
The Art of Expression

by Malcolm Bull and Keith Lockhart

“**T**he Art of Expression” appears this month as a chapter in a book, *Seeking Sanctuary: Seventh-day Adventists and the American Dream*. The book explores not only Adventist theology, but its structure and patterns of behavior. The authors draw on a wide range of Adventist publications and their own extensive interviews.

Both authors were raised in Seventh-day Adventist homes; one is a baptized member. Malcolm Bull, a junior research fellow at Wolfson College, Oxford, and a doctoral candidate in the history of art at the university of London, was president of the Oxford Union, the undergraduate debating society that has been led by men who many times became British cabinet ministers. Keith Lockhart attended Adventist schools, including Newbold College and Andrews University. He taught in the Adventist educational system and is now a reporter with the *Guardian*.

—The Editors

Among the early Adventists, the preferred mode of religious expression was shouting. In the 1840s they followed the practice of the “Shouting” Methodists, from whose ranks many of them were drawn, of uttering cries of spiritual exaltation. “Glory! Glory! Glory!” the phrase Ellen White repeated on falling into vision, was typical. Speaking in tongues was an unusual, but not unknown, manifestation of the same enthusiasm. In general, however, Adventists shouted out short, unconnected phrases of their own language, the vigor of enunciation making up for whatever was lacking in the sophistication of the utterance.¹

At a contemporary white Adventist service, there is unlikely to be any comparable display of emotion. In Black and Hispanic churches, there is more spontaneity. The words of the preacher may be affirmed with a chorus of “Amen,” and individual worshipers may feel free to call out “Praise the Lord” or “Hallelujah.” Despite this freedom, Adventist worship is generally restrained and carefully organized; and it bears no resemblance to the unstructured, ecstasy-inducing practices of modern charismatic or Pentecostal groups. It would be misleading to account for the change from an enthusiastic mode of expression to a more regulated approach solely in terms of the declining fervor and increasing respectability of the church’s membership. Religious emotions are susceptible to various forms of expression: they may burst forth seemingly uncontrolled; they may be channeled into evangelistic endeavor; they may be clothed in the languages of art and music; or they may be repressed in a mute, but telling, gesture of denial. The history of Adventist self-expression is not just the familiar tale of excitement melting into indifference; it is also a story of transformation and renewal in which the peculiarity of the Adventist experience is creatively reinterpreted and re-expressed by succeeding generations.

To appreciate the richness of the Adventist tradition, it is necessary to look beyond the instrumental aspect of Adventist practices to their symbolic significance. An action or creation of the Adventist community may have both a pragmatic and an expressive function. Adventists speak in order to communicate, dress in order to keep warm, build churches in order to hold services, and so on. But the way in which they speak, dress, or build is not solely a means to an end; it also

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reveals, perhaps unintentionally, the aspirations and tensions that are inherent in the Adventist experience. In all that they do, church members are liable to betray something of their Adventism. The fact that they have not, on the whole, been notable for artistic achievement does not mean that Adventist culture is devoid of interest. The very absence of artistic experimentation may itself be an important aesthetic statement.

The presence of a shared set of cultural idioms is most easily discovered in Adventist churches. Members may live far from one another in homes indistinguishable from those of their neighbors; but when they meet together for worship, they engage in a specifically Adventist activity in a space specially set aside for the purpose. Although it can be said that Adventism became an organized denomination in order to preserve its property, the more significant fact is that the Adventist movement was sufficiently stable to need its own buildings. Churches imply continuity of commitment. Their maintenance demands the presence of a loyal body of adherents; the merely curious, however numerous, are better accommodated in tents or hired halls. A church presupposes a community of believers.

Although in urban areas Adventists may often purchase the redundant churches of other denominations, most churches are purpose built.² They require few fixtures. A pulpit, a baptistry large enough to immerse adults, a communion table, and seating for the congregation are the only necessities. Of these, the pulpit is of primary importance. Communion is celebrated only four times a year, and baptisms may be infrequent, so the sermons preached from the pulpit are the natural focus of attention.

