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Editorial

THE RELATIONSHIP OF DOXOLOGY AND DOCTRINE

Joshua A. Waggener¹

Doxology has been defined as a “formula for expressing praise or glory to God.”² In New Testament language, a doxological expression becomes a “sacrifice of praise, . . . the fruit of lips that acknowledge [Jesus’s] name” (Heb. 13:15, ESV), given through Christ to God as an appropriate response to Christ’s atoning work.

Christian churches most often offer their doxology through *singing*. In many churches, the doxology offered is sincere and simple, unadorned with poetic or musical artifice. The Lord despises not, looking at the heart (1 Sam. 16:7).

But in other churches, the doxology offered is adorned with splendid poetry and superb music. The Scriptures themselves give precedence for such in the poetry of the Psalms and the music of the temple (2 Chron. 5:11–14). As the Lukan canticles of Mary (Luke 1:46–55), Zechariah (1:67–79), and Simeon (2:29–32) demonstrate (following Old Testament models), adorned poetic praise remains fitting for New Testament worship.

Does this mean that Christian worship can be both pleasing to the Savior and pleasing to the senses? Do aesthetic qualities sometimes enhance doxological expression?

Yes.

Yet, as this issue of the *Artistic Theologian* makes clear, doxology is not to be divorced from doctrine. Love for and uses of beauty in worship do

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²David W. Music, “Doxology,” in *Holman Illustrated Bible Dictionary*, ed. Chad Brand et al. (Nashville, TN: Holman Bible Publishers, 2003), 441. Music adds that “doxologies generally contain two elements, an ascription of praise to God (usually referred to in third person) and an expression of His infinite nature.”

not dismiss the need for truth. Jesus has “the words of eternal life” (John 6:68), and our presentation of Jesus’s teaching should reveal him as “the Holy One of God” (John 6:69), complete with all the divine attributes.

Love for and uses of beauty in worship do not dismiss the need for ethical goodness. As Amos declared to the lawbreaking worshipers in Israel, “Take away from me the noise of your songs; to the melody of your harps I will not listen. But let justice roll down like waters, and righteousness like an ever-flowing stream” (Amos 5:23–24).

In our doxological expressions, we are to present God’s Word with an artistic adornment that does not distract from but instead helps to display doctrinal truth and ethical goodness. As Paul admonished Titus, we are to “teach what accords with sound doctrine” (2:1), and in such a way that “*in everything* [we] may adorn the doctrine of God our Savior” (2:10, emphasis added).

This issue of the *Artistic Theologian* explores the relationship between doxology and doctrine in the Christian life, in Christian song, and in global missions. First, Daniel Webster discusses Clement of Alexandria’s patristic aesthetics (evident in passages in his late-second century work *Paedagogus*) which—in contrast to the extravagant living and worship of images amongst his contemporaries—emphasize the beauty of Christ and alignment with Christian ethics.

Second, Holly Farrow compares the hymnic language of English Baptists Anne Dutton (1692–1765) and Anne Steele (1717–1778), giving evidence for Dutton’s emphasis on doctrine and Sutton’s eagerness for doxology, while showing that, in the end, these are complementary.

Third, David Music documents the first American work for church choir labeled as a “cantata”—Thomas Hastings’s *The Christian Sabbath* (1816)—tracing its origins, critiquing its weaknesses, and proposing reasons for its short musical lifespan. (This research relies in part on the resources of the Bowld Music Library at Southwestern.)

Fourth, James Cheesman, in response to controversy over Keith Getty and Stuart Townend’s hymn “In Christ Alone” (2001), asks “Should believers sing about God’s wrath in worship?” Informed by a comparison of theological views on the wrath of God (historic and contemporary), Cheesman assesses the issues involved and presents a view of Christ’s atoning work *worth singing about*, along with examples of relevant hymns dating from medieval times to recent years.

Finally, John Benham’s article—adapted from a keynote presentation at

the September 2023 Global Consultation on Arts and Music in Missions held at Southwestern—helps us appreciate the complexity and potential of using the arts in cross-cultural church planting. Benham’s advocacy for a *critical* approach to contextualization that applies biblical principles to local artistic choices—in short, the work of an *ethnodoxologist*—is supported by ethnomusicology, missiology, and inspirational first-hand accounts from around the world.

As you consider the relationship between doxology and doctrine in your own setting, we hope that this issue of the *Artistic Theologian* will help you pursue worship that is biblically faithful, musically excellent, and ministry focused. Also, we welcome article and book review submissions for our next volume. The deadline for submission is October 1, 2024.

“THE ONLY TRUE BEAUTY” IN THE *PAEDAGOGUS*: The Centrality of Christ in Clement of Alexandria’s Aesthetics

Daniel Aaron Webster¹

In 2013, George Zografidis questioned whether an early Christian aesthetics is possible. Two of his five “tentative answers” are justifications for my research: “Patristic aesthetics is possible if the church fathers discussed aesthetic problems,” even though the Fathers did not qualify them as aesthetical issues in their time, and “Patristic aesthetics is possible if it can fertilize contemporary theological and aesthetic-philosophical thought.”² In this article, I will attempt to formalize Clement of Alexandria’s (ca. 150–ca. 215) aesthetics by examining his views on beauty in the *Paedagogus*, giving special attention to his vision of Christ as the only true Beauty.

Since art is a major aspect of aesthetics, we must consider Clement’s views on art at least briefly. Although he does not apply his aesthetics to art in the *Paedagogus*, he was not silent about art.³ As a student of Greek philosophy and culture and as a member of the Alexandrian community,

¹Daniel Aaron Webster teaches music and theology at Welch College. His primary research interest is early Christian music.

²George Zografidis, “Is a Patristic Aesthetics Possible? The Eastern Paradigm Re-Examined,” *Studia Patristica* 59 (2013): 113–35. To be clear, Clement and others of his time did not use “aesthetics” as a term for their views on beauty and art. Applying the term “aesthetics” to views on beauty and art prior to the eighteenth century is technically anachronistic but has become an acceptable practice.

