents to make a significant impact on society by communicating our faith through artistic expression. ♥

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Die Schlusszeilen der Händelschen Originalpartitur des „Messias“

S. 3736 closing notes of Handel's *Messiah*

Men in Their Calling

an interview with
Mark Pié and Glenn Basham



Self-portrait of Mark Pié' at deadline time.

For a brief look into some of the problems and concerns that often face Christians who are called to work in the arts, New Wine interviewed a graphic artist and a musician who are expressing their faith through their work.

Mark Pié', New Wine's art director and creator of our monthly cartoon feature, "The Lighter Side," has worked with New Wine for four years. He is a graduate of the Art Institute of Pittsburgh. Mark, his wife Karen and their two sons live in Mobile, Alabama.

NW: How did your interest in graphic art begin?

MP: Most artists would probably answer that question in the same way I will: I've had a strong interest in art—particularly drawing—for as long as I can remember. Even as a child I drew cartoons. I began to think of it as a career, however, as I approached the end of high school and had to ask, "What will I do for a living?" At that point it was clearly my only vocational interest. I wanted to be a graphic artist—especially a cartoonist.

After high school I went to the Art Institute of Pittsburgh. The instructors there were extremely talented, and that attracted some of the top students to the Art Institute—so the competition there was tough. I remember being intimidated even by the talent of my peers who were just beginning school.

NW: How did that competition affect your attitude toward your work?

MP: All of the students knew that it was difficult for anyone to make it in the *secular* design and illustration field. Unfortunately, I and most of the other Christian students I knew somehow felt that if we couldn't compete in the secular artists' market, we could still compete in the "religious" market—because Christians for the most part offered little competition. The Christian market was considered an "amateur league" of sorts, and Christian artists often took the attitude that they didn't have to be as professional in that market as in the secular market.

In school we often limited ourselves to a narrow, "spiritual" range of subject matter: doves and folded hands, crosses and portraits of Jesus. Of course, with that narrow vision, we never threatened the non-Christian artists; they simply wrote us off as irrelevant. While other students would be working on some exciting project, I would be drawing "spiritual" pictures that dealt with religious subject matter. My instructors would look at my work and shake their heads in disappointment. Sadly enough, the mentality I had has afflicted many other Christians working in the graphic design field.

NW: How did your attitude toward your subject material begin to change?

MP: As I progressed through art school, I began to look up from my work to see what the non-Christian artists were doing. What I saw soon made me un-

comfortable, and finally dissatisfied. I couldn't deny that in a strictly artistic sense, their work was generally better than the "spiritual" work I was producing. I could see a growth, a progressive development in their art, while mine had stagnated.

Consequently I became disenchanted with the artistic tunnel vision that bound me and began to break out of the bounds of "crosses and doves." The initial temptation was to abandon any attempt at "Christian art" altogether, and instead indiscriminately adopt the perspective of the secular artists. But I realized that approach was not the right one either. Somehow it had to be possible for me as a Christian artist to reflect the life of Christ that was in me without having to narrow my range of subjects to overtly "religious" material.

Since that time my goal has been to produce art that draws its subject matter from the *whole* range of my experience, which is under Christ's lordship. I want my art to reflect His beauty and excellence. I think that the time must come for Christians in the graphic art field to say, "It doesn't have to be 'religious' to be legitimate. We have the whole realm of our life in Christ as a basis for our art."

NW: So you think that Christian artists need to widen their perspectives?

MP: Yes. But I think it goes beyond just the artist's view of his work. I believe the Church as a whole needs to broaden its vision. Often work by Christian artists which is not overtly "religious" is not well-received by other Christians because they think it is too "worldly." Consequently, even if the artist wants to break out of the confines of strictly religious subject matter, many times he can't because of the pressure to remain "spiritual." I think there needs to be an adjustment in "the eyes of the beholders" that will open them to the legitimacy and beauty of a wide range of subjects which are all under the lordship of Christ.

NW: What other issues for Christian artists besides subject material should be of special concern?

MP: Breadth of subject matter is only one aspect of the excellence for which Christian artists should be striving. Rather than assuming an "amateur league" mentality about Christian art, we should work to produce art that even non-Christians will recognize as works of high quality. We should be able to present our work to the world with a confidence that says, "This is my work, and what Christ has done in me gives it substance."

Christian artists will make a greater impact on society when they become more professional in every aspect of their work, and when they develop a realistic view of the arts and what they can say to

society. We don't have to be obscene to get the attention of the secular market. In fact, people are crying out for someone to provide a quality alternative to what the secular market is offering.

NW: What other goals have you personally set for your work?

MP: One personal concern of mine has been to use my art to help Christians see themselves more clearly, especially in a humorous way. Although I often get into trouble with the readers of my "Lighter Side" cartoons in *New Wine*, I have never intended to be malicious or negative. I try to be sensitive to our readers' feelings—but I believe that until we all learn to laugh at ourselves and at the little problems of life, something is lacking in our perspective. Most of my concerns are simple, not containing "deep" content. I think people enjoy simplicity, particularly when it's a fresh and humorous look at the simple daily situations we all face.

NW: Have there been painful experiences in your career as a Christian artist?

MP: Quite a few. A great deal of dying to self takes place in a graphic artist's life—though probably no more than in the experience of anyone else who walks with the Lord. I've found that when my audience is as broad as *New Wine's* readership is, I need a system of checks and balances to help me be sensitive and balanced in my approach. Many artists, including Christians, have a false self-image based on the artist stereotype: a moody, proud, even eccentric individual with a special gift that few others have. In order to check our tendency to fall prey to this stereotype, we need someone who will be honest with us.

Even my art professors worked at teaching me my need for others' opinions. I once did a piece for a design class and showed it to the instructor after I had labored over it for many hours. She said, "You're entirely too stingy with your colors," and she took my tubes of acrylic paint and emptied them out—not onto my pallet, but onto my finished artwork. When I regained consciousness, I realized that she wasn't being malicious; she simply wanted to make the point that even my best ideas—the ones of which I'm most proud—can be improved upon.

NW: What are some of the lessons you have learned?

MP: Most importantly, I've realized that the individual himself is in the final analysis not the artist; *God* is the artist, and we are merely His brushes. When an artist understands that, it frees him up to be more creative, because he knows his Source of creativity is limitless.

I've learned the importance of finding others

who have the same calling as I do, and sharing my thoughts and my work with those people. God can use other artists to balance, enrich, and encourage me in the right directions.

Beyond that, I've learned to be patient, persistent, and professional—but especially to be patient. We all need to realize that the gift God has put in each of us is real; how and when He will manifest it is His business. Before God brought me to *New Wine*, I had to persist despite a number of other jobs: I painted toilets; I sold carpet, paint, pots and pans; I was a security guard; I bussed tables. But after I laid the "Isaac" of my desire to be a professional artist on His altar, God was faithful to bring

me here—in His own time.

I have also found that my best paintings are never done in one sitting. If you have to dig deep to produce a work of art, it's usually much better than what was sitting on the surface. The best workmanship comes with time—and so it is with God. If He has given you an ability and you feel that it is the area He wants you to make a career, then I encourage you to hold on to your vision. Don't compromise your hope. You may have to put it on the shelf and let God take it down again when the time is right. But you'll find, as I have found, that God is able to bless and plan our lives much better than we ever could. ♥

A Call to Music



Glenn Basham, the son of New Wine's Chief Editorial Consultant, Don Basham, is a violinist with the Detroit Symphony Orchestra. He is a graduate of the North Carolina School of the Arts in Winston-Salem. Glenn and his wife, Leelo, live in Rochester, Michigan.

NW: *What are some of your thoughts about music as a motivating force—and what it can do in people's lives?*

GB: I think many people would agree that music today is one of the most influential of the arts in people's lives. Music seems to have a special motivating quality to it. People can be moved when they see certain paintings, but often only after a specific appreciation has been developed. In general, I think music has a quicker and broader effect upon people. I believe that all music is given to us by the Lord, regardless of whether people acknowledge that fact or not. Since music is from the Lord, its ability to move people is basically God-given.

The real issue, then, is how music is used. Unfortunately, the same musical sounds which can be used to lift the human spirit can be misused to degrade it.

If you examine the Scriptures, it's obvious that we are to use music as a means of praise and worship. A number of scriptures say, "Sing unto the Lord," "Play instruments to the Lord." Worship is a primary use of the gift of music.

I also feel there is a place for just appreciating music for its intrinsic value as we would any of the other arts. In the same way we can appreciate the beauty of God's creation in its various aspects, we should be able to embrace music just for the sheer fact that it's beautiful and that it does something for the spirit. Beautiful music feeds the spirit in a way that nothing else does.

NW: Could you share about your development in the realm of music, leading to your vocation now as a professional musician?

GB: It was never really a goal of mine to be a professional musician. Even when I started playing the violin, I don't remember feeling that this was what I wanted to do for a career. I grew up in a family that was very musically oriented. Mom and Dad were both singers, and Dad played the piano and violin when he was younger.