The sense most vital to an appreciation of a service is hearing. There is no incense to smell, usually no bread or wine to taste, and no icons or holy water to touch. The only other sense employed is that of sight, which serves chiefly to identify the sources of sound and aid the process of hearing. To this end, the pulpit is generally located in the center of a raised platform at the end of the building opposite the entrance. Its prominence emphasizes the authority

of the preacher, the centrality of the sermon, and the primacy of the word.

Potential visual distractions are kept to a minimum: ministers wear no special garb; there are usually no processions, no statues or pictures, no crosses, and no figurative stained glass. (Abstract designs in stained glass have, however, recently become a more common feature.) Congregational participation also employs the medium of sound. There are generally two or three hymns and perhaps a special music item in the main preaching service. At the earlier service, the Sabbath school, adults listen, and perhaps contribute, to a discussion of a specially prepared and standardized Bible study provided by the General Conference. For most Adventists, Saturday morning is occupied with two or more hours of listening, singing, and speaking.

This exclusive concentration on sound is balanced only at the quarterly celebration of the Lord's Supper at which, in addition to the communion (itself purely a memorial and not a sacra-

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ment), Adventists perform the "ordinance of humility" in which, in imitation of Christ, they divide into pairs of the same sex to wash one another's feet. This practice is a legacy of the time when Adventists defined themselves by their willingness to wash one another's feet and greet one another with a holy kiss. The kiss, with its suggestion of sexual license, has disappeared, but foot washing has survived. Its intimacy serves as a reminder of the strong sense of community that binds members together, but its infrequent performance is typical of the restraint that characterizes Adventist social interaction. The exceptional nature of the rite is emphasized by the actions it requires. The congregation often leaves the

church, the customary center of worship, to enter other rooms in which water, bowls, and towels have been made ready. Men and women, who customarily sit together in family groups, are separated. There may be conversation or prayer during foot washing, but it is irrelevant to the action, which is concerned not with sound but with touch. The hands, which are normally in contact with other hands, are brought down to touch another person's feet—the customary order of relationships between the parts of the body is thus disturbed. In all of these respects, the ordinance is peculiar, not only in terms of non-Adventist behavior but in an Adventist context as

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well. In consequence, some members feel awkward or embarrassed when performing the rite. However, the practice is not inappropriate; it can be taken to signify the Adventist estrangement from society. Men and women leave their families to enter the unfamiliar environment of Adventism into which they are initiated by another act of washing—baptism. The ordinance, anomalous in its Adventist setting, reenacts the process by which Adventist themselves have been separated from the world to enter a new sphere of activity. Through its peculiarity in Adventism, the rite symbolizes Adventist peculiarity in the world.³

In this, the ceremony of foot washing makes explicit what is implicit in other aspects of Adventist worship. The emphasis on sound is also particularly appropriate in Adventism, because it presupposes, as does foot washing, a social context. The spoken word becomes audible only where speaker and listener are in a shared space; it becomes intelligible only where there is shared

language. Where worship is constituted through an exchange of sounds, as it is in Adventism, a community of speakers and listeners is assumed. In contrast, those forms of Christianity in which visual or tactile expression is more important lend themselves more easily to individual spirituality. The painter of an icon need not be in direct contact with the person who venerates it. The rosary is a solitary exercise.

The Adventist concentration on sound belies the superficial impression that they adhere to the minimalist aesthetic of Puritanism. Unlike Quakers, Adventists are loathe to sit in silence, and music has always been a significant part of worship. Adventist churches may be architecturally uninspiring and lacking in visual interest, but the absence of decoration has more to do with a mistrust of sight than an abhorrence of superfluity. In sound, Adventists are prepared to tolerate a degree of variety and elaboration well beyond functional necessity. Churches that would never contemplate using expensive sculpture or glass are prepared to spend large sums on installing a good organ. Short items of classical instrumental music are regularly performed in church services. Adventist choirs and instrumental groups perform frequently in both religious and secular contexts. The best-known artists associated with Adventism—Prince, a songwriter who grew up in the church, the sometime church member and rock singer Little Richard, and the conductor of the San Francisco Symphony Orchestra Herbert Blomstedt—are musicians.⁴