³The earliest treatment of Clement’s art is G. W. Butterworth, “Clement of Alexandria and Art,” *The Journal of Theological Studies* 17, no. 65 (1915): 68–76. A recent attempt to look specifically at Clement’s art appears in James A. Francis, “Clement of Alexandria on Signet Rings: Reading an Image at the Dawn of Christian Art,” *Classical Philology* 98, no. 2 (2003): 179–83. For more on Clement and art, Francis recommends portions of Paul Corby Finney, *The Invisible God: The Earliest Christians on Art* (New York: Oxford University Press, 1994). For general overviews of early Christian art, see J. Elsner, *Art and the Roman Viewer: The Transformation of Art from the Pagan World to Christianity* (Cambridge: Cambridge University Press, 1995); Robin Margaret Jensen, *Understanding Early Christian Art* (New York: Routledge, 2000).

Clement was well acquainted with centuries of Greek thought and art.⁴ In the *Protrepticus*, Clement engages Classical and Hellenistic Greek sculptors and painters such as Pheidias (ca. 480–430 BC), Polycleitus (ca. 480–420 BC), Praxiteles (ca. 395–330 BC), and Apelles (ca. 352–308 BC).⁵ Although he is critical of art, Clement notes the skill of the craftsman. As Frederick Norwood has observed, “There is a place, then, with Clement, for artistic appreciation.”⁶ In this article, I will not focus on Clement’s views on art, but rather his view of beauty. I will argue that Clement of Alexandria’s aesthetics in the *Paedagogus* is best understood in his vision of Christ the Creator as the ideal beauty and that humankind partakes in True Beauty when human ethics align with Christ’s moral law.

The only author to refer to “Clement’s Aesthetic” is Eric F. Osborn (1922–2007); he does so in a less than 800-word appendix in *The Philosophy of Clement of Alexandria* originally published in 1957.⁷ Beyond Osborn’s short appendix, there is much to be explored in Clement’s aesthetics. In the growing body of Clementine scholarship, my research is distinct for three reasons. First, scholars who have focused on Clement and specifically his Christology have not made the connection between his aesthetics and his Christology. In V. Ermoni’s article on Clement’s Christology, he does not interact with Christ’s beauty.⁸ In Oleh Kindiy’s dissertation on Clement’s Christology, the word “beauty” is never used, and Kindiy makes only

⁴It is unclear whether Clement knew of the work of his contemporaries Philostratus the Athenian (ca. 170–250) or Philostratus the Elder (ca. 190–ca. 230). Philostratus the Athenian was a Sophist philosopher whose work, *Life of Apollonius of Tyana*, ponders the value of art and its place in society. Philostratus the Elder was an art apologist whose work, the *Imagines* (or *Pictures*), describes sixty-four paintings in an art gallery (some scholars have suggested that these were not real works). For an excellent compilation of primary sources in aesthetics, see Oleg V. Bychkov and Anne Sheppard, eds., *Greek and Roman Aesthetics* (Cambridge: Cambridge University Press, 2010).

⁵Prot. 4.53.4-5; 10.98.1. Otto Stählin, ed., *Clemens Alexandrinus: Protrepticus und Paedagogus*, 3rd ed. (Berlin: Akademie-Verlag, 1972), 41, 71. Clement of Alexandria, *The Exhortation to the Greeks, The Rich Man’s Salvation, To the Newly Baptized*, trans. G. W. Butterworth (Cambridge: Harvard University Press, 1919), 121–23, 213. Like Plato, Clement demonstrates a generally critical view of art but maintains a robust view of beauty. Nickolas Pappas has noted this same dynamic in Plato’s aesthetics: “Art ... is closer to a greatest danger than any other phenomenon ... while beauty is close to a greatest good.” For more on Plato’s aesthetics, see Nickolas Pappas, “Plato’s Aesthetics,” *The Stanford Encyclopedia of Philosophy* (Fall 2020 ed.), Edward N. Zalta, ed., <https://plato.stanford.edu/archives/fall2020/entries/plato-aesthetics>.

⁶Frederick A. Norwood, “Attitude of the Ante-Nicene Fathers toward Greek Artistic Achievement,” *Journal of the History of Ideas* 8, no. 4 (1947): 443.

⁷Eric Osborn, *The Philosophy of Clement of Alexandria* (Cambridge: Cambridge University Press, 1957), 181–83.

⁸V. Ermoni, “The Christology of Clement of Alexandria,” *The Journal of Theological Studies* 5, no. 17 (1903): 123–26.

a passing reference to aesthetics.⁹ Eric Osborn's 2005 monograph does not cover Clement's aesthetics.¹⁰ John Ferguson interacts the most with Clement's views on beauty in his commentary on the *Paedagogus*, but he has neither made a connection between Clement's views on beauty and Christ, nor brought Clement's aesthetics into a cohesive whole.¹¹

Second, authors who have dealt generally with aesthetics have not thoroughly engaged Clement. Some have not even recognized his contribution. James Schaefer's work, which reconstructs the early Christian and medieval concept of beauty related to creation, has only one reference to Clement. Schaefer considers Athanasius of Alexandria, Basil of Caesarea, and Augustine of Hippo as the main early Christian authors who describe the natural world as beautiful.¹² The *Oxford Handbook of Aesthetics* does not mention Clement.¹³ *The Routledge Companion to Aesthetics* recognizes Clement as the earliest of the fathers to have an aesthetic, which is a significant statement about Clement, but *The Routledge Companion* does not elaborate.¹⁴ In a significant article on the subject, Arja Karivieri only briefly mentions Clement's assessment of artistic invention (as opposed to imitation) and notes Clement's views on the benefits of philosophy.¹⁵

Third, authors who have noted Clement's connection with the beauty of Christ have not thoroughly developed Clement's views. Paul Saieg recognizes Clement's love for beauty in his methods of persuasion and makes a connection to the beauty of Christ and the moral-ethical necessity to conform one's soul to Him: "He [Clement] wants them to choose to follow Christ for his beauty, his honor, his character, the reward he promises, and because he is the resolution—the harmony—of the dissonant chords of their shared culture. . . . his [Clement's] reader must make a choice to direct the attention of his soul onto Christ and to conform his soul to Him, who is the source of this beauty, for resolution of the dissonance."¹⁶ Claudio Calabrese discerns the heart of the complexity of

⁹Oleh Kindiy, *Christos Didaskalos: The Christology of Clement of Alexandria* (PhD diss., The Catholic University of America, 2007).

