

# Thirty Minutes a Day

*Scene one:* A typical Meredith student arrives at Jones Auditorium at 10:27 on Monday morning, goes to her seat, arranges her coat collar so that it will pad the back of her seat, and slips peacefully into dreamland. At 11:00 she awakens (or is awakened by her neighbor), stretches, and goes out into the morning rested and refreshed.

*Scene two:* An equally typical Meredith student arrives at the same place at the same time, goes to her seat, opens her notebook, and catches up on homework for that 11:00 class. After spending a fruitful half hour, she proceeds to class, a happily prepared student.

*Scene three:* The third typical student arrives with the two previous girls, finds her seat, and spends a gossipy thirty minutes conversing with her friend about what a wonderful week-end she had, about Matilda's grotesque blind date, and about how she hates to waste time in chapel.

*Epilogue:* (1) There are approximately nine hundred beds on its campus, more than enough for each student to have the use of one whenever she wants it. (2) Of the twenty-four hours in a day, if one sleeps seven hours, goes to class for an average of three and one-half hours, and spends about two hours at meals, one could conceivably get in more than eleven hours of studying, which is certainly far more time than the average student spends. (3) If a young woman cannot sit for thirty minutes at a public program without carrying on a running conversation, something has been omitted from her preparation for mature citizenship.

*Thought for the week:* Give chapel a chance.

MIH

# Americans Abroad

Americans traveling in Europe are not exactly greeted with open arms by welcoming natives these days. Granted, they are often greeted with open hands by the native merchants. Open hostility may not meet the traveller, but underlying feelings of dislike and suspicions are often quite evident in several European countries.

With more and more Americans, both young people and old, finding the time and money to spend traveling, individual actions are becoming a stronger influence in determining the world's opinion of the United States. People have always had a tendency to judge a group by representatives of it, and this is especially true in this case.

On a continent where almost all of its cities display banners and posters reading "U. S. Get Out of Viet Nam," and where U. S. policies are openly attacked, individual actions take on more significance. Dislike of U. S. foreign policy added to one unpleasant impression made by one American can determine a person's opinion of the whole country.

Unfortunately these "unpleasant impressions" have many opportunities to form. Many of today's Americans abroad have the attitude that the natives of certain countries are far beneath them and are to be treated as inferiors. Of course such an attitude can be spotted a mile away. In one case, a "rich American" woman (expensive clothes, cigarette holder, and all the outward signs) was watching a bullfight in Spain. When she carelessly let her cigarette burn a hole in the sweater-shirt of a quiet Spanish man seated in front of her, he turned around and with a pleading look said in halting English, "Lady pay for?" With utter unconcern the "lady" turned away, and mumbled to her companion something about "dirty natives." The whole U. S. lost prestige that day.

People who travel sometimes expect to find things in other countries just as they have always been use to at home. They rarely find such conditions, so the ensuing complaints about everything from food to accommodations are another way that the natives get bad impressions of Americans.

The attitude that "we'll never see them again, so why does it matter" seems to be common among tourists, but on the contrary—it may matter a great deal.

PAL



Exams are here again!

# "Iota Subscript"

By BETH PEACOCK

Mr. Bill Richardson of La Grange, North Carolina, is a very generous uncle. His niece, Mary Ann Whitty, a Meredith art major, was attending a party at his home recently when he offered to loan her an original Picasso etching.

Mr. Richardson acquired "Pour Roby" through The Collector's Guild Limited of New York. Every collector covets an original by Pablo Picasso, who was born in Spain in 1881 and has lived in France since 1900. Works of this incomparable artist can be found in museums throughout the world.

A short "blurb" found on the back of this work reads, "This original etching 'Pour Roby' is a classic example of Picasso's genius. Applying a precious quality to the limitation of line, he has captured the character of a close friend." The Societe de Verification de la Gravure Internationale of New York and Paris attests the authenticity of this etching.

To be loaned an original Picasso would seem to be an everyday occurrence for Mary Ann, judging by her demeanor. In talking with her, though, one realizes the excitement which she feels. Sharing the etching with others is half the joy of "ownership," believes Mary Ann, who hopes that each of you will have the opportunity to see the work.

## Professor Reviews REW Speaker's Book

# Coffer versus Killinger

(EDITOR'S NOTE: The following is a review of Dr. John Killinger's book, *The Failure of Theology in Modern Literature*. This review was written by Mr. Henry Coffer, assistant professor of religion, at the request of the Religious Emphasis Week committee. Dr. Killinger has written a number of books and articles, and there will be a display of his works in the library prior to Religious Emphasis Week.)