Adventists are also encouraged to acquire rhetorical skills. In church services, members are expected to contribute to discussion of the Sabbath school lesson, announce hymns, make long extemporized prayers, and, in smaller churches, preach sermons. Obviously, all members do not engage in these functions, but many do, and children are taught to speak in public by reciting Bible texts. In Adventist schools, unusual emphasis is placed on the acquisition of skills in public speaking. Adventists, as individuals, are often unusually articulate, for speech, the organized production of sound, is their chosen, and often their exclusive, means of expression.

This concern with sound is significant, not only

because it presupposes a high degree of social interaction, but also because time rather than space is the dimension that makes it possible. Music and speech extend through time, not space.⁵ It is through the modification of tempo and frequency that variety, and thus significance, is given to sound. The Adventist preference for sound as a means of expression is indicative of particular sensitivity to the modalities of time, to beginnings and endings, speeds and rhythms. Such awareness is unsurprising. Adventist theology is primarily concerned with time—with the time of the end, the correct timing of the Sabbath, the prophetic interpretation of time.⁶ To be an Adventist is to have an acute awareness of location in time. It is important to know which day of the week it is; it is vital to think of history as temporal progression punctuated by dates of prophetic significance. In particular it is through their understanding of time that Adventists differ from the members of other Christian groups. Adventists have an unusual perception of history as a sequence of prophetically bounded time packages; they are almost alone in considering the seventh day of the weekly time cycle to be the Sabbath; and they are unique in thinking that only a Sabbathkeeping remnant will be able to move from time to eternity at the Second Coming. Adventist theology describes history in distinctive fashion, gives church members peculiar temporal obligations, and projects an extraordinary future for the church itself. Adventists use time as the dimension of expression, for it is also their primary dimension of experience.

As a corollary of this, Adventists tend to disregard the significance of all that is extended in space. As the world is soon to perish, all that it contains is an irrelevance; only that which will travel through time to eternity is important. This attitude is clearly revealed in a 1849 hymnal compiled by James White. Many of the hymns, some of Millerite origin, express this conviction:

Farewell! farewell! to all below,
My Jesus calls and I must go:
I'll launch my boat upon the sea,
This land is not the land for me.
This world is not my home;
This world is not my home;

This world is all a wilderness;
This world is not my home.⁷

The message that there is no salvation in space but only in time is perhaps most clearly expressed in a hymn reprinted from Joshua Himes's *Millennial Harp*:

Here o'er the earth as a stranger I roam,
Here is no rest—is no rest;
Here as a pilgrim I wander alone,
Yet I am blest—I am blest.
For I look forward to that glorious day
When sin and sorrow will vanish away,
My heart doth leap while I hear Jesus say,
"There, there is rest—there is rest."⁸

That which is visible and tangible is, of its very nature, unlikely to offer anything of spiritual benefit. Adventism's unenthusiastic response to the visual arts is . . . a reflection of the general tendency to devalue those things that are extended in space.

No amount of movement in space will bring relief from the trials of life; only the passage of time and "that glorious day" offer any hope.

This perception is particularly interesting when viewed in the light of American history. The United States was founded by immigrants who crossed the Atlantic to build a new life in a strange land. The new continent may have been a wilderness, but it was one in which Christians had a mission. In the revolutionary war against Britain, the republic was likened to "the woman in the wilderness" persecuted by the dragon.⁹ The pilgrimage hymns take on additional significance when understood in this context. The words, "I'll launch my boat upon the sea, / This land is not the land for me" were sung by the descendants of relatively recent immigrants. "This world is all a wilderness, / This world is not my home" is a sentiment expressed by people whose neighbors looked on the American wilderness as a sacred opportunity to realize the millennium.¹⁰ The last verse of the hymn contains a final insult for those who took egalitarianism to be the philosophy

avored by God over the antiquated, feudal institutions of Europe:

Praise be to God our hope's on high;
The angels sing and so do I:
Where seraphs bow and bend the knee,
O that's the land—the land for me.¹¹

Even without this added twist, which equated heaven with hierarchical social organization, such sentiments were unorthodox. Americans felt that they could overcome their difficulties by moving through space; Adventists asserted unequivocally that this was impossible and that only temporal transition opened the prospect of eternal bliss.