¹⁰Eric Osborn, *Clement of Alexandria* (New York: Cambridge University Press, 2005).

¹¹John Ferguson, *Clement of Alexandria* (New York: Twayne Publishers, 1974), 68–107.

¹²James Schaefer, *Theological Foundations for Environmental Ethics: Reconstructing Patristic and Medieval Concepts* (Washington, DC: Georgetown University Press, 2009), 44.

¹³Jerrold Levinson, *The Oxford Handbook of Aesthetics* (Oxford: Oxford University Press, 2003).

¹⁴Berys Gaut and Dominic McIver Lopes, eds., *The Routledge Companion to Aesthetics*, 3rd ed. (New York: Routledge, 2013), 26–27.

¹⁵Arja Karivieri, "Divine or Human Images? Neoplatonic and Christian Views on Works of Art and Aesthetics," *NUMEN* 63, no. 2–3 (2016): 200.

¹⁶Paul Saieg, "Non-Logical Methods of Persuasion in Clement of Alexandria's *Protrepticus*," *St*

Clementine aesthetics, its Greek influences, its relationship to Christ as creator, its rootedness in Christian ethics, and the obstacle it presents for post-enlightenment readers:

Can the Hellenistic esthetics be at the service of a deeper understanding of the Christian message? Is it possible to have a dialogue between the ethical-religious and the esthetic, understanding the beautiful as the very original nature of the world? ... The difficulty of these questions resides more within ourselves than in Clement's texts. ... What we call beauty is as contaminated by irreality as the enlightened concept of reason. Only if we are able to unfold the Logos that creates the beauty in Cosmos can we open the road to the original beauty of the love of God. In order to adapt these claims to Clement's historical and cultural moment, we should take into account the fact that, to him, the Bible was the oldest document and, in consequence, the most pure, to express the root of all poetry.¹⁷

Saieg and Calabrese understand but articulate only briefly all that Clement has to offer in his views on Christ as the True Beauty.

I have limited my research to Clement's *Paedagogus*. This work represents approximately a fourth of the extant Clementine corpus, with more than half of Clement's references to beauty concentrated in it. Clement uses "beauty" (κάλλος) or "beautiful" (καλός) and other forms of καλ- (e.g., δοξοκαλία and φιλοκαλία) more than one hundred times in the *Paedagogus*, making it the seminal place to discover Clement's aesthetics. Additionally, of the thirty-seven chapters that comprise the three books of the *Paedagogus*, three consecutive chapters in Book 3 are titled "On True Beauty" (3.1), "That We Ought Not to Cultivate Artificial Beauty" (3.2), and "Against *Humans* Who Cultivate Artificial Beauty" (3.3).¹⁸

Vladimir's Theological Quarterly 59, no. 3 (2015): 280.

¹⁷Claudio Calabrese, "Classical Tradition and Judeo-Christian Revelation in Clement of Alexandria," *Graeco-Latina Brunensia* 25 (2020): 51.

¹⁸Unless otherwise noted, English translations of the *Paedagogus* are from Simon P. Wood, trans., *Clement of Alexandria: Christ the Educator* (Washington, DC: Catholic University of America Press, 1954). Because Clement uses gender-specific language when addressing men and women in certain passages, I have altered Wood's translation where he uses "man" for ἄνθρωπος in contexts where I believe Clement is referring to all humans; this has been designated by the italicized *humans*, *people*, or *humankind*. The critical text consulted is the *GCS* (see footnote 5).

These chapter titles may not have been composed by Clement, but they do appear in a twelfth-century manuscript and at least reveal a medieval attempt to formalize Clement's views on beauty.¹⁹

Clement's reference to beauty early in the *Paedagogus* is another reason why this volume is an important place to discover his aesthetics. Early into *Paedagogus* Book 1, Clement connects beauty and virtue by associating the body with beauty and the soul with virtue. He states that the Educator "concerns Himself with the whole creature, and as the Physician of the whole *person* heals both body [σῶμα] and soul [ψυχὴν]" (1.2.6.2).²⁰ He further states that the Educator "guides *humankind's* soul [ψυχὴν] on the right path by the virtues of prudence and temperance, equips his body [σῶμα] with beauty [κάλλει] and harmony" (1.2.6.6).²¹ However, for Clement, it is not as though beauty is only for the body and virtue for the soul; he further develops his position by stating, "Beauty or ugliness is found only in the soul," and, quoting a source that is unknown today, he continues: "'Virtue alone is noteworthy even in a beautiful body [καλοῦ τοῦ σώματος], and comes to full maturity afterward" (2.12.121.2).²² This first mention of beauty in the *Paedagogus* and its relationship to ethics of both body and soul reveals one of Clement's main concerns in the entire *Paedagogus*: Christ, the only true Beauty, wants to restore the body and soul of his human creatures back to their original state of beautiful perfection. In this article, I will examine the three instances in the *Paedagogus* where Clement calls Christ "Beauty" or "True Beauty" while drawing upon most of his uses of *καλ*-words.

THE TRUE BEAUTY, EXTRAVAGANT LIVING, AND IMAGE WORSHIP

In *Paedagogus* 2.10.104–106, Clement addresses the inordinate clothing choices of the Greeks, and, in doing so, he explains that humans are image-worshippers when they turn to imitation beauty rather "than to Beauty itself" (2.10.106.1).²³ For Clement, these "esoteric extravagances" are "indicative of unnatural lust" (2.10.105.3), and people who follow

¹⁹See the note in the apparatus of Stählin, *GCS*, 89. Manuscript F is the 12-century "Laurentianus V 24" parchment.

²⁰Wood, *Christ the Educator*, 8; Stählin, *GCS*, 93.