The only reason I can remember for starting to play the violin was the fact that Dad had one, and by playing it a certain way he could make the violin "laugh," "speak" and make funny noises. It just seemed like a lot of fun. I was about eight when I first began studying violin and I was told that I had an aptitude for it. My first violin teacher was encouraging, so I enjoyed it.

I really began to appreciate music in a personal way when I was about twelve or thirteen. It took that long for me to develop an appreciation for genuinely beautiful music—and the first composer whose work I fell in love with was Vivaldi. His music seemed so pure and simple, so full of joy and vitality that it won me over, especially when I got to the place where I could play it myself. I'd have to say his music is what got me "hooked."

But it wasn't until I was in high school that I knew I wanted to consider music as a career. I can't really say I was motivated by wanting to serve the Lord through music, although I was always willing for the Lord to use me in it. I just had a genuine love for music.

However, after I had done well with the violin in high school and had been accepted by the Fort Lauderdale Symphony, there was a point where I began to earn some money through music, and I felt the Lord asking me to lay down the possibility of a career in music.

NW: How exactly did that take place?

GB: Well, I had been rather frustrated because I didn't know exactly what God had in mind for my

future. I was involved in music in a variety of ways, with a strong involvement in the music of our church. And yet, I felt drawn to a professional involvement in classical music. The conflict I was experiencing was the feeling that since a career in the professional field would not be expressly for the work of the Lord, I might be compromising His plans for me by pursuing it.

I struggled with this through my last years of high school and early years of college, tossing it back and forth so much that finally I just had to lay it down. I believe this is a point that all Christians come to—laying their aspirations before the Lord to see if they are in line with what God has for them.

I remember the day this took place. It was at a Sunday morning service in our church. I had just stood up to play a piece in front of the whole church, and I began by trying to articulate my desire to give my music over completely to the Lord. I don't remember exactly what I said, because I think I was a little emotional about it, but I just shared some of the frustrations I had and everything that I wanted to lay down before the Lord. I didn't think of it in terms of giving up music, but more in terms of giving up any ambitious desire in my own heart to pursue a career in music if the Lord wasn't in it.

After the service, I was scheduled to play violin for an opera that afternoon, and I remember driving down to the opera with solemn thoughts occupying my mind about laying all of that kind of music down. I was mentally saying good-bye to it, feeling that it was not something I would be continuing.

Then that evening, still feeling the weight of that decision, I noticed an announcement in the paper about a violin and piano recital, and decided to go. After the concert, the pianist told me all about the North Carolina School of the Arts, a fine music school located in Winston-Salem, North Carolina, where she was a professor. She also talked with me about a concert tour of Italy that they were sponsoring that summer, and encouraged me to send an audition tape to try out for the tour.



JUST AROUND THE CORNER
The Disciplined Life

(We know you'll look forward to this one...)

Then she introduced me to the violinist and they both invited me to join them for dinner after the concert—a rare privilege. I remember going home afterwards and breaking down in tears as I told my parents what had happened, because it was so obvious that a big door might be opening up for me to go on this trip to Italy. It wasn't even something I had been looking for—it just happened. The amazing thing was that it all happened the same day that I had given my involvement in this kind of music totally to the Lord, and it was a confirmation that He was the one directing my steps in this area.

Soon afterward I was accepted in the North Carolina School of the Arts, and very soon after I went there I became concertmaster of the school's orchestra. I had three very happy and fruitful years there, and then I auditioned for and won a position in the Detroit Symphony Orchestra where I am presently working. That was an unexpected success.

In general I would say my time in the Detroit Symphony is a time of preparation for me—being in the orchestra, getting the experience I need, and learning all the things I need to know about music.

For the long term, I have a vision of God establishing a new music that will be an expression of all the various parts of the Church, exemplifying what is currently happening in the Body of Christ and carrying a message of the establishment of God's Kingdom. Though this music will be new, it will be expressed through the wide variety of musical traditions represented in the Body of Christ today.

NW: *What are some of the developments you hope to see?*

GB: One thing that excites me is having composers who want to serve the Lord by writing new music, including some in the symphonic vein. One of the main concerns I have is that new music be written down so that it can be circulated and passed on. Many Christian musicians don't even write their music down—they just record it and play it. But writing music down is one of my main concerns, because it would have been impossible for us today to have music from the past masters if they hadn't written it down. I see a need for a more careful transmittal of songs by having them properly scored and arranged.

In line with my background, I would like to see an expression of the arts in a more serious context—concert performances of music that would speak of the Body of Christ. Bach composed chorales which were written in such a way that the whole congregation could participate. He also wrote whole cantatas around certain chorales, involving whole series of movements. Such special music was

written and performed simply for people to hear and appreciate. These are areas that I feel drawn to work on and develop, along with other musicians who have these same goals.

It's exciting to meet the various musicians and conductors in the Body of Christ all across the United States who are involved in classical and concert music, and who have a real desire to see God establish an outlet for the Kingdom of God in the arts in a more classical music form. A major goal of mine is to find a way to organize and establish a means to provide performances of more serious music that will serve the Body of Christ.

NW: *What do you think the goals of that music should be?*

GB: It's hard to say exactly what they should be because, with so many varieties of music, my particular goals may not necessarily be the goals of everyone in the music field. But generally, I would say the music Christians produce needs to have a very high level of quality and excellence in order to have maximum impact on the rest of the world. As the years go by, the difference between music that is of God and music that is of the world will become clearer and clearer. We already see and hear some strange things going on in modern music, and we can expect that some modern composers will write even stranger sounding music. The contrast will become more distinct. In that context, our ultimate goal will be to learn to excel and to proclaim the Kingdom of God through music of the highest symphonic and classical quality—what I call “Kingdom music.” I think the Kingdom music will be something that people will respond to in a far more significant way than they respond to other music, since it will be proclaiming the ultimate reality of the Kingdom of God.

NW: *What do you see ahead for you personally?*

GB: In the last couple of months, I have been grappling with the importance of music in the Body of Christ. As a professional musician, I'm involved in music all the time, yet much of the music I play wasn't necessarily composed for the Body of Christ. At times I simply have to remember that in my position with the symphony—just as in any other job a Christian might have—I'm serving God by doing my work the best that I can.

Much of what I have shared is coming from my own context of personally wrestling with the questions we have discussed. I know I am not currently involved in all that God has in store for me. I realize it's a time of training and preparation for whatever part I'm to have in the realms of Kingdom music which God has in store for all of us who are a part of the Body of Christ. ♥

Can the arts be used by God's people to reach out and touch the secular world?

A recent review of a Christian theater production by a secular critic hints promisingly at the impact the arts can have. After beginning by noting that the theater company whose production he was critiquing is "dedicated to the production of scripts with a Christian world view," the reviewer continued: "Yet despite this (or perhaps because of it) . . . [the play] succeeds in reaching its audience at a purely personal level, apart from religious doctrine, but nonetheless stressing the realm of human values. . . . In an artistic world which continually threatens us with glimpses of the horrors of human existence, it is rare indeed to find a play that so solidly inspires love and compassion for humanity in spite of our species' tendencies toward sordid and callous behaviour."

These comments reflect the sad fact that the artistic world is surprised to hear that there is hope for man in Jesus Christ—but even more surprised that Christians would be speaking in a language it can understand. In part because of its neglect of a cultural witness, the Church has allowed the world to convince itself that it has no hope of salvation, that there is no powerful God, no living Jesus Christ, and no victory, and that mankind's destiny is entirely in the hands of technocrats.

Some exceptions to the trend among Christians to neglect the arts have appeared in Church history—notably the artists of the early Renaissance, whose Christian values (and church patronage) brought the Middle Ages in-

to a new consideration of God's love and redemption of human beings. With few exceptions, however, the Christian Church has been losing influence in the realm of cultural expression since those times. The Church has been on the whole neglectful in its encouragement of artists to bring forth a cultural expression of Jesus Christ.

In its participation in the arts, the Church has primarily spoken its own language, the language labeled by the reviewer above as "religious doctrine." We are in need of a clear strategy which will recognize that unfortunate reali-

The Impact of the Arts

by Stuart Scadron-Wattles



ty, encourage Christian artists to affect the world with what they have to say, and bring the arts under the headship of Christ.

A Biblical Basis for Art

A biblical basis for such a strategy—one that will help Christians to influence people with godly principles by every means, including the arts—is found in Paul's description of the people of God in Ephesians 1:3-10:

Blessed be the God and Fa-

ther of our Lord Jesus Christ, who has blessed us with every spiritual blessing in the heavenly places in Christ, just as He chose us in Him before the foundation of the world, that we should be holy and blameless before Him. In love He predestined us to adoption as sons through Jesus Christ to Himself, according to the kind intention of His will, to the praise of the glory of His grace, which He freely bestowed on us in the Beloved. In Him, we

have redemption through His blood, the forgiveness of our trespasses, according to the riches of His grace, which He lavished upon us. In all wisdom and insight He made known to us the mystery of His will, according to the kind intention which He purposed in Him with a view to an administration suitable to the fullness of the times, that is, the summing up of all things in Christ, things in the heavens and things upon the earth (NAS).