This indifference to the possibilities offered in space helps to explain the Adventist preference for unadorned churches and functional buildings. That which is visible and tangible is, of its very nature, unlikely to offer anything of spiritual benefit. Adventism's unenthusiastic response to the visual arts is thus, at least in part, a reflection of the general tendency to devalue those things that are extended in space. It is an attitude that also finds expression in Adventist taboos. Ostentatious clothing signifies an undue concern with the time-bound things of this world and, as such, is discouraged. Jewelry suffers similar condemnation, as does, at least among traditional Adventists, the use of makeup. The problem with such adornment is that it draws attention to the surfaces and orifices of the body, thus emphasizing that the body is defined in space. Similarly, Ellen White objected to the use of confining garments because they were designed to create a particular shape and thus redefine the body in spatial terms. Concern with female health was the primary motivation for this stand, but it can also be seen as an effort to avoid anything that draws attention to the body as an entity extended in space.¹² For an Adventist, spatial extension was the medium of damnation; salvation was to be found in the extension of bodies through time.

Some "worldly" practices are to be avoided because they locate the church and its members in the static dimension of space and are thus liable to prevent them from moving freely through time to eternity. Such taboos are concerned with the way in which Adventists define their bodies and build-

ings. Another set of taboos, regarding the intake rather than the production of cultural values, derives from a different imperative: the need to prevent church members from imbibing rival understandings of the structure and significance of time. Fiction is the most obvious example.¹³ Writing, like speech, depends for its effect on the ability of the reader to retain sensory impressions gained over a period of time and organize them into an intelligible sequence. Reading is unlike hearing in that it is concerned with what is visible rather than what is audible, but it shares a reliance on temporal sequence. This is true not only on the level of the sentence—where intelligibility depends on the order in which the words are read—but also on the larger scale of the book. In the novel, in which the narrative flows from a clearly defined beginning to a predetermined end and the plot develops in the shadow of its unknown but ineluctable resolution, the reader is induced into an experience of time in which impressions are manipulated to engender an awareness of duration different from that of everyday life. There is a sense of expectation supplementary to, and perhaps conflicting with, ordinary intimations of the future. In these respects, fiction performs the same function as apocalyptic, which is also concerned to reorient perceptions of time. Adventist eschatology, with its strong apocalyptic content, offers a unique apprehension of time: enjoyment of fiction involves at least a temporary betrayal of that understanding.

Ellen White clearly perceived that Adventism was incompatible with novel reading. In *The Ministry of Healing*, she compared fiction to alcohol, advising that

the only safety for the inebriate, and the only safeguard for the temperate man, is total abstinence. For the lover of fiction the same rule holds true. Total abstinence is his only safety.¹⁴

Her objection to novels, even those of reputed quality, was that they interfered with the mind's ability to make coherent sense of the world:

Even fiction which contains no suggestion of impurity, and which may be intended to teach excellent principles, is harmful. It encourages the habit of hasty and superficial reading merely for the story. Thus it tends to destroy

the power of connected . . . thought; it unfits the soul to contemplate the great problems of duty and destiny.¹⁵

Novels disrupted perceptions of time: “To the active minds of children and youth the scenes pictured in imaginary revelations of the future are realities.”¹⁶ Even fairy tales “impart false views of life and beget and foster a desire for the unreal.”¹⁷ The trouble with all narrative was that it offered a sequence of perceptions to the mind that might constitute an alternative way of viewing the world. Fictional works

contain statements and highly wrought pen pictures that excite the imagination and give rise to a train of thought which is full of danger, especially to the youth. The scenes described are lived over and over again in their thoughts. Such reading unfits the mind for usefulness and disqualifies it for spiritual exercise.¹⁸