²¹Wood, *Christ the Educator*, 8; Stählin, *GCS*, 94.

²²Wood, *Christ the Educator*, 193; Stählin, *GCS*, 230.

²³Wood, *Christ the Educator*, 181; Stählin, *GCS*, 220.

these practices are "image-worshippers" (εἰδωλολάτρουντας, 2.10.106.1).²⁴ Before examining Clement's accusation of image worship, this article will examine his views on the extravagant living of the Romans. As A. T. Croom has noted, fashion choices changed across time and territories of the Greco-Roman empire, so it is outside of the scope of this article to determine which fashions and fads Clement denounced.²⁵

Clement disapproves of excessive and wasteful living because he sees such choices as directly opposed to Christian teachings and as indicative of the degenerate aspects of Greco-Roman culture. He builds his case with an exposition from Matthew 6:25–33 that addresses the relationship of material possessions to the Father's provision for the flowers and the animals. In this passage, Jesus states, "Do not be anxious about your life. . . . Is not life more than food, and the body more than clothing?" (Matt. 6:25–33).²⁶ For Clement, Solomon who "took extravagant pride in his wealth" is a negative example (2.10.102).²⁷ Essential to Clement's understanding of these excessive choices being indicative of the degenerate aspects of Greco-Roman culture, Clement quotes Jesus: "After all these things, the heathen [or Gentiles, ἔθνη] seek" (2.10.103.4).²⁸ He concludes: "Now, if Christ forbids solicitude once and for all about clothing and food and luxuries, as things that are unnecessary, do we need to ask Him about finery and dyed wools and multicolored robes, about exotic ornaments of jewels and artistic handiwork of gold, about wigs and artificial locks of hair and of curls, and about eye-shadowings and hair-plucking" (2.10.104.1).²⁹

Clement reconvenes his teachings against that extravagant lifestyle in *Paedagogus* 2.12. In this instance, he has specific instructions for how women should adorn themselves.³⁰ He begins by emphasizing the importance of interior beauty: "A woman should be adorned, assuredly, but

²⁴Wood, *Christ the Educator*, 181; Stählin, *GCS*, 220.

²⁵A. T. Croom, *Roman Clothing and Fashion* (Stroud, U.K.: Tempus Publishing, 2002). See also Mireille M. Lee, *Body, Dress, and Identity in Ancient Greece* (Cambridge: Cambridge University Press, 2015); Alicia J. Batten and Kelly Olson, eds., *Dress in Mediterranean Antiquity: Greeks, Romans, Jews, Christians* (London: Bloomsbury Publishing, 2021).

²⁶Unless otherwise noted, all biblical passages are in the ESV (Wheaton: Crossway, 2008) or from Clement's text as translated by Wood, 1954.

²⁷Wood, *Christ the Educator*, 179; Stählin, *GCS*, 218.

²⁸Wood, *Christ the Educator*, 179; Stählin, *GCS*, 219.

²⁹Wood, *Christ the Educator*, 180; Stählin, *GCS*, 219.

³⁰Michel Desjardins has noted that "Clement of Alexandria stands out as an advocate of gender equality." For more on Clement and women, see Michel R. Desjardins, "Why Women Should Cover Their Heads and Veil Their Faces: Clement of Alexandria's Understanding of the Body and His Rhetorical Strategies in the *Paedagogus*," *Scriptura* 90 (2005): 700–708.

interiorly; there she should be beautiful indeed” (2.12.121.2).³¹ Clement is concerned that as a woman conceals her “natural beauty by overshadowing it with gold” (2.12.122.2) she “contributes nothing to the growth of virtue, but, instead, pampers the body” (2.12.122.1).³² Clement is concerned with the cultivation of virtue rather than catering to the *comforts* of the body. This is a key point. It is not as though he thinks the body is unimportant. As Harry Maier has argued, Clement holds a high view of caring for self and body.³³ Instead, the Christian woman must not cater to the comforts of the body, but rather, choose to adorn the body with plainness, which for Clement is an important aspect of caring for one’s spiritual self. He states, “Those who worship Christ ought to accept plainness. Indeed, plainness promotes the growth of holiness” (2.12.128.1).³⁴ The writers of Scripture also address the external and internal beauty of a woman. Paul states that “women should adorn themselves in respectable apparel, with modesty and self-control, not with braided hair and gold or pearls or costly attire, but with what is proper for women who profess godliness—with good works” (1 Tim. 2:9–10). Notice Paul’s concern for both the internal and the external. Peter also commands: “Do not let your adorning be external—the braiding of hair and the putting on of gold jewelry, or the clothing you wear—but let your adorning be the hidden person of the heart with the imperishable beauty of a gentle and quiet spirit, which in God’s sight is very precious” (1 Pet. 3:3–4). Clement quotes both passages later in *Paedagogus* 3.11.66.

Clement’s standards for Christians do not end with food, clothing, and excessive accessories. He also takes a contra-Roman position on the issues of slave ownership and public bathing. For Clement, owning too many slaves is extravagant and excessive, and it makes people lazy because they do not work for themselves (3.4.26).³⁵ Concerning baths, Clement is opposed not only to excessive bathing (3.9.47) and the social status that comes along with it (3.5.31), but he is also opposed to the Greco-Roman

³¹Wood, *Christ the Educator*, 193; Stählin, *GCS*, 230.

³²Wood, *Christ the Educator*, 194; Stählin, *GCS*, 230.

³³Harry O. Maier, “Clement of Alexandria and the Care of the Self,” *Journal of the American Academy of Religion* 62, no. 3 (1994): 719–45.

³⁴Wood, *Christ the Educator*, 197; Stählin, *GCS*, 233. The connection between holiness and beauty is rooted in the Psalms (27:4, 29:2, 96:9). For more on this subject see James Alfred Martin, Jr., *Beauty and Holiness: The Dialogue between Aesthetics and Religion* (Princeton: Princeton University Press, 1990).