Paul describes our calling and purpose in progressive stages. In verse 4, we read that we are *chosen*. In verse 5, he adds that we are *adopted* as well. We are selected, and then brought to God as *sons*, which implies that we will inherit God's nature. Paul then moves on to make the point, in verse 7, that we are *redeemed*.

Chosen, adopted, and redeemed: most Christians who are familiar with the basic principles of salvation know that progression. However, most stop here at verse 7, never making the step into verse 9, which tells us we are a people with a *purpose*: "He has made known to us the mystery of His will."

What is His will? What is His purpose for us? Verse 10 gives us the answer: "The summing up of all things in Christ, things in the heavens, and things on the earth." The Greek verb translated here "to sum up" meant originally "to bring under the headship of."

Jesus' reign over us as individuals is to be extended over everything. We need to note that the apostle does not restrict that headship to religious things. He says, "All things in Christ." Our calling as a people and as individuals is to bring *everything* under the Supreme Head, into obedience to His word, so that all things are expressive of the divine nature.

To apply this principle to the arts we need a brief overview of the scriptural uses of art. Where art is used in the Bible, it seems to fall into three distinct categories: celebrative, prophetic, and didactic (teaching).

Celebrative art proclaims the existence of God and His sovereignty. It is often used in worship. In 2 Chronicles 5:11-13 we find a



good example of celebrative art: "When the song was raised, with trumpets and cymbals and other musical instruments, in praise to the Lord... the house of the Lord was filled with a cloud... for the glory of the Lord filled the house of God." Such musical art was celebration.

Prophetic art is more declarative in nature, and carries with it the "burden of the Lord"—something specific which God wishes to have said on the earth in an artistic context. Drama and theater are particularly suited to this type of expression. In chapter twelve of Ezekiel we read an account of an entire drama which the prophet acted out in front of his countrymen in order to deliver an important word of the Lord.

An example of *didactic* or

teaching art occurs in Jeremiah chapter 18 where God uses a metaphor—the potter and his wheel—to teach the prophet a valuable lesson. This is not just a prophetic declaration; it is a teaching of God's ways. God uses the metaphor to say, "Look, Jeremiah, you don't know Me very well, and I am going to teach you something of myself—using a potter's wheel."

Most evangelistic uses of art fall into one of these three categories. In "witnessing" about the Lord, the art celebrates, declares or teaches.

In *Art and the Bible* (InterVarsity Press), Francis Schaeffer identifies several art forms which are demonstrated to be legitimate by their use in Scripture: poetry (2 Sam. 1:19-27); music (Ex. 15,



Photos:
Top: Dave Walthour (left) and John Tomczyk (right) in *Love Inn* Company's production of *Tartuffe*. Photo by Ben Pearson.
Bottom: A scene from *Godspell*. Photo by Denton Miller.
Opposite page—Top: Linda Scadron-Wattles (left), Charles Becker (center) and Robert Wells (right) in *A Pilgrim's Progress*. Photo by Ben Pearson.
Bottom: Charles Becker in *The Enemy Within*. Photo by Ben Pearson.



1 Chr. 23:5); drama (Ezek. 4:1-3); dance (Ps. 150:4-5, 2 Sam. 6:14-16); and graphic and sculptural art (Ex. 25). All of the arts clearly belong to the Lord and to His people who use them according to His good pleasure. That truth has given me great encouragement in my primary field of interest, which is theater.

Christian Theater

Although drama has its place among the art forms designated in the Bible, the theater has for many years had a rather unsavory reputation in Christian circles. In the early days of the Church, acting was considered so vile and worldly a profession that those who practiced it could not become Christians without first forswearing it. Any Christian found engaged in it was immediately dropped from fellowship. This attitude continued well into the eighteenth century. Thieves,

prostitutes and homosexuals were allowed to be buried in a church cemetery—but an actor would never be permitted to rest in that hallowed ground.

Among those early Christians who condemned theater is St. Augustine, who had some unfavorable things to say about the medium. However, he had ample provocation: in his day, theater was comparable to some of the worst pornography our century has to offer. Nevertheless, in the Middle Ages theater was legitimately used to transmit the text of the Scriptures to lay people who were for the most part illiterate. Most theater historians agree, however, that these theatrical pieces became more vulgar and less sacred (due possibly to repeated attempts to become more popular) and so were moved out of the Church and away from its patronage. With very few exceptions, things have remained that way ever since. For the most part theater people have scorned the Church, and the Church has turned its back on the theater.

We should not be surprised, then, that many Christians today remain suspicious of "Christian theater," and of Christians who work in secular theater. For most of the Church's history, Christians and theater have been considered incompatible.

That situation, however, is changing. After centuries of neglecting the arts, the Church is again turning its attention to the performing arts—music, dance and theater in particular—as valid cultural vehicles for expressing the purposes of God. The Christian community of which I am a part has always had a good number of writers, musicians, dancers, singers, painters and artists of virtually every description. This is perhaps a reflection of our particular setting because our community is located in an area of upstate New York which is known for its ar-

tistic and academic activity.

Our decision to have a theater company as part of the regular activity of our community resulted from a desire to express who we are and what we represent in language understandable to the society around us. Our company performs existing scripts or writes new ones. Two years ago, we premiered a play called *The Enemy Within*, which used the environment of a mythical concentration camp to explore the meaning and value of Christian loyalty in a stressful and testing atmosphere. Though not a well-attended production, it was

dren—in a conscious attempt to bring the audience into closer identification with the characters and with Jesus. Our presentation of *Godspell*, which included an innovative resurrection scene, was popular and intriguing and successfully brought people close to the teachings, joy and freedom of the Good News, causing many as well to think differently about Jesus Christ.

Redemption and the Arts

Such positive response to our theatrical productions has demonstrated to us, and increasingly to the Church at large, that the arts are effective tools for communicating the message of the Kingdom of God. More and more we are beginning to hear a great deal about "redeeming" theater and other performing arts from the world. Something about that approach, however, has always struck me as false, and my pastor once pointed out its basic shortcoming: God is more interested in redeeming *people* than *things*—artistic or otherwise.

Our theater company's goal is not to redeem *theater*. We desire, rather, to be a *redeemed people* who have expression in the arts. As God's people who are a part of the larger Christian community, we desire to be an expression of God in the artistic realm—an expression not only of His word, but of His nature.

This difference in attitude is extremely important. I have seen talented Christians whose emphasis on the art form was so all-encompassing that they were unable to give capable expression to God's redemption. They were seeking to tack a gospel message on to a medium and make it excellent in the process. In their zeal to accomplish "redemption" of the arts, they forgot to concentrate on their growth as redeemed people. They forgot that it was they themselves who were the message.

The Lord does not intend artists to become proficient technicians to whom He will give a message. He intends rather to write that message upon the artists themselves.

Perhaps the best examples of this principle at work are found in the Psalms. These beautiful pieces of Hebrew poetry often declare the objective truth of the Word of God—but that declaration comes only after the psalmist has himself arrived at the understanding through much personal travail. Psalm 13 is an excellent example. "How long, O Lord?" the psalmist begins. "Wilt thou forget me forever?"

... How long wilt thou hide
Thy face from me?
How long shall I take counsel
in my soul,
Having sorrow in my heart all
the day?
How long will my enemy be
exalted over me?
Consider and answer me, O
Lord, my God;
Enlighten my eyes, lest I
sleep the sleep of death,
Lest my enemy say, "I have
overcome him,"
Lest my adversaries rejoice
when I am shaken.
But I have trusted in Thy lov-
ingkindness;
My heart shall rejoice in Thy
salvation.
I will sing to the Lord,
Because he has dealt bounti-
fully with me (NAS).

In its final verses, this psalm is not just a declaration of the Word of God, but a personal incorporation of it. We can see the psalmist change over the course of his poem, and we ourselves are changed as we read. His personal experience rises up out of him, and as a result, it strikes a responsive chord in us. This is not a theme song for a conference the Israelites were having; this
(continued on page 24)



Photo:
Linda Scadron-
Wattles portrays
a prisoner in the
production of
*The Enemy
Within*. Photo
by Ben Pearson.

nevertheless successful—we clearly conveyed what we felt needed to be said.

Three months after we closed *Enemy*, we started working on a production of *Godspell*. This musical adaptation of the gospel is so familiar that we decided to make some substantial changes—moving the setting from a street to a playground and changing the characters from clowns to chil-

Tips for Fathers

To Our Three Sons

This month's "Tips for Fathers" is a letter which was written several years ago by Herbert Carrier of Fort Lauderdale, Florida, to his three sons: Michael, Bill and Chris. He received his inspiration from a similar letter published by columnist Erma Bombeck. Mr. and Mrs. Carrier presented these thoughts to their children one Christmas in order to share their perspective of the family's early years and the special role each child had played in their lives.