Along with novels, Adventists were also taught to avoid other forms of entertainment that offered an apprehension of time incompatible with that of the church’s theology. The theater came in for particular condemnation, and the cinema has fallen under similar disapproval in the 20th century. Unlike fiction, which relies solely on the organization of the words in time, the cinema, the theater, and, most recently, television, involve the organization of images. As such they are manifestations of the concern with space that Adventists have long equated with worldliness. They thus embody a dual threat: not only the possibility of being seduced by a rival understanding of the world, but also the danger of being trapped in space, in the sphere of matter, in the realm of the flesh. Bodies defined by, and interacting in, space in an artificially constituted and nonapocalyptic time were free to incline toward that most spatially defined of evils—sex. Ellen White complained that in the theater “low songs, lewd gestures, expressions and attitudes deprave the imagination and debase the morals.”¹⁹ It was, she said, “the very hotbed of immorality;”²⁰ as for dancing, it was “a school of depravity”; opera opened “the door to sensual indulgence.”²¹

Adventists were well aware that their true home was in heaven and they were constantly being exhorted to emulate the devotion and obedience of the angels.²² The corollary of this orientation toward the divine realm was the desire

to be free of the limitations of this world. The angels were the representative inhabitants of heaven; the timebound character of earth was exemplified by the animals. Humans were pictured as standing somewhere between the angels and the animals and, in becoming like angels, people were expected to become as unlike animals as possible. According to Ellen White, it was the mingling of human and animal characteristics that had prompted God to destroy humanity in the Noachian flood:

But if there was one sin above another which called for the destruction of the race by the flood, it was the base crime of amalgamation of man and beast which defaced the image of God, and caused confusion everywhere.²³

It was peculiarly appropriate that meat eating and the “animalism” it caused would jeopardize the reproduction of the image of God in human beings for, at the end of time, all those who were not to be saved would have the “mark of the beast.”

In particular, animals were associated with unbridled greed and lust. Having neither reason nor intellect, animals needed to be trained by human beings.²⁴ But human beings shared animal instincts and, for this reason, needed to acquire self-control. Ellen White was adamant that “the animal part of our nature should never be left to govern the moral and intellectual,”²⁵ but should rather be kept in “rigid subjection.”²⁶ Parents were instructed not “to degrade their bodies by beastly indulgence of the animal passions”²⁷ and were advised to feed their children properly lest “everything noble is sacrificed to the appetite and animal passions predominate.”²⁸

Food was particularly dangerous, for through eating animals, people were in danger of becoming more like them. Ellen White warned one couple that “your family have partaken largely of flesh meats, and the animal propensities have been strengthened, while the intellectual have been weakened.”²⁹ She continued, “The use of the flesh of animals tends to cause a grossness of

body, and benumbs the fine sensibilities of the mind.”³⁰ By eating meat, people could lose those qualities of mind that distinguished them from the animal kingdom. In a sense, eating the flesh of animals was liable to effect the same confusion of the species that had existed before the flood. The amalgamation of human being and beast had “defaced the image of God.” According to Ellen White, Christ died so that “the defaced image of God will be restored in humanity, and a family of believing saints will finally inherit the heavenly home.”³¹ Meat eating endangered this restoration: “Grains and fruit . . . should be the food for the tables of all who claim to be preparing for translation to Heaven.”³²

Could it be that Adventists, through depicting their foes on paper and in papier-mâché, are expressing both their fear and their assurance of ultimate victory? To represent such malevolent forces is to limit their potency; it is an act of control.

It was peculiarly appropriate that meat eating and the “animalism” it caused would jeopardize the reproduction of the image of God in human beings for, at the end of time, all those who were not to be saved would have the “mark of the beast” as a result of worshipping the beast of Revelation 13. The convergence of these ideas is probably fortuitous, but it is also significant, for it constitutes a coherent set of symbols. Salvation involves the repudiation of animal passions, flesh foods, and the beast and his image. For people poised between heaven and earth, between the angels and the animals, such imagery is compelling. It reinforces the Adventist message that what is extended in space, what is purely material or animal, is to be left behind by the saints as they move into heavenly time to join the company of the angels.