³⁵For more on Clement’s views of slavery in the *Paedagogus*, see 3.1.2; 3.3.21; 3.6.34; 3.12.84; 3.12.92, 95. For Clement’s views on the public baths, see 3.5.31–33; 3.9.46–48.

practice of public nudity at the baths since it gives occasion to lust (3.5.32). In both issues—slave ownership and public bathing—Clement makes a connection to beauty. In the case of slavery, owning these servants allows a woman to forsake her work and give herself unto vain beauty (3.4.26.3), while in other cases, some slaves were owned only because they were handsome young men, and like cattle, they were milked for their beauty (3.4.26.3). Clement also connects bathing and beauty: “Yet, these women [who bathe publicly], stripping off modesty with their garments, mean to reveal their beauty, but only give unwitting evidence of their moral ugliness. Truly, the lewdness of their desire is made manifest in the body itself” (3.5.33.1).³⁶ The “moral ugliness” of a corrupt woman is revealed in two ways: 1) when she adorns herself excessively, and 2) when she strips off these extravagant clothes to reveal her nakedness.

Having exposed Clement’s view of extravagant living, this article will now focus on the accusation of image worship as it relates to beauty. Clement states, “Such men turn rather to imitation beauty, artificial ornamentation, than to Beauty itself, and are, therefore, image-worshippers in the true sense of the word” (2.10.106.1).³⁷ This passage reveals Clement’s understanding of humankind’s decadent path away from Christ to idols, which is accompanied by a delusional version of the truth: “They must be considered strangers to the truth, who do no more than day-dream about the nature of truth, fashioning it more to their own fancy than according to knowledge” (2.10.106.1).³⁸ This connection between image worship and a departure from the truth is not original to Clement. Paul states that depraved humans exchange “the glory of the immortal God for images resembling mortal man and birds and animals and creeping things. . . . They exchanged the truth about God for a lie and worshiped and served the creature rather than the Creator” (Rom. 1:25-23). It seems very likely that Clement is thinking about Romans 1 in this passage; he quotes it earlier in this same chapter (see 2.10.86.3). Clement addresses unnatural lust (2.10.105.3) just as Paul does: “God gave them up in the lusts of their hearts to impurity” and “dishonorable passions” (Rom. 1:24, 26). For Clement, this departure into debauched idolatry is in opposition to Christ, who is called Beauty.

In other passages, Clement brings together the two topics discussed in

³⁶Wood, *Christ the Educator*, 226; Stählin, *GCS*, 255.

³⁷Wood, *Christ the Educator*, 181; Stählin, *GCS*, 220.

³⁸Wood, *Christ the Educator*, 181; Stählin, *GCS*, 220.

this section—extravagant living and image worship. He bemoans the fact that humans “have invented mirrors to reflect all this artificial beautification” (3.2.11.3).³⁹ He continues: “If Moses forbade his people to fashion any image to take the place of God, is it right for these women to study their reflected images for no other reason than to distort the natural features of their faces?” (3.2.12.1).⁴⁰ In this passage, Clement correlates vain beauty (using a mirror to distort the natural features of the face) to the fashioning of an image. He does this again when he challenges women not to take part in the “gaudy embellishment nor worship images” (2.12.127.1) as the Hebrews did when they used their jewelry to create a golden calf.⁴¹ Clement jeers those who fashioned the calf, and so “derived no benefit either from their art or from their plan, but only provided our women a striking lesson” (2.12.129.2) that the best place for jewelry is in the trash or in a melting pot.⁴²

Thus far, we have examined Clement’s view that extravagant and inordinate life choices are a sign that a person is following their lusts and departing from the truth of Beauty. This has all been a negative description of the ugliness of the idolater. The next section of this article will show a positive example of Beauty and how humans can attain this Beauty.

THE INCARNATION AND GODLIKENESS OF THE TRUE BEAUTY

In the opening sentences of *Paedagogus* Book 3, Clement states, “Beauty is what is true, for it is in fact God” (3.1.1.5).⁴³ Additionally, the believer should strive to be “like God” and “possess true beauty with no need of artificial beauty” (3.1.1.5).⁴⁴ In order to be like God, the believer must be “performing good deeds” and adorning themselves with the “holy garment of self-control” rather than adorning themselves with the elaborate, artificial beauty of the Romans (3.1.1.1).⁴⁵ This call to good deeds and self-control as a way of being *like God*, who is true Beauty, is an example of Clement’s direct connection between his aesthetics and his Scripture-informed ethics. In this passage, he not only challenges humans to be like

³⁹Wood, *Christ the Educator*, 208; Stählin, *GCS*, 242.

⁴⁰Wood, *Christ the Educator*, 208; Stählin, *GCS*, 242.

⁴¹Wood, *Christ the Educator*, 197; Stählin, *GCS*, 233.

⁴²Wood, *Christ the Educator*, 196; Stählin, *GCS*, 232.

⁴³Wood, *Christ the Educator*, 200; Stählin, *GCS*, 236.

⁴⁴Wood, *Christ the Educator*, 200; Stählin, *GCS*, 236.

⁴⁵Wood, *Christ the Educator*, 199; Stählin, *GCS*, 235.

God, but he also marvels that God would become like a human. I will examine two passages where Clement connects true Beauty to the incarnation and calls upon Christians to be like God, who became a human.

Before returning to *Paedagogus* 3.1.1, we will look back to Book 2 in which Clement continues his polemic against "a false sense of beauty" (δοξοκαλία) while promoting a life of simplicity.⁴⁶ He considers the Lord Jesus who "had nowhere to lay his head" (Matt. 8:20):

The Lord ate His meal from an inexpensive bowl; made His disciples recline on the ground upon grass; washed their feet, girding Himself with a linen towel; He, the humble God, Lord of the universe, carried a foot basin made, be it noted, of no precious silver brought from heaven. He asked the Samaritan woman, who had drawn water from the well with a bucket made only of clay, to give Him to drink; He did not seek the gold of kings, but taught us to rest content with what will quench thirst. Beyond question, He confined Himself to the useful, not the ostentatious, good. When He ate and drank at banquets, He did not require metals dug out of the earth, or dishes that tasted of gold or silver, that is, poison, as if exuding from steaming matter (2.3.38.1).⁴⁷

For Clement, the Lord Jesus was an inspiring example of plainness, and Clement suggests that He calls his followers to do the same. Quoting Matthew 19:21, he states, "Indeed, the Lord also said: 'Sell what thou hast, and give to the poor and come follow Me'" (2.3.36.2).⁴⁸ Those who become like Christ by following Him in this life of simplicity will have the most valuable possessions: "faith in God, belief in Him who suffered, [and] good works toward men" (2.3.36.2).⁴⁹ Clement does not envision the one following Christ to be living a reclusive life apart from others; this vision of beauty in simplicity will result in good works *toward others*.