Dear Firstborn:

We've always loved you best because you were our first miracle! You were the genesis of our marriage and the fulfillment of young love.

You sustained us through the hamburger years, the first apartment (furnished in early poverty), our first mode of transportation (1949 feet), and the first used radio (no TV in those days for us).

You were new, had two sets of unused grandparents, and enough clothes for a set of triplets. You were the original model for a mom and a dad who were trying to work the bugs out. You got the strained lamb, the open safety pins and regular naps.

You were the beginning.

Dear Middle Child:

We've always loved you best because you drew a tough spot in the family and it made you stronger for it.

You cried less, had more patience, wore faded hand-me-downs, and never in your life got to do anything first. But it only made you more special. You were the one we relaxed with and realized a dog could kiss you (or split an ice cream cone with you) and you wouldn't get sick. You could cross a street by yourself long before you were old enough to get married, and you helped us to understand that the world wouldn't collapse if you occasionally ate with dirty hands or went to bed with dirty feet.

You were the child of our

busy, ambitious years. Without you we never could have survived the job changes (with their long hours and more aloneness for Mom) and the tedium and routine that is marriage.

You were the second verse in our love song.

Dear "The Baby":

We've always loved you best because while endings are generally sad, you were such a joy. You readily accepted the milk-stained bibs and tee shirts, the oldest bed, the cracked toys and brown (used to be white) baseballs, the baby book with nothing in it except a recipe for graham cracker crust that someone had jammed between the pages.

You are the one we've held on to so tightly. You are the link with our past, a reason for tomorrow. You darken our hair, quicken our steps, square our shoulders, restore our vision, and give us a sense of humor that security, maturity, and durability can't provide.

You will grow up, marry, and grow older, but you always will be your mother's baby.

To All Of You:

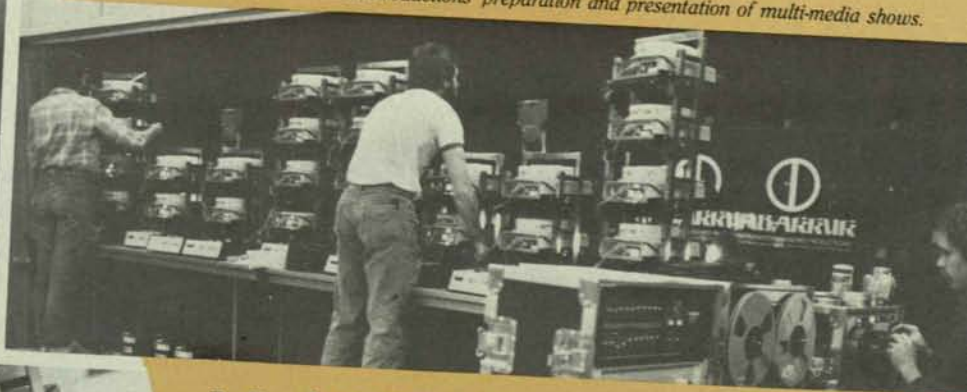
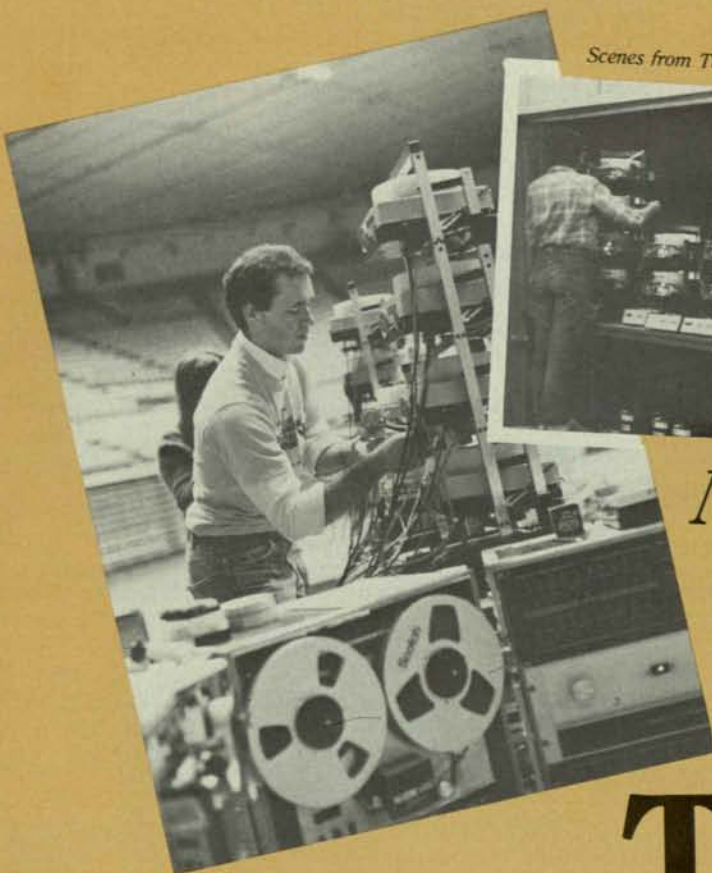
We love you all best because you are ours. You are each separate individuals, yet each still a part of us. You have been the main focus of our lives, and we are the better for it. You have enriched our lives, and those of your grandparents and our friends. We've had a hand in molding your personalities and when we look at you, our hearts swell with pride.

We've always known that God did not give us children—He just loaned you to us for a little while. And now that the loan period is ending, and each of you is starting down your own road of life, we look back at our lives together and realize how blessed we have been. We wouldn't change one iota!

*Love always—
Dad and Mom*

"Tips for Fathers" are provided by *Fathergram*. If you would like to be added to their mailing list, write: *Fathergram*, P.O. Box Z, Mobile, AL 36616.

Scenes from Twentyonehundred Productions' preparation and presentation of multi-media shows.



Multi-Media Evangelism

by Sue Burmont

CONCERNS^{SOCIAL}

New Wine's regular feature, "Social Concerns," presents this month a report from Twentyonehundred Productions, a division of Inter-Varsity Christian Fellowship. One of Twentyonehundred Productions' central concerns is to communicate the gospel through contemporary media in ways that are understandable to people in modern society. Their recent evangelistic production entitled *Habakkuk* won a gold medal and a standing ovation in competition with secular productions at the 1980 International Multi-Image Festival in Vail, Colorado. The enthusiastic response *Habakkuk* has continued to receive from audiences since that time is an indication of the great impact such multi-media art can have on the lives of non-Christians as well as Christians. The following thoughts are by Sue Burmont, a student intern for Twentyonehundred Productions who attends Drake University in Des Moines, Iowa. She examines here the inevitable issues Christians must face as they attempt to speak to our society using the tools of contemporary media.

Twentyonehundred Productions' ministry began in response to Christ's mandate to "go and make disciples of all nations." Our use of multi-media began as we saw its power in communicating to a mass-media-oriented world.

However, as we commit ourselves to producing multi-media tools, (especially evangelistic tools such as *Habakkuk*), there are several issues to be faced.

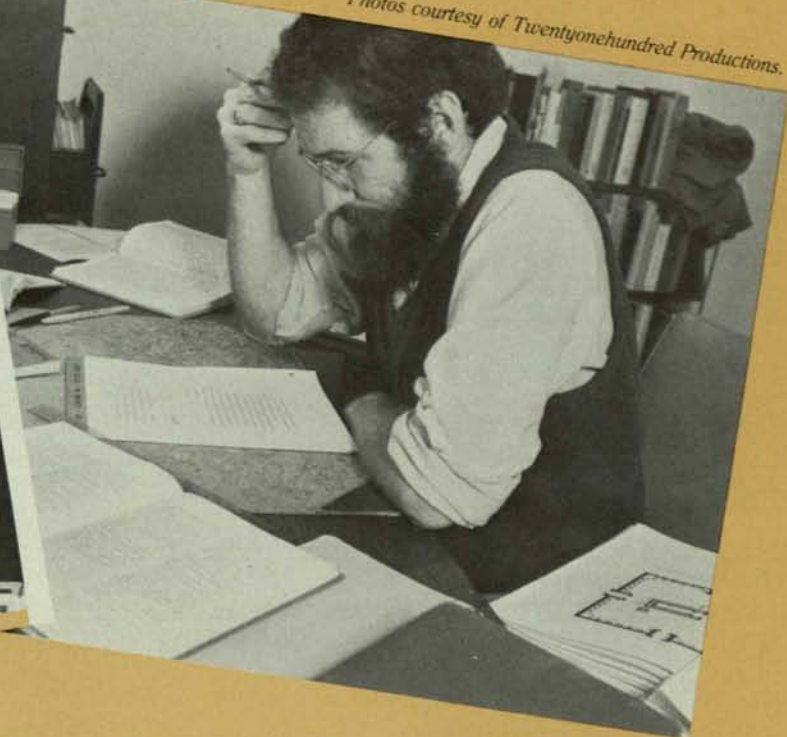
For example, we must ask ourselves: Is multi-media primarily a marketing technique to sell the gospel? Does multi-media present a watered-down gospel? While those involved in producing evangelistic tools may be media professionals, are their messages theologically sound? And does the form of multi-media replace the content—does the fast pace of multi-media discourage deep-rooted, thought-out faith? In addition, concerning those who use our tools, we must ask if we are encouraging "packaged" evangelism rather than cultivating loving, personal relationships.