In the light of this, it is especially interesting that pictures of the beasts in Daniel and Revelation are perhaps the images most characteristic of Adventist art. They were present from the begin-

nings of the church. When John Greenleaf Whittier attended a Millerite camp meeting, he commented on seeing “the wonders of the Apocalyptic vision—the beasts, the dragons, the scarlet woman . . . exhibited like the beasts of a traveling menagerie.” One particular image caught his eye, a dragon with “hideous heads and scaly caudal extremity.”³³ As evangelistic tools, pictures of the beasts proved effective. Later Adventist preachers even used three-dimensional models. Ellen White wrote warmly of one such evangelist:

Brother S. dwells especially upon the prophecies in the books of Daniel and Revelation. He has large representations of the beasts spoken of in these books. These beasts are made of papier-mâché, and by an ingenious invention, they may be brought at the proper time before the congregation. Thus he holds the attention of the people, while he preaches the truth to them.³⁴

Adventists devoted time and imagination to the depiction of the beasts, whose appearance could only be reconstructed from their strange descriptions in the Bible. Uriah Smith, the great expositor of prophecy, also used his artistic skill to make woodcuts in which he depicted the beasts of Daniel 8 and Revelation 13.³⁵ The absence of any one authorized representation left considerable scope for individual artists to portray the beasts in ways that reflected their own preoccupations. For example, in the representations of the two-horned beast, symbolizing the United States, it is possible to perceive a gradual mellowing in the attitude of the artists’ concept, from the snorting bison of 1907 to a cuddly lamb in 1947.³⁶

The beasts were illustrated with regularity and ingenuity. There were obviously good pragmatic reasons for this. The biblical descriptions of the beasts were difficult to visualize, and color representations served both a didactic and a dramatic purpose. But the significance of the representations surely ran deeper. Adventists were not generally given to using visual media for religious expression. It is odd that the most striking exception to the general rule should be the pictures of the beasts. These are the visual images most likely to be referred to during a traditional Adventist religious meeting. There are no crucifixes, no representations of the nativity, no statues or icons of saints to draw the eye. The chief association of

visual stimulus is the exposition of the prophecies in which the speaker may use charts, or cloths, or in recent years, slides or videos.

In assessing this practice, it must be remembered that the beasts are the adversaries of God and his remnant church. The beasts of Daniel 7 persecuted the Jews and the early Christians; the beasts of Revelation 13 are expected to persecute the Adventists. They represent dangerous and demonic powers. Could it be that Adventists, through depicting their foes on paper and in papier-mâché, are expressing both their fear and their assurance of ultimate victory? To represent such malevolent forces, to enclose them within a clearly defined space, is to limit their potency; it is an act of control. The significance of this is enhanced by the fact that the Adventists who created these images were also being exhorted to control their animal passions. The beasts, with their multiple heads and monstrous deformities, exhibited the full pathology of lust. As embodiments of animality, the beasts symbolized the defacement of God's image resulting from sensual indulgence. The representation of the beasts enclosed them within space—the dimension of damnation—and distanced their creators from both their eschatological adversaries in the world and their animal appetites within.³⁷

Obviously, not every act of representation has the effect of controlling and distancing its object. The peculiarity of the beasts is their appearance in the context of religious meetings in which visual imagery is largely taboo. In general, Adventists have not been encouraged to engage in the visual arts for the reason that the decoration of space is a wasteful activity. The major exception has been book illustration. Adventists, with their preference for language, have been exceptionally active in publishing and distributing books, periodicals, and tracts. As many of these are sold to the public by colporteurs, there is considerable pressure to make Adventist publications as attractive as possible. Ellen White sanctioned this practice but warned against any extravagance.³⁸ In consequence, Adventist publishers in the 20th century recruited their own illustrators, some of whose work is now familiar to church members throughout the world.