**Killinger, John. "The Failure of Theology in Modern Literature." New York: Abingdon Press, 1963, 232 pp. plus index.**

This book on the relationships between Christian theology and contemporary literature is by Dr. John Killinger, the principal speaker for Meredith's upcoming Religious Emphasis Week. Unlike so many writers on this subject, Dr. Killinger does not take too much for granted. When he introduces an author or a title, he tells something about him or gives a brief summary of the narrative. In this way his many literary allusions are not lost on the reader. This is a real strength, for it has been this reviewer's experience with most books of this type that, unless he reader has read almost everything the author mentions, he is simply unable to "get with it," a most frustrating experience. Dr. Killinger has spared us that and has created, therefore, an interesting and exciting book.

His title is unfortunate and even misleading, for it implies a negative attitude toward contemporary literature which Dr. Killinger does not, in fact, have. The thesis of the book is that contemporary literature fails to reflect today's best *Christian* theology in the way, for example, that Dante's *Divine Comedy* reflected the medieval theology of Thomas Aquinas. Christian doctrines, where they are mirrored in contemporary writings, are often distorted or fragmented. Any attempt to find a consistent Christian theology in today's artistic expressions is therefore doomed to fail.

Dr. Killinger illustrates his thesis by examining the work of several better-known writers in the light of particular Christian doctrines, in each case raising the question, "How well is this doctrine reflected in contemporary writing?" The doctrines

he uses as his standards of judgment are: the doctrine of God, the doctrine of Man, the doctrine of the Church, the doctrine of the Sacraments, the doctrine of the Ministry, the doctrine of Last Things, and the doctrine of Atonement. In every case the books he examines fall short of an adequate artistic expression of the doctrine in question. Modern times have produced no Dantes.

It is Dr. Killinger's title—and his defense of it—which provides the major "trouble-spot" in this book. This reviewer finds it impossible to agree with his insistence that a failure to reflect a consistent *Christian* theology represents a "theological failure" in contemporary literature. For Christian or not, modern literature has reflected the underlying theological currents of our time. To point out that these are un-Christian, sub-Christian, only partially Christian, or even anti-Christian, reflects more upon the "times" than upon its literature. One will grant instantly that our times have produced no great artistic expression of the *Christian faith*. But one cannot ask the artist to reflect something alien to his times or to himself, as Dr. Killinger acknowledges in his chapter on "The Christian Artist." In this sense, our contemporary writers appear to have succeeded indeed, for they give a keen, even a poignant, expression to the theological problems of our time; and, as fragmented and distorted as it may be, they have even presented to a large extent the actual "theology" of our times. Dr. Killinger is simply aware of the fact that this is not a *Christian* theology, then he should have stated this in his title and called the book something like "The Failure of the Theology Implied in Modern Literature to be Christian." That is, in any event, the real thesis of the book.

One does not wish to leave a negative impression on the basis of an unfortunate choice of title. The Christian theologian has the right, indeed the obligation, to bring all the critical apparatus of the Christian faith to bear in his approach to literature. He has also the right to hold up the theological implications of that literature to the penetrating light of the gospel. He has even the right to wish that there were better expressions of the Christian faith in his times or to himself, as Dr. Killinger acknowledges in his chapter on "The Christian Artist." In this sense, our contemporary writers appear to have succeeded indeed, for they give a keen, even a poignant, expression to the theological problems of our time; and, as fragmented and distorted as it may be, they have even presented to a large extent the actual "theology" of our times. Dr. Killinger is simply aware of the fact that this is not a *Christian* theology, then he should have stated this in his title and called the book something like "The Failure of the Theology Implied in Modern Literature to be Christian." That is, in any event, the real thesis of the book.

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# Speaker for Directions '67 Explains "How Little I Know"

By KAE FREEMAN

"Tell us, in 5,000 words . . . what you have learned in your life time." So asked the editors of *Saturday Review* of the philosopher-designer-architect-author R. Buckminster Fuller, the keynote speaker for the Directions '67 Symposium planned for Meredith in March.

Fuller's answer: "I have learned that man knows little and thinks he knows a lot. . . . I am the most unlearned man I know."

To most laymen as well as scholars, though, Fuller's resulting dissertation on "How Little I Know" (*Saturday Review*, November 12, 1966, pp. 29f) contradicts this assumption.

One thing Fuller has evidently learned is that it is foolish to ask a man to write what he has learned in 5,000-or-so words. He begins with a satirical play on the prospect of

writing in that length "what I have learned." He issues forth "what I haven't learned."

In the style of his writing, Fuller seems to tell us not to accept blindly the ways people have done things and expressed ideas in the past. Find your own expression! Fuller makes up his own definitions to words which Webster has already defined. He uses nouns as verbs and vice-versa. Every term he uses he has made his own.

To the reader, though, who will bear with his intentionally inane poetry and puns and multisyllable words making up twenty-seven-line sentences, Fuller does tell what he had learned and in so doing tells the reader something he, perhaps, should learn.

What has he learned? Fuller hits several major points in his article. (Continued on page 4)



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