Selling the gospel? As it chan-

nels people's emotions and releases both conscious and unconscious associations, multi-media can be an effective marketing tool. But our use of such a tool as Christians should reflect a real awareness of its power. As Christians, we should strive to avoid manipulation of any kind in our productions.

By giving us the power to choose, God has proven to us that He is not a manipulator. We are not to sweep anyone into the kingdom by emotional appeals, bypassing their minds and wills. Twentyonehundred Productions' first job is to inform with facts about Jesus Christ so that people can make a meaningful choice—not to *sell* the gospel. God's Word will speak for itself.

A watered-down gospel? One of the most important concerns for us as producers is the possibility that multi-media might present a watered-down gospel, denying the complexity of Christianity and proclaiming instant gratification instead of the long obedience that Christ demands. Our productions need to present a whole and realistic picture of



who Christ is. We want not only to magnify His grace, but make people grapple with His life and teachings. We must strive to communicate an understanding of Christ's message and the necessity of obedience to Him at all costs.

Theologically sound? As individuals, we need to have a good understanding of the Christian message and be conscious of our theology both for the sake of our ministry and our audience. A scriptural view of humanity will include both God's sovereignty and our responsibility to give non-Christians a true picture of God's character.

Form vs. content. Concern is often expressed that the form of multi-media will replace the content. Twentyonehundred Productions believes that God calls us to excellence in all our work, whether it be evangelism or production. Excellence glorifies God. But our first and most important responsibility in multi-media is to proclaim Jesus Christ as Lord and Savior.

We must continually remind ourselves to be careful not to pro-

duce multi-media that are so fast-paced that they become visual and audio spectacles rather than stimulating and challenging messages to today's world. Enthusiasm is always easier to generate than continued obedience. If we are really hitting students with the truth of Christ's message, our shows will be both intellectually and emotionally powerful. But content is ultimately the most important element of Twentyonehundred Productions' presentations.

Packaged evangelism? Although multi-media can help people know about Christianity, it won't convert people. Multi-media can't nurture; only people can. So while we must clearly call people to a response within our productions, our tools are only supplements to loving, face-to-face evangelism.

Our productions can be excellent ways to stimulate questions by both non-Christians and Christians, acting as effective springboards for discussion about key issues facing us all. But ultimately, non-Christians will see Christ in those who use our pro-

ductions. Loving, personal relationships with non-Christians are vital. Sponsoring groups need to be prepared and involved in evangelism before and after using our tools.

If these tools are used correctly, the possibilities for multi-media in evangelism are exciting. Multi-media can give us the ability to effectively link God's message with today's events visually. People's stereotypes and misconceptions about Christianity can be challenged as they are presented with the relevance of the gospel in their lives and Christ's call to respond.

Producing and using multi-media as a ministry tool carries with it a great responsibility. These questions and responses represent our attempt to take this responsibility seriously. But they are by no means the complete and final answers to the issues. We must continually go through this process of questioning and learning if we want God to mold our ministry into a powerful and effective proclamation of His word. ▼

Abridged from "Evangelism and Media: Are They Compatible?" by Sue Burmont in The Twentyonehundred Chronicle, October 1981. ©1981 by Inter-Varsity Christian Fellowship. Used by permission.

(Scadron-Wattles continued from page 20)

piece comes from the writer's innermost conflicts. His experience was so much a declaration of God's nature that it became part of God's Word.

Working under this principle has some important practical implications for our community. When I was at work on a production called *Snapshots*, for example, the leaders of our church knew only that I had a new piece for the spring season. They knew nothing of theme or content until I delivered the final script for their review a few weeks before we went into production. Their trust in me was displayed by their willingness to schedule a production without knowing the outcome. They were confident that the final script would be a personal outworking of the Word of God in us.

After they reviewed the script, however, there were some questions. I was not surprised. All of our productions go through this review process—and for a very good reason which every Christian artist producing a work must realize: the work represents more than just the personal view of the artist. The Christian artist also represents Jesus Christ and his Body, the Church. This means that the fellowship which takes responsibility for nurturing and encouraging an artist should also take responsibility for helping him shape a work which accurately represents not only the Lord but also the artist's community.



Stuart Scadron-Wattles is artistic director, stage director, and playwright for *Love Inn Company Theatre*, a ministry of Covenant Love Community in Freeville, New York. His wife, Linda, is an actress with the company and a frequent collaborator with Stuart in writing. Both received their BFA degrees from Ithaca College and studied theater in the graduate school of California State University at Long Beach. Stuart and Linda live in Dryden, New York, with their two children.

The result of this kind of supportive counsel is a work which has the integrity of a personal statement supported by the leadership of the local fellowship. None of this would be possible, however, without the personal trust which has been built between us as a result of years of walking under personal spiritual authority as we seek to follow Christ.

Artists are often overly concerned with their own identity and freedom of expression, discounting the need for spiritual authority in their lives. Ten years ago, my pastor told me: "There are no artists in the kingdom of God; only spiritual men and women who express their spirituality through the arts." That statement went through me like a knife and changed my life. From then on, I have sought the authority of God over my life, rather than a place where I could "be free." The psalmist says, "I will walk at liberty, for I seek Thy precepts" (Ps. 119:45 NAS).

A secular television producer, describing the unsuccessful new ventures of a talented colleague, said, "The quickest way to kill off somebody talented is to let him do what he wants." As with all of us, those who are artistically inclined need a "multitude of counselors" to help in harmonizing their gifts and lives with biblical principles and the concerns of their Christian communities. In this respect, artists must understand that they are not free-lancers, but members of the Lord's Body who give it expression. We need spiritual authority to remind us of that reality and hold us to it.

The Context of Community

The context of Christian community is important as well for a theater artist. The community helps me, first of all, to maintain healthy priorities: Jesus must come first, then family, then my

brothers and sisters, and finally the artistic ministry to which God has called me. My brothers and sisters help hold me to my commitment not to trade the Kingdom of God for art or ministry.

Secondly, community and theater, it seems, are meant for each other. My study of the history of theater indicates to me that wherever there is a supportive community, theater thrives and does its best work. What our theater company performs expresses the corporate life we have in Jesus Christ within the community which supports us.

Four years ago, our community went through a period of what can only be described as trauma—the kind of experience that seems so necessary for growth. Five months after the experience, most of the community was still suffering in some way. I asked one young woman how she had dealt with the events. "I try not to think about it," was her reply.

The next day, as I was praying, I said: "Lord, this woman's heart is torn, and so is the rest of the community. Please heal us." The Lord assured me that He *would* heal us and that I would have a chance to take part in the healing process.

A month later, our theater company presented some pieces designed to get people in the community to laugh at themselves and their weaknesses. Halfway through the evening, at a particularly hilarious moment, the Lord whispered to me: "Do you hear that? I'm healing them through that laughter."

The Christian artist has no greater calling than to heal, to discover meaning, to bring up important issues and questions, and to cooperate with God in the great mystery of His purposes for us. We must bring these activities under the headship of Christ, to discover and attempt to reveal their full value—not only to the Church, but also to the world. ▼