The most famous of these men was Harry Anderson.³⁹ The son of a Swedish immigrant, he became a commercial artist doing illustrations for popular magazines. He was converted to Adventism in 1943. His first color picture for the Review and Herald Publishing Association was painted in 1945. It was called "What Happened to Your Hand?" and it established a new genre in Adventist art. It depicted Christ clad in long white robes seated in a garden with an inquisitive girl in contemporary dress on his knee and a boy holding a toy airplane at his feet. It was the first of numerous pictures in which Christ is shown in modern settings. In "Christ at the Sickbed," Jesus is depicted in a modern room at the bedside of a young girl; in "Christ of the Highway," he directs lost travelers in an open-top sports car; in "A Modern Nicodemus," he reasons with a middle-aged man in a well-appointed room; in the "Couple in a Garden," he talks to two suburban-

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ites who have interrupted their garden chores to listen. It is a striking compositional technique, juxtaposing the eternal and temporal, the sublime and the commonplace. It was a procedure that could be reversed. In "May I Hold Him?" a group of modern children are present at the nativity in the stable in Bethlehem. In both, the figures appear united within the picture's space, but the viewer can perceive the incongruity by recognizing that the figures are not united in time—one or more of them belongs to a different time or is outside of time altogether.

Another Adventist artist, Greg Constantine, a professor at Andrews University, has also explored the idea of locating Christ in a contemporary setting. Although his technique is very dif-

ferent, owing more to expressionism and pop art than commercial realism, Constantine's vision is essentially the same. His Christ does not inhabit suburbia but New York City. The story of the Good Samaritan becomes a mugging in Central Park. Lazarus is raised at Calvary Cemetery in Queens.⁴⁰ For Constantine, picturing Christ in New York is the natural development of a series of books in which famous artists have been pictured visiting major American cities. *Van Gogh Visits New York*, *Leonardo Visits Los Angeles*, and *Picasso Visits Chicago* all follow a similar pattern.⁴¹ The artist is brought out of his own time and enters the modern world, where he both adapts to contemporary culture and attempts to pursue his own projects in an unfamiliar setting. Constantine's work lacks Anderson's sentimental piety; it is urbane, witty, and depends for its effect on a detailed knowledge of art and popular culture. But Constantine's pictures of time travelers fulfill precisely the same function: they prompt reflection on the character of the alien, and they constitute an invitation to look at the world through the eyes of a stranger.

In an indirect way, these paintings may be seen

to reflect the religious and social position of the artists. The time travelers of Adventist art are not distanced from their surroundings in an arbitrary fashion but in the exact manner that Adventists are separated from the rest of society. The spectator is not deceived by spatial continuities but can see that one of the protagonists owes allegiance to a different temporal framework. The viewer is placed in the position of the divine judge for whom invisible discrepancies of synchronization are manifestations of an eternal choice. But those within the picture are unable to perceive its temporal dislocation. Reassured by the apparent unity of the space they inhabit, they treat the time traveler as one of themselves. In turn, the alien seems well adapted to his new environment, at home in a world of which he is not a part. Space elides the boundaries of time.

Nothing could reflect the Adventist experience more closely. Like time travelers, Adventists share space with their fellow Americans but do not themselves belong to it. They adapt to their surroundings, for they know that their stay is only temporary. They move unnoticed. Their peculiarity is unobtrusive, their dissent silent.

NOTES AND REFERENCES

1. See Graybill, "Power of Prophecy," ch. 4.

2. For a discussion of Adventist church architecture, see Walter O. Comm, "A Study of the Spiritual Influence of the Arts on Christian Liturgy with Special Emphasis on the Impact of Architecture on Seventh-day Adventist Worship Practice" (unpublished D. Min. project, Andrews University, 1976).

3. On the use of symbolic reversal to enhance community self-awareness, see, for example, Clifford Geertz, "Deep Play: Notes on the Balinese Cock-Fight," in *The Interpretation of Cultures: Selected Essays by Clifford Geertz* (London: Hutchinson, 1975), 412-53.

