

of the priority of Israel? fourthly, how – when the Church developed an internal, stabilised life – were Church and mission to be related? The answers to these questions given throughout the New Testament may not be in all respects uniform, nevertheless ‘all the different lines converge’. The universality of salvation was not called in question and only a small Palestinian minority could doubt that this placed an obligation upon the Church’s mission too to go beyond Israel. The character of that mission was the greatest problem the early Church had to face, the controversy culminating in the Jerusalem council. In tackling this question the apostolic age has left succeeding generations the essential pattern that all missionary work must conform to, in deciding that the Church has not only a universalism of belief but also a universalism of practice. We have not always been faithful to the implications of this break-through.

The relation of Church and mission is always

a crucial question. The more established the Church is, the more they tend to come apart. Hahn recognises at one point that Peter was both ‘the leader of the Church’ and ‘the most influential missionary’, but seems to fail to stick to this recognition later on. While Cullmann holds that Peter abandoned Church leadership to devote himself to missionary work, Hahn would seem to take the opposite view. Catholic tradition insists that he held to both. Nevertheless the apostolic college, and even the papacy, have seemed in many ages far more concerned with the government of those within than with the mission to those without. A change of stress from missionary to pastoral care appears already in the later New Testament writings. Fullness of Christian life in the world consists in the balance of the two – the fellowship of believers and mission to the beyond; Dr Hahn’s book presents us with a very able study of the new testament genesis of the latter.

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#### FILMSTRIPS FROM THE BODLEIAN LIBRARY, OXFORD.<sup>1</sup>

BIBLIA PAUPERUM: Bodleian Library Filmstrips (Roll 173 I), 40 frames £2.

BIBLIA PAUPERUM: Bodleian Selection (Roll 175 I), 20 frames, £1.

THE FACE OF GOD I: Bodleian Selection (Roll 179 B), 18 frames, £1.

THE FACE OF GOD II: Bodleian Selection (Roll 179 C), 45 frames, £1.

There is no dearth of educational filmstrips nowadays, but how few there are that have any great value. Apart from aesthetic considerations, and in many cases there have apparently been none, there are purely functional factors to be taken into account. What is the point of a filmstrip? Is it to give a picture to illustrate what has been said, or is it to teach something? Generally speaking, if it is only the former then it is a waste of time and money? There cannot be much point in telling the story of the Last Supper, for example, and then showing a picture which only illustrates what happened, without helping us to understand its significance. Such a picture could in fact be harmful in that it tends to save the child the effort of using his imagination. If the latter, it should suggest the theological meaning of the event portrayed rather than merely depicting it.

The Bodleian Library, however, has produced two important filmstrips of a fifteenth-century block-book which not only illustrates the Biblical narratives but draw out their theological meaning.<sup>1</sup> In the filmstrip of the *Biblia Pauperum* not only the words, but the

very persons and deeds of the Old Testament are seen as being in themselves prophetic and are used to explain the purpose of Christ’s life. Underlying this approach is the belief that the Old Testament prepared the way for the New, or, conversely, that Christ came to fulfil the Old Testament, its verbal promises and prophetic actions. The *Biblia Pauperum* is principally concerned with prophetic events, that is, with ‘Biblical typology’. Each frame of the filmstrip contains three sections, two depicting Old Testament situations which throw light upon an incident in Christ’s life, as illustrated in the third section of the frame, e.g., in explanation of the Last Supper we are shown Melchizedek giving bread and wine to Abraham, and Moses receiving the manna in the desert. To take another example, the crucifixion is presented in two frames. On the one it is seen as having been foreshadowed by Abraham’s sacrifice of Isaac, and by Moses lifting up the Brazen Serpent; on the other frame we see the Church born from the side of the crucified Christ, and this being typified both by the birth of Eve from the side of the

<sup>1</sup>All these filmstrips can be obtained from Dr W. O. Hassall, Bodleian Library, Oxford

sleeping Adam, and also by the water gushing from the rock struck by Moses.

Those who have already used this filmstrip have found that the dramatic events described in the Old Testament readily held the interest of the children, and that, moreover, far from being merely interesting but irrelevant stories, they now have something important to teach us about Christ. Furthermore, the pictures themselves not only represent the Biblical incidents but also contain a great deal of symbolism which can be used to enrich one's comments. The Bodleian Library provides a useful hand-list containing the appropriate Biblical references.

Because the frames of the *Biblia Pauperum* are of unequal value, some of the typology being somewhat superficial, a shorter version, containing the best in the MS. has been selected. Each of the filmstrips, however, contains pictures of the major events in Our Lord's life, from the annunciation to the last judgment and our entering into heaven.

The pictures themselves are very simple and artistically not very attractive. From the general teacher's point of view the illustrations are surrounded with distracting details and ancient script, well nigh impossible for any but the expert to decipher. These minor criticisms, however, should not dissuade anyone from buying what is a most valuable teaching aid, sold at a very reasonable price.

Because the full benefit of the filmstrip can only be obtained after careful reflection on a wide reading of the Bible, a short commentary, entitled 'Prophecy in Action' is being written on the shorter version of the *Biblia Pauperum*.

The Bodleian Library has also produced two filmstrips of various manuscript illuminations to show what artists *c.* 1400 (Roll 179 C) and before the fifteenth century (Roll 179 B) thought to be the best way of portraying the Face of God. Here indeed is something to stimulate the minds of older children who have to discover that what they learned about God in childhood has to be re-thought in terms of their present experience. For some children there may be the danger of rejecting God together with the inadequate images of Him; it is therefore very useful to anticipate difficulties of this sort by giving classes on the images of God, helping the children to see the role of the imagination in worship, and so to form the images that are most helpful to them.

Miss M. Pemberton has provided material which will help teachers in this work. Her

selection of pictures has been drawn from MSS. contained in the Bodleian Library. Most of these are extremely colourful and some of them very beautiful. Although the period of history covered by these filmstrips was not noted for its artistic or theological originality in this particular field, some of the frames are very interesting, e.g. in Roll 179 C the scene of the resurrection is set at the side of a river or lake and thus suggests a link between Christ's resurrection and our baptism. It is not surprising that most of the pictures are of Christ, the only person of the Bl. Trinity who, strictly speaking, has a face. The pictures of Christ fall into three groups: portraits based on the 'Sacred Face' for which there was such a devotion in the fifteenth century, Christ is His Passion, and Christ in the glory of heaven. Any 'face' of God the Father and the Holy Ghost must inevitably be symbolic rather than representational. God the Father appears as a wise old man, a king, a pope, a wielder of thunderbolts, a loving father mourning the death of his son or compassionately listening to the repentance of David. The Holy Ghost is depicted as a dove or a human being. Although the catechist may regret the absence of certain Biblical symbols such as the pillar of fire and the cloud, he will find in these filmstrips plenty of food for thought, and the missing images can be taken from the *Biblia Pauperum*. Some may think that there is too much repetition in the longer filmstrip; others, however, will find that this is useful in emphasising key ideas, and that there are always slight variations on any one theme which can give rise to helpful comment. Furthermore, the stylistic differences in the treatment of the same idea could make these filmstrips of value not only to those teaching religion but also to art masters.

Thus, though there is scope for greater variety there is enough in these filmstrips to start many stimulating discussions, and the children can be asked to draw or suggest their own images of God. In this way they can learn to form the images of God which will be most useful to them. It is to be hoped that they will then be less likely to throw religion overboard for want of satisfactory images.

Miss Pemberton has done a great service to teachers in producing these filmstrips, the intelligent use of which will be of invaluable service to growing minds.

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