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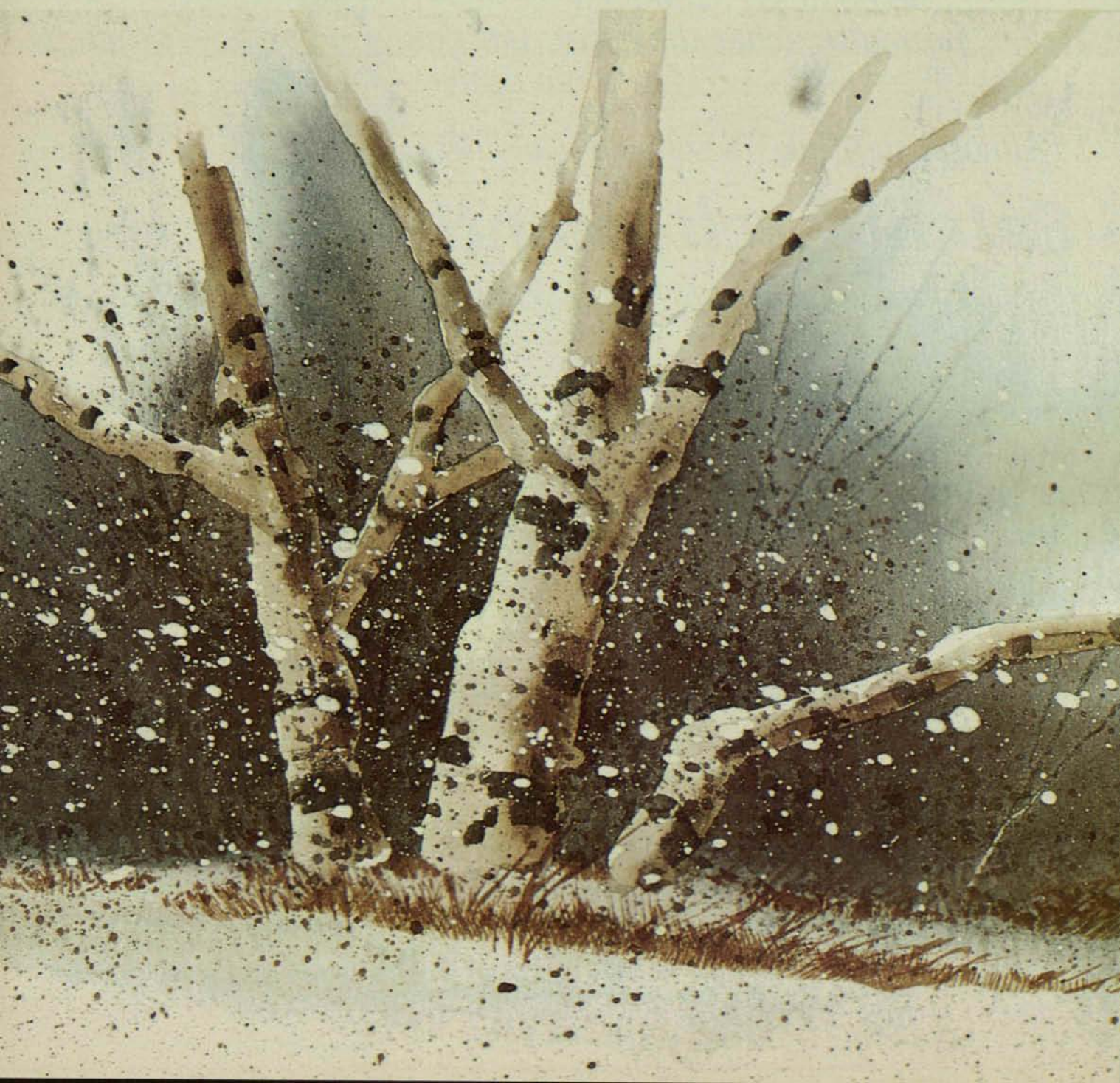


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Winter Song



Breath of Heaven, gently blowing through the branches of my mind
dancing when and where you will in patterns yet unseen;
Whispering words of warm tomorrows: spring days, sunshine, harvest time;
Comforting my barren limbs with promises of green.

Breath of God, rustle me with dreams of seasons yet to grow.
Breathe in me fertility, the bursting bud's surprise.
Teach me to sing a song of summer through the winter snow
and face the sunlight's death, knowing it will rise.

You, the storm, and You, the breezes; You, the sun, the soil, the rain;
I, the bending, bowing tree; I, the yield You bring.
Yours the planting, mine the growing; Yours the pruning, mine the pain;
Yours the glory, mine the blessing; Ours the coming Spring!

Paul Thigpen

The Temple and the City

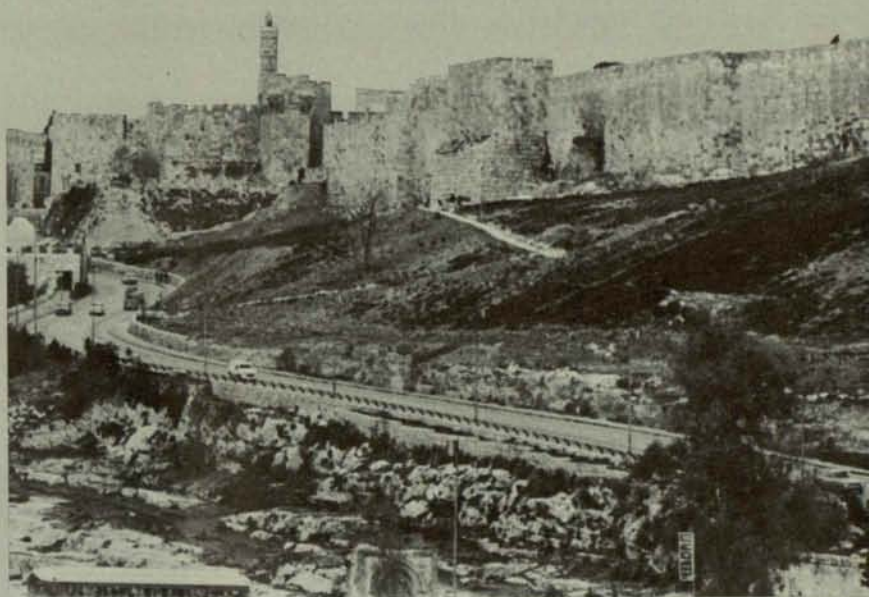
by Gerrit Gustafson

The Bible refers to the people of God by many descriptive names, each illustrating a specific emphasis and purpose. Two biblical pictures of the Church which reveal different but related aspects of its nature are "the temple" and "the city." In 2 Corinthians 6:16, Paul writes that "we are the temple of the living God." Peter alludes to this temple as well when he says to the Church: "You also, like living stones, are being built into a spiritual house" (1 Pet. 2:5 NIV).

In Revelation 21:9 an angel tells John, "Come, I will show you the bride, the wife of the Lamb." Actually, however, the "bride" which the angel then shows him is "the Holy City." This city, adorned with the glory of God and illuminating the nations with its brightness, is the Church. Jesus spoke as well of the "Holy City" when He said that it must be set on a hill where its light will "shine before men" (Mt. 5:14, 16).

From these passages it is clear that the people of God are to be both a temple and a city. Within the temple, God will be worshiped and entreated to reveal His mysteries. God lights the temple with His presence. That light will then shine forth from the city, revealing the very nature of God to the world. The city will light the nations by reflecting His glory.

Twenty-five hundred years ago



God called His people to return from their exile in Babylon to rebuild the temple and the city of Jerusalem, which had been destroyed and abandoned when Israel was conquered by the Babylonians. The events of that period of restoration are in many ways parallel to the renewal within the Church in our day. A look at how the natural temple and city were restored provides some insights into God's restoration of the spiritual temple and city today.

The Return to Jerusalem

The story of the temple's rebuilding, as recorded in the book of Ezra, began with Jerusalem in ruins and the people of God in captivity. In the midst of these unlikely circumstances God initiated an unexpected series of

events. He directed a Gentile king, Cyrus of Persia, to rebuild the temple in Jerusalem. He also put the desire to rebuild in the hearts of more than 50,000 Jews scattered in exile, who took the opportunity to return to Jerusalem. They came with the hope that God's name would once again dwell in Jerusalem, His favor would rest once more on His people, and His power would be displayed anew.

Once the exiles had returned, the next step in restoration was the construction of the altar, for the leaders realized the importance of reestablishing the sacrifices before anything else was built—even the foundation of the temple. Then, once the altar had been completed, the workers were able to lay the foundation of

builders turned aside from the temple and began to build their own houses. A time of complications and frustration then followed (Hag. 1:1-11).

Who would have thought that



such a vicious reaction to the temple altar and foundation would be stirred up? A movement that had begun with enthusiasm, faith and vision threatened to end in discouragement, frustration, and fear.

Nevertheless, God was at work. In the second year of King Darius of Persia, the word of the Lord came through the prophets Haggai and Zechariah to stir up the people again to build. Despite a new and stronger opposition—this time from the government (Ezra 5)—the people remained determined to complete the house of God. Finally the government reversed its position and even financed the remainder of the work, asking that prayers for God's favor on the king be offered in the completed house (chapter 6). Even as Haggai had prophesied, God was making available unlimited resources for the rebuilding of the temple (Hag. 2:7-9). Four years later the temple was completed, and the former exiles celebrated with feasts and offerings to God.

The completion of the temple, however, was not the end of the work of restoration. The rest of the city lay in ruins, and God's law was forgotten. More than fifty

years passed while the people languished in complacency. Nevertheless, a great deal remained to be done, and God raised up men to do it. Ezra was commissioned to restore the law, and he was followed by Nehemiah who led the rebuilding of Jerusalem's walls. Their concern was for the city—that it would become once more, as the psalmists had said, "the joy of the whole earth" (Ps. 48:1-2) of which "glorious things are spoken" (Ps. 87:3).