Returning now to Clement's statement in 3.1.1.1: "Beauty is what is true, for it is in fact God."⁵⁰ Clement does not mean "God is beauty, and

⁴⁶Wood, *Christ the Educator*, 127; Stählin, *GCS*, 179.

⁴⁷Wood, *Christ the Educator*, 127; Stählin, *GCS*, 179. See also 2.10.109.3 where δοξοκαλία is translated as "vanity."

⁴⁸Wood, *Christ the Educator*, 125; Stählin, *GCS*, 178.

⁴⁹Wood, *Christ the Educator*, 126; Stählin, *GCS*, 178.

⁵⁰Wood, *Christ the Educator*, 200; Stählin, *GCS*, 236.

beauty is God,” in the way that a pantheist might suggest that “God is nature and nature is God.” Clement’s statement is a declaration of the deity of Christ in the incarnation. It is as if he is saying, “Christ, the true Beauty, is God; God is Christ, the true Beauty.” Clement’s intent is made clearer in the next statement: “God is in man and a man is God, as the Mediator, fulfilling the will of His Father” (3.1.1.2).⁵¹

Clement continues his theme of the incarnation by dealing with the body of Christ. Just as he warned against excessive ornamentation and adornment of the body, he explains how Christ has redeemed the body of flesh: “God has freed the flesh from corruption and . . . clothed it with incorruption, clothing the flesh with the holy ornament of eternity, immortality” (3.1.1.3).⁵² He continues this theme of immortality when he deals with the unsightly body of Christ, quoting Isaiah 53:2 and asking: “Yet, who is better than the Lord? He displayed not beauty of the flesh, which is only outward appearance, but the true beauty of body and soul: for the soul, the beauty of good deeds; for the body, that of immortality” (3.1.3.3).⁵³ Clement once again links aesthetics and ethics in his phrase “the beauty of good deeds.” Eric Osborn traces Clement’s relationship of the incarnation to ethics in these three mysteries: “The first mystery (father and son) produces the second mystery (God and humankind) which produces the third mystery (human love for neighbor).”⁵⁴

Clement stated, “[Christ displayed] the true beauty of body and soul: for the soul, the beauty of good deeds; for the body, that of immortality” (3.1.3.3).⁵⁵ Just as the body and the soul of the Savior are not at odds, neither should the body and soul of humans be. In fact, part of becoming like God is having a soul and body that are in harmony. Clement also calls on believers to become like Christ in his immortal body. The body of Christ is eternal. Humankind becomes like the beautiful Christ by clothing itself, not in extravagance that perishes and leads to idolatry, but with incorruption and immortality. Just as Clement rejects the docetic notion to deny the body of the Lord, he also rejects the gnostic way of diminishing the importance of the body. Clement does not see a shedding of the flesh as necessary for attaining true beauty. He sees the opposite, a

⁵¹Wood, *Christ the Educator*, 200; Stählin, *GCS*, 236.

⁵²Wood, *Christ the Educator*, 201; Stählin, *GCS*, 236.

⁵³Wood, *Christ the Educator*, 201; Stählin, *GCS*, 237.

⁵⁴Eric Osborn, “Clement of Alexandria: God Discarnate and God Incarnate,” *The Expository Times* 118, no. 8 (2007): 373.

⁵⁵Wood, *Christ the Educator*, 201; Stählin, *GCS*, 237.

redeeming of the body when our bodies become like Christ in immortality. This aligns with Paul's teaching: "For this perishable body must put on the imperishable, and this mortal body must put on immortality" (1 Cor. 15:53).⁵⁶

Not only do humans become like God by shedding excessive adornment and putting on incorruption, as will be demonstrated in the next section, humans also become like God when they obey the command to be fruitful and multiply: "In this role, *humankind* becomes like God, because he cooperates, in his *human* way, in the birth of another human" (2.10.83.2).⁵⁷ In obedience to this command given at the creation of the world, humans reflect God's creative power by partaking in *pro-creation* which results in children made in God's image. In the beauty of the incarnation, God becomes human so that humans can become like God; whereas, in the beauty of creation, we discover that humans were already beautifully made in the image of God before the fall (Gen. 1:31, 2:9).

THE TRUE BEAUTY, CREATION, AND THE IMAGE OF GOD

In Book 3, chapter 7 of the *Paedagogus*, Clement states that humankind is created "by the only true Beauty" (3.7.37.1).⁵⁸ He connects true Beauty to creation in the context of his criticism of those who live for pleasure. A life of "self-indulgence [τρυφή]" and "pleasures [ἡδονὰς]" is "foreign to true love of the beautiful [φιλοκαλίας]" (3.7.37.1).⁵⁹ In the previous chapter, Clement warned that Christians should be careful "not to turn love of the beautiful into love of self [φιλόκαλον εἰς φιλαυτίαν]" (3.6.34.10).⁶⁰ These warnings of self-indulgent pleasure-seeking are compared to the creatures of creation. On the one hand, those who seek pleasures are "feeding like sparrows and mating like swine and goats" (3.7.37.4) and are not behaving like a "noble and majestic animal who seeks the beautiful" (3.7.37.1).⁶¹ Clement's use of animals in this passage is not just for the purpose of providing a negative example for scorning humans; in fact, he labels humankind as "animal" (ζῷον): "By nature, a *human* is a noble

⁵⁶Concerning Clement's view of the incarnation, V. Ermoni states: "The Word took human flesh in order to purify and sanctify it. . . . He took our passible flesh and our actual nature, to the end that we may imitate His examples and keep His precepts." Ermoni, "The Christology of Clement of Alexandria," 124.