4. On Little Richard see Charles White, *The Life and Times of Little Richard: The Quasar of Rock* (London: Pan Books Ltd., 1985). Curiously, White does not mention Seventh-day Adventism explicitly, but the rock singer's Adventist background is revealed by Little Richard's references to Ellen White (p. 93), his conversion through the denomination's "Voice of Prophecy" correspondence course (p. 98), his subsequent attendance at the black

Adventist college, Oakwood, in the late 1950s (pp. 98-101), and his admiration of the Adventist preachers H. M. S. Richards, George Vandeman, and E. E. Cleveland (p. 189). On Prince's Adventist upbringing see Barney Hoskins, *Prince: Imp of the Perverse* (London: Virgin, 1988), 17, and Dave Hill, *Prince: A Pop Life* (London: Faber and Faber, 1989), 67. Little Richard and Prince are discussed further in chapter 15. On Blomstedt see "Herbert Blomstedt: Peak Performance," *Review*, July 5, 1984, pp. 5-8.

5. On music's links with, and possible effects on, perceptions of time, see Robert Newell, "Music and the Temporal Dilemma," *British Journal of Aesthetics* 18:4 (1978): 356-67.

6. The discussion of time in Bull, "Eschatology and Manners," p. 153, needs some clarification. Adventists are unusual among millenarian groups in that the timing of the end has not, since the 1840s, been a dominant preoccupation. The Adventist concern with time focuses on the coexistence of sacred and secular time, rather than the ending of secular time.

7. Hymn no. 15. Reproduced with commentary in Lyell Vernon Heise, "The 1849 Hymnal: A Theological Study" (unpublished paper, Andrews University, 1974), 31. See also Ronald D. Graybill, "Singing and Society: The Hymns of the Saturday-Keeping Adventists, 1849-1863" (unpublished paper, Andrews University, n.d.).
8. Hymn no. 23, *ibid.*, 42.
9. See Hatch, *Sacred Cause of Liberty*, 61.
10. See Perry Miller, *Errand into the Wilderness* (Cambridge: Harvard University Press, 1956).
11. Hymn no. 15, in Heise, "1849 Hymnal," 31.
12. See Numbers, *Prophetess*, pp. 129-50.
13. See Frank Kermode, *The Sense of an Ending: Studies in the Theory of Fiction* (New York: Oxford University Press, 1967) ch. 2.
14. EGW, MH 446.
15. *Ibid.*, 445-56.
16. *Ibid.*, 444-45.
17. *Ibid.*, 447.
18. *Ibid.*, 445.
19. EGW, 4T, 653.
20. *Ibid.*
21. EGW, AH, 516, 515.
22. EGW, 4T, 71-72, and 1T, 216. See also Bull, "Eschatology and Manners," 150-51.
23. EGW, 3SG, 64.
24. EGW, 3T, 132.
25. EGW, 2T, 364.
26. EGW, 4T, 244.
27. EGW, 2T, 391.
28. EGW, 4SG-a, 132.
29. EGW, 2T, 60-61.
30. *Ibid.*, 63.
31. EGW, DA, 625.
32. EGW, 2T, 352.
33. Whittier, *Writings* vol. 5, 425.
34. EGW, Ev. 204.
35. J. Paul Stauffer, "Uriah Smith: Wood Engraver," *Adventist Heritage* 3:1 (1976): 17-21.
36. Ronald Graybill, "America: The Magic Dragon," *Insight*, Nov. 30, 1971, pp. 6-12.
37. The *pittura infamante* fulfilled a similar function in Renaissance Florence. See Samuel Y. Edgerton, Jr., *Pictures and Punishment: Art and Criminal Prosecution During the Florentine Renaissance* (Ithaca, N.Y.: Cornell University Press, 1985) 71 ff.
38. EGW, CW 169.
39. See Raymond H. Woolsey and Ruth Anderson, *Harry Anderson: The Man Behind the Paintings* (Washington, D.C.: RHPA, 1976), in which all the following paintings are reproduced.
40. See Constantine's paintings "Central Park Mugging" and "Lazarus and Friend in Calvary Cemetery."
41. Greg Constantine, *Vincent Van Gogh Visits New York* (New York: Knopf, 1982), and *Leonardo Visits Los Angeles* (New York: Knopf, 1985).