The restoration of the city—like the restoration of the temple—met with a number of difficulties. The people's fervor to rebuild was challenged by accusations, threats, conspiracy, and renewed governmental opposition. Some became discouraged and some proved to be faint-hearted. But with the zeal and wisdom of Nehemiah, the work went on to completion.

A Modern Parallel

The history of the rebuilding of the temple and the city parallels what God is doing in the way of restoration among His people in our generation. The beginning of restoration was the return of the exiles. In our own recent history, God sovereignly began to stir people throughout the world with the realization that things in the Church were not as they should be, and that He was calling them to bring about change. Most of us can remember how God called us personally in this way. He drew us out of the "Babylon" of our confusion to accomplish His purposes in "Jerusalem." The first step toward the restoration of the Church in our day has been the return of God's people from their scattered wanderings to a sense of His purpose

the whole structure.

Meanwhile, the Gentiles who had settled in the abandoned ruins of Jerusalem hardly knew what to think when 50,000 exiles moved into the neighborhood. When they saw these peculiar people build an altar and sacrifice burnt offerings, their suspicions were probably aroused. And when the returned Jews finally completed the foundation of the temple with weeping and joyful shouting so loud that "the sound was heard far away" (Ezra 3:13), Gentile opposition came to its boiling point and lawyers were hired to frustrate the building project (4:5). Consequently, "the work on the house of God in Jerusalem came to a standstill" (4:24) for a period of approximately eighteen years. The

Gerrit Gustafson received his B.A. in International Affairs from Florida State University in Tallahassee, Florida. He is presently a pastor in Mobile, Alabama, where he lives with his wife, Himmie, and their two daughters.



for the Church.

Just as in Ezra's day, the next step in restoration has been the establishment of the altar. The altar is a place of sacrifice. To build the altar in us, God brings us to the place where we must lay down our lives for each other. At the altar we become, as Paul said, "a living sacrifice" (Rom. 12:1), relinquishing our "rights" to self-determination, independence and ambition, and offering ourselves to God.

The laying of the temple foundation after reestablishing the altar parallels the restoration of leadership in the Church today. Paul says in Ephesians 2:19-22 that the "holy temple" of God's people is built on the foundation of the men who lead them. Just as a strong foundation for the temple in Jerusalem had to be laid to give the structure a firm base, so also God established the foundation of leadership in our own day as a firm base for the Church.

The difficulties of restoration in Ezra's time have their parallels in our day as well. The enthusiasm of renewal in the Church has often been met with misunderstanding and suspicion, causing initial fervor to cool into complacency or discouragement. But in both Ezra's day and ours, the rebuilding of the temple and the city has required vision and sacrifice. Despite the difficulties, God is at work—now as then—to complete the task of restoration.

A Place of Inquiry and Revelation

The temple which Solomon built and the returned exiles restored did not have loud-speakers outside declaring the mysteries of God twenty-four hours a day. Rather it stood to the uninitiated as an imposing monument to a mystery. Gentiles who passed by probably thought, "I wonder what happens in there?"

Inside the temple, God revealed what could not be discovered by the natural mind. The temple was for the people of God a place of inquiry and revelation. Those who knew God went to His house to seek Him in prayer and meditation on His law. They expected God to meet them there, respond to their inquiries, and reveal Himself.

The same is true of God's spiritual temple—His Church—today. God speaks to us, not only individually, but corporately as well. Within the temple formed by His people, He reveals His nature and responds to our prayers. Our insight and understanding are increased when we find our place in the house of God fitted together with others who are seeking Him as well.

A House of Prayer for the Nations

When Solomon first dedicated the temple, he knew it would be a house of prayer, and he asked God to hear the prayers that His

people would offer there. As the king prayed on that day, he outlined the international effects of temple prayer: the establishment of justice, military defense, protection from drought and other natural disasters, salvation for nations, and deliverance from captivity (2 Chr. 6:22-39). All these blessings were to be the results of God's people praying in the temple. Jesus affirmed this aspect of the temple's role when, after a violent confrontation with the money changers, He declared that the temple was to be a house of prayer for the nations (Mk. 11:17).

The international consequences of prayer in the temple which Solomon and Jesus described are valid goals for the Church today. The course of nations will be determined in the house of God by the prayers and actions of righteous people moved by compassion for the human situation. If God's temple—His people—will be fitted together and dedicated in our day, history can be changed. God's people must be built together into unity to become a house of prayer for the nations.

So then, the temple today is a building of righteous relationships in Christ where He will reveal Himself to His people, and where their prayers on behalf of the nations will change history.

The City Today

In the temple God reveals Himself to His people in a private way, but the city is God's public light to the world. Jesus said we are a city on a hill and must not be hidden. Just as God lights the temple—His Church—by revealing Himself there, the Church must light the nations by being a city that reveals Him to the world. If we are only concerned with having light for ourselves, we will be failing our God-given responsibilities to our generation. As God's people, then, we need to be restored, not just as

(continued on page 32)

Instruction in the fundamentals of the faith is an important part of our Christian heritage. "The Word" feature over the course of the year will provide a systematic, seasonal study of basic teachings about the creation and fall of man, the person and work of Christ, and the nature and destiny of the Church. We encourage our readers to use this feature daily, both for personal scripture study and family reading.

THE WORD

I Believe That God...

I. Created Man in His Image		
A. "In His image".....	Gen. 1:26-31; 5:1-2; 9:4-7.....	Feb. 1
B. "Your hands shaped and made me".....	Ps. 8; Job 10:1-12.....	Feb. 2
C. "I am fearfully and wonderfully made".....	Ps. 139.....	Feb. 3
D. "A man is the image and glory of God".....	1 Cor. 11:1-10; Ja. 3:9.....	Feb. 4
E. "The image of God renewed".....	Eph. 4:20-29.....	Feb. 5
F. "The image of his creator".....	Col. 3:1-11.....	Feb. 6
II. Banished Man From His Presence Because of Sin and Disobedience		
A. "So the Lord God banished him".....	Gen. 3:1-24.....	Feb. 7
B. "I am grieved that I have made them".....	Gen. 6:1-13.....	Feb. 8
C. "God's glory turned to shame".....	Ps. 4:1-3.....	Feb. 9
D. "Wicked from birth".....	Ps. 14:1-3; 58:1-5.....	Feb. 10
E. "We have sinned as our fathers did".....	Ps. 106:1-48.....	Feb. 11
F. "The whole head is sick".....	Is. 1:1-9.....	Feb. 12
G. "All have sinned and come short of His glory".....	Rom. 3:1-23.....	Feb. 13
III. Promised Man Salvation and Full Restoration		
A. "For the earth will be filled with the knowledge of the glory of the Lord".....	Gen. 3:15; Gen. 8:20-22; Hab. 2:14.....	Feb. 14
B. "To Abraham—an offspring who would bless all nations".....	Gen. 22:1-18.....	Feb. 15
C. "To David—a son and an eternal throne".....	2 Sam. 7:1-29.....	Feb. 16
D. "To Israel—a ruler from their nation".....	Is. 9:1-7; Mic. 5:2.....	Feb. 17
E. "To Jeremiah—that every man would know the Lord".....	Jer. 31:31-37.....	Feb. 18
F. "To Ezekiel—a holy nation with God's law in their hearts".....	Ez. 36:22-38.....	Feb. 19
G. "To us—A Saviour, Christ the Lord".....	Lk. 1:46-55, 67-79, 2:29-32.....	Feb. 20
IV. Restored Man Fully in His Image in Christ		
A. "Jesus the exact image of God".....	Heb. 1:1-14.....	Feb. 21
B. "Jesus brought restoration to His brothers".....	Heb. 2:1-18.....	Feb. 22
C. "A new creation has taken place".....	2 Cor. 5:16-21; Col. 1:15-23.....	Feb. 23
D. "The Spirit testifies that we are God's children".....	Rom. 8:1-17.....	Feb. 24
E. "Never again separated from the love of God".....	Rom. 8:28-39.....	Feb. 25
F. "Children of the day".....	1 Th. 5:1-11.....	Feb. 26
G. "Becoming the friends of God".....	Jn. 15:1-17.....	Feb. 27
H. "We are now the sons of God".....	1 Jn. 3:1-24.....	Feb. 28

A monthly Bible study by Bruce Longstreth.

(Gustafson continued from page 30)

the temple, but as the city of God. The city "set on a hill" will make visible the invisible mysteries of God.

As the apostle Paul sought to bring God's light to his own generation, he wrestled with an important problem: "The man without the Spirit does not accept the things that come from the Spirit of God, for they are foolishness to him, and he cannot understand them" (1 Cor. 2:14). In essence, Paul was struggling with a kind of "language barrier." Though he could speak the Greek which was the common Gentile language of his day, he had problems "translating" his message into meaningful terms—practical terms—for his audience.

Paul's problem is ours as well. How can we obey Jesus' instructions to let our lights shine before men so that they will glorify our Father in heaven (Mt. 5:14)? How can we significantly affect our society when there is such a "language barrier" between biblical thinking and the secular thinking of our day?

A practical illustration may help us answer that question. In providing electricity to us, a transformer changes high voltage into usable voltage. Though a generator in a power plant may produce an electric current of 20,000 volts, only 110 volts are needed to light a room and 12 volts to ring a doorbell. Several transformers are needed between the power plant and the light bulb.

The revelation of God to His people in the temple is like a high-voltage current: it must be transformed into usable voltage. We often make the mistake of plugging our "high voltage" directly into people who are out-

side the "temple" and wonder why they reject the message and are hurt by the shock. The revelation of God is for His people. But His word to us must be transformed into fruit in our lives that is meaningful to the observer. A happy family, a good attitude on the job, a neat yard, and paid bills will more likely help to make room in our neighbor's heart for a practical communication of the gospel than a multitude of determined theological arguments. To become the city of God is to become a society under God's rule, revealing the results of His reign in such a way that the nations will glorify God.

The City and Life

The temple is primarily a place of worship and revelation, but the city is the context for all the matters of daily life. Because we are to be a city as well as a temple, our relationship with God should be revealed in every area of our lives: education, politics, economics, music, recreation, commerce. Just as the ancient builders restored the walls, streets, and houses of Jerusalem, we need to work for the recovery of God's truth in every realm of life.

Paul said, "Whatever you do, do your work heartily!" (Col. 3:23 NAS) We must eliminate the false sacred-secular divisions in our lives. All life is to be lived under the Lord's rule, not merely our "religious" activities, for the spirit, soul and body are all to be set apart for God—not just the spirit. Our work and our ministry must be joined together in fulfilling our vocation—our calling—to redeem the earth. Jesus came to give us *abundance* of life, and the restoration of the city of God is the restoration of life in its entirety, the sanctification of life's wholeness for God's purposes.

A Caution

As we work toward the resto-

ration of the city of God, one caution must be observed: we must not confuse God's redemptive strategy with compromise. Our goal is not to *modify* the gospel to conform to the world, but rather to *translate* the gospel so that it will clearly *speak* to the world. When God became man in Jesus Christ, "high voltage" was transformed into useful voltage which accomplished our salvation. But was the message diluted? Absolutely not! In His flesh, Christ was "the *exact* representation" of God's being (Heb. 1:3), without compromise or dilution. Consequently his life set a standard of excellence and a testimony of honor.

Similarly we are called to transform the unseen into the seen, and in doing so we must be clear about our motives. Our goal is to represent the Lord faithfully in the earth, not to dilute His word to accommodate unrepentant mankind. The city of God will only be bright if it is pure.

The Future

The continuing task of restoration lies before us. Each step in the process will be contested by the enemy, who knows the eternal significance of such a project. But the goal is well worth the battle. Though current events involving the rise and fall of nations may seem the focus of history, they are only the stage upon which this exciting drama of restoration is unfolding. All of the seemingly momentous events of recent history shall be overshadowed by the emergence of the temple and the city of God. As God said through Haggai: "I will shake all nations, and the desired of all nations will come, and I will fill this house with glory" (2:7 NIV). What greater use could we make of our lives than to give them for the rebuilding of the temple and the restoration of the city? ♥

REMEMBER: Friday, February 5, is a national day of prayer and fasting.

Location:

**The Great Hall in the Dallas Apparel Mart
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New Wine Events will soon be coming to major cities across the United States. Information regarding the Event in or near your city will be advertised well in advance in *New Wine Magazine*. Specific details about the Dallas Event will be published in next month's issue.

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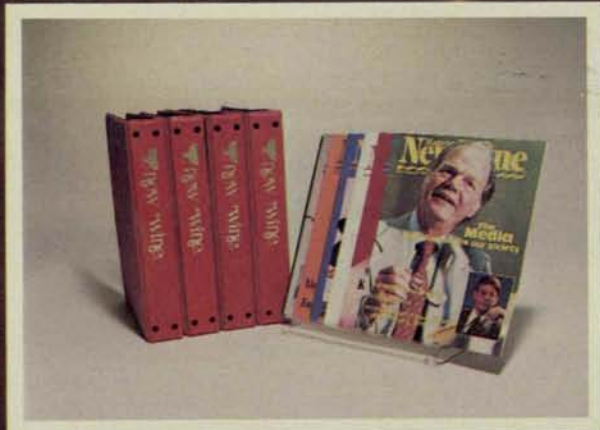
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Key to effectiveness

I would like to commend you and your staff for the continued excellence of your publication, *New Wine*.

Each month your major topics of discussion are both important and insightful. The stress you place on the Word of God and its application to present social and political concerns is the key to your magazine's success.

I look forward to each issue of *New Wine*. I wish you continued good fortune and many years of successful publishing.

Roger W. Jepsen
United States Senator
Iowa

Encouraged

October's issue—Modern Morality—was great encouragement. Since my attitude toward you had been somewhat negative, I wanted to write to commend you on a well-written, convincing and convicting presentation of a rather controversial issue. I certainly appreciate what you have done, and look forward to seeing more issues of this caliber.

Joseph Weber
Harrisburg, PA

Follow the blueprints

Last night I read the article in the November issue of *New Wine* titled, "Why Are You Doing What You Are Doing?" by Dick Leggatt. A truth was revealed to me that I want to share with you. It strikes me that in God's kingdom, an element of the body of Christ is like an element in nature. We were taught in chemistry that an atom of an element has all the characteristics of any larger quantity of that same element. In the same way, a true member of the body of Christ should have all of the character-

istics of the Body. In other words, the characteristics of the Body of Christ should be predictable by observing one of its members.

Your publication gets to the heart of my spiritual construction site and challenges me, as the general contractor, to make certain the project is going according to the blueprints God is revealing to me. You motivate me to redo faulty workmanship and reject inferior building materials.

Tabb Schreder
Bryan, OH

Passing the torch

In your letters to the editor column, a writer complained that not as many articles are written by your five teachers. Thank God for that. I miss the mature ministries more than he does but the older Christians should know when to step modestly aside and hand the flaming torch to the next generation. We should not be like the sons of the prophets in 2 Kings 2:16-18, beating about the bush for Elijah. Instead, we should rally round the young Elishas and encourage them on the road to maturity.

Alex A.A. Babalola
Aberdeen, Scotland

Growing and sharing

Recently on a trip to the Fijian Islands we had a chance to share your magazine with one of the natives there. She told us she was a Christian and that they never receive anything like *New Wine*, but would love to if possible. They have a small church there but it seemed to us that they were very serious about the Lord. It was a real blessing to meet her and we promised to send her some more material if possible so that she could share it with those around her. I hope you can send your

magazine to her but if not we will send ours to her.

We encourage you to continue to spread God's word and to help all of us baby Christians to grow more and more in the Lord.

Matthew & Yvonne Brunet
Newport Beach, CA

[Editor's Note: We're glad to add your friend to our mailing list.]

Dear New Wine,

A matter of policy

It is especially nice to know that you don't give out your mailing list. I want you to know I appreciate that! Also that you update your subscribers in the way that you do is very good, I think.

Thanks for reading *all* your letters, too.

Mrs. Pat Strong
Kingstree, SC

A good beginning

I want to especially thank you on behalf of my two-year-old son for the story by Paul Thigpen entitled "A King Should Be Welcomed Home." He is thrilled by the fact that "our" magazine has a story in it just for him. I am really happy that you included an "article" for his spiritual nourishment as well.

M/M Timus Rees & Family
Winchester, KY

P.O. Box Z, Mobile, AL 36616

The editorial policy and purpose of *New Wine* are (1) to proclaim the gospel of the Kingdom of God to all nations, (2) to work with all Christian ministries for the maturity and unity of His Church, (3) thus making ready a people prepared for the coming of the Lord. We recognize that, according to the Scriptures, God uses men given as ministries to build His Church in the earth. However, the basis of our relationship is not primarily commitment to human personalities, but to Jesus Christ as Head, to the Holy Scriptures as the ultimate standard by which all revelation and practice is to be judged and to God's purpose for His people in the earth at this time, as interpreted by the Holy Spirit. *New Wine* is a non-subscription magazine

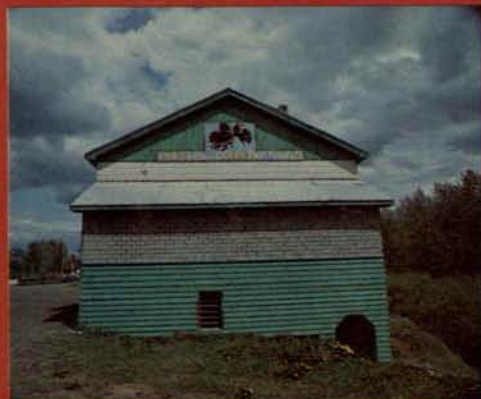
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