⁵⁷Wood, *Christ the Educator*, 88; Stählin, *GCS*, 208.

⁵⁸Wood, *Christ the Educator*, 230; Stählin, *GCS*, 258.

⁵⁹Wood, *Christ the Educator*, 230; Stählin, *GCS*, 258.

⁶⁰Wood, *Christ the Educator*, 227; Stählin, *GCS*, 256.

⁶¹Wood, *Christ the Educator*, 230; Stählin, *GCS*, 258.

and majestic animal [ζῷον] who seeks the beautiful, simply because he is a creature [δημιούργημα] made by the only true Beauty” (3.7.37.1).⁶² His use of ζῷον does not diminish humans but rather shows that humankind is part of God’s beautiful and orderly creation. Clement’s rationale should not be missed. He believes that humans are beautiful because they are made by the Creator, who is the true Beauty.

Clement not only sees humans as a “noble and majestic animal” (3.7.37.1), he also sees plants as a beautiful part of God’s created order. He states, “Like everything that is beautiful, the flower gives pleasure by being seen, and we should give glory to the Creator by looking at and enjoying its beauty” (2.8.70.5).⁶³ Animals also have natural beauty: “Is it not odd that horses and other animals roaming about the fields and meadows, and birds soaring above them, pride themselves on their natural beauty . . . yet women, as if they are less perfect than animals, consider themselves so lacking beauty that they need artificial beauty that is bought and painted on?” (3.2.11.1).⁶⁴ The natural beauty of creation—humans, animals, and plants—comes from Christ, whom Clement calls the Creator. Christ as Creator is taught in the final paragraphs of *Paedagogus*: “So great is the Word, this Educator, the Creator of the world and of *humankind*, become the Educator of the world, also, in His own person” (3.12.100.2).⁶⁵ Clement also states that the Educator has “the authority to speak [on behalf of the Father] because He is God and Creator” (1.11.97.3).⁶⁶

Elsewhere in the *Paedagogus*, Clement’s views on humans made in the image of God are connected to his view of beauty in creation. This is important for distinguishing humans from animals. He states, “It is absurd for those who have been made to the image and likeness of God to adopt some unnatural means of ornamentation, disfiguring the pattern by which they have been created, and preferring the cleverness of *humans* to that of their divine Creator” (3.12.66.2).⁶⁷ Clement believes excessive adorning of the body and lustful pleasure of the body to be unnatural and

⁶²Wood, *Christ the Educator*, 230; Stählin, *GCS*, 258. This is not the only time Clement uses ζῷον for people. Clement uses “animal [ζῷον]” or “living creature” to refer to humans when contrasting them with “irrational” animals. In 1.12.100, humans are called rational animals. In 2.5.46, humans are an animal that can laugh.

⁶³Wood, *Christ the Educator*, 153; Stählin, *GCS*, 200. For more on the beauty of flowers, see 2.10.103 and 2.12.121.

⁶⁴Wood, *Christ the Educator*, 207; Stählin, *GCS*, 242.

⁶⁵Wood, *Christ the Educator*, 274; Stählin, *GCS*, 290.

⁶⁶Wood, *Christ the Educator*, 86; Stählin, *GCS*, 148.

⁶⁷Wood, *Christ the Educator*, 250; Stählin, *GCS*, 273.

in opposition to the Creator's intentions for the body. He also cautions those who, piercing their ears, "do violence to nature" when "it is only the Word who reveals true beauty", and he warns those who "insult true beauty with the defilements of their sexual pleasures" (3.11.56.4–5).⁶⁸ In another passage, he calls Christians "the living image of God" and warns that they should not crown their heads with wreaths like "dead idols," but rather, they should await the "beautiful crown of flowers that never fade" (2.8.73.2).⁶⁹

As noted earlier, Clement relates idolatry to turning away from Beauty. Laura Nasrallah has shown that Clement uses idol imagery to explain how humans turn from resembling images of wood and stone to resembling again the image of God.⁷⁰ Clement not only likens humankind's rejection of God to idolatry; he also describes humankind's ugly path away from God as a rejection of the Creator and actions unworthy of the image of God. For instance, when women cover their natural beauty with cosmetics, they "insult the Creator of *humankind*, implying that He has not given them the beauty they deserve" (3.2.6.4).⁷¹ Again, while describing the women who are covered with makeup, Clement maintains that if you pull back their covering, you "will not find dwelling within any worthy image of God" (3.2.5.2).⁷² He further uses Creation imagery to ridicule them. Quoting an unknown source, he calls these women "an ape painted up with powder" and, harkening back to the opening chapters of Genesis, he states that a "serpent-seducer has transformed women into harlots" (3.2.5.4).⁷³

⁶⁸Wood, *Christ the Educator*, 244; Stählin, *GCS*, 268.

⁶⁹Wood, *Christ the Educator*, 156; Stählin, *GCS*, 202.

⁷⁰Laura Nasrallah, "The Earthen Human, the Breathing Statue: The Sculptor God, Greco-Roman Statuary, and Clement of Alexandria," in *Beyond Eden: The Biblical Story of Paradise (Genesis 2–3) and Its Reception History*, ed. Konrad Schmid and Christoph Riedweg (Tübingen: Mohr Siebeck, 2008), 128–29.

⁷¹Wood, *Christ the Educator*, 204; Stählin, *GCS*, 239.

⁷²Wood, *Christ the Educator*, 203; Stählin, *GCS*, 238.

⁷³Wood, *Christ the Educator*, 203; Stählin, *GCS*, 238. The reader may be tempted to view Clement's verbal chastisement in this passage as especially demeaning of women. But Clement goes on to use the same strong language for men in *Paedagogus* 3.3.15: "Garishness has, in fact, gone so far that not only women are sick from this disease of attachment to frippery, but men, too, have become strongly infected by it. Unless they rid themselves of artificial beautification, they will never become well again" (Wood, 211). If Clement's harsh words were for women only, then he should most certainly be put on trial for the unfair treatment of women. But in my review of Clement, he elevates women as the Apostles do by admonishing them in the same way he does their male counterparts. (See also footnote 29.)

CONCLUSION

I have attempted to formalize Clement's aesthetic around the three passages in the *Paedagogus* where he calls Christ "Beauty." In doing so, I have demonstrated that Clement's aesthetics is centered around Christ as the true Beauty and runs parallel with his Christian ethics. This article has examined the relationship between Clement's Christ-centered aesthetics and image worship, extravagant living, creation, the image of God, Christ's incarnation, and the invitation to Godlikeness. In conclusion, I offer these statements as five essential points of Clement's aesthetics in the *Paedagogus*: (1) Christ is the only true Beauty; (2) True Beauty created a beautiful world and humankind in the image of God; (3) Humans distort and depart from true Beauty when they seek artificial beauty and unnatural lusts indicative of extravagant adornment and excessive living, which is image worship; (4) To redeem his once perfect creation, true Beauty became a human in the incarnation so that humans could become like Christ; and (5) Humans who follow Christ will reflect true Beauty in righteous deeds.

THEOLOGY INSPIRING DOXOLOGY: The Hymnic Language of Anne Dutton and Anne Steele

Holly M. Farrow¹

When faithful to Scripture, theology and doxology are noble, faith-filled endeavors offered by believers to the glory of God, in the name of Jesus Christ, through the power of the Holy Spirit. Scholars have observed that a close, reciprocal connection exists between theology and doxology: Kevin Vanhoozer affirms that “praising God is a theological activity” while James Torrance states that “true theology is theology that sings.”² In the view of Teresa Berger, the topic warrants additional consideration because few works exist that fully explore the nature of the relationship between theology and doxology—and those that do are usually philosophically abstract and not built upon an examination of actual doxological material (such as hymns). This study will contribute such an analysis, utilizing the hymnody of two British hymn writers of the eighteenth century: Particular Baptists Anne Dutton (1692–1765) and her younger contemporary Anne Steele (1717–1778).³

In this article, I will illustrate that the hymnic language of Anne Dutton is more theological in nature (communicating doctrine) and the language of Anne Steele is more doxological (directly expressing praise).⁴ Neither

¹Holly Mulherin Farrow holds a bachelor’s degree in music and English from Union University, master’s degrees in organ performance and historical musicology from Florida State University, and a PhD in church music and worship from Southwestern Baptist Theological Seminary.

²Kevin J. Vanhoozer, *Pictures at a Theological Exhibition: Scenes of the Church’s Worship, Witness, and Wisdom* (Downers Grove, IL: InterVarsity Press, 2016), 147, and James B. Torrance, *Worship, Community, and the Triune God of Grace* (Downers Grove, IL: InterVarsity Press, 1997), 130.

³Anne Dutton’s collection of sixty-one hymns was first published in London as an addition to her large poetic work *A Narration of the Wonders of Grace* (1734). In 1743, Dutton published a treatise entitled *Discourse Concerning the New-Birth* that included her original sixty-one hymns plus three additional ones. Anne Steele’s original collection of 105 hymns appeared in her multi-volume work *Poems on Subjects Chiefly Devotional*, first published in London in 1760 and posthumously in 1780.

⁴For a more detailed discussion of this topic and appendices containing the hymn collections of Dutton and Steele (along with their original Scripture references), see Holly M. Farrow,

hymn writer, however, embraces one to the exclusion of the other, and accordingly, this article will also show the overlap between theology and doxology. For the analysis of Dutton I will utilize the research of S. T. Kimbrough, who identifies four criteria that indicate a hymn's theological nature, strength, and completeness.⁵ In the analysis of Steele, I will incorporate the research of Deborah Ruhl, who explains the dual nature of eighteenth-century hymnody by describing hymns in terms of either their exegetical function or their more experiential nature.⁶ Additionally, I will highlight the poetic devices used by Dutton and Steele to determine their expressive purpose within the differing styles of their hymn writing.

THE LANGUAGE OF THEOLOGY AND DOXOLOGY

As noted previously, Berger's thesis—which states that theological reflection and doxological speech are “closely related” and inseparable—points to the inherently interconnected relationship between theology and doxology. Both are seen as fundamental forms of the Christian response to the revelation of God and his salvific acts in creation, and both are statements of faith.⁷ Even so, notable distinctions exist between the two. Theology, which addresses the church and academy in disciplined, scholarly language, is “argumentative and descriptive” and “strives for coherence and lucidity.” Doxology, most often poetically expressed, is addressed to God and “strives for transparency.”⁸ Theological discourse seeks precision and clarity; doxology seeks the proper praise of God and is “without agenda.” Whereas differing theologies can divide, the doxological speech of praise can unite.⁹ When theology and doxology combine in song, the result can be termed “hymnic theology.”

“Theology Inspires Doxology: The Hymnody of Anne Dutton and Anne Steele” (PhD diss., Southwestern Baptist Theological Seminary, 2023).

⁵S. T. Kimbrough, “Hymns Are Theology,” *Theology Today* 42, no. 1 (April 1985): 59–68.

⁶Deborah Ruhl, “Feeling Religion: High Calvinism, Experimentalism, and Evangelism in William Gadsby's A Selection of Hymns for Public Worship,” *The Hymn* 65, no. 2 (Spring 2014): 14–22. As will be seen, authors Kimbrough and Ruhl provide a useful anchor for this examination of Dutton and Steele; the criteria of Kimbrough illustrate the more theological nature of Dutton's hymns while the criteria of Ruhl highlight the more experiential and directly doxological nature of Steele's hymns.

⁷Berger, *Theology in Hymns*, 171.

⁸Berger, *Theology in Hymns*, 23.

⁹Berger, *Theology in Hymns*, 23. For example, Christians of different denominations might greatly disagree on various theological points, but they would still be able to stand together and sing “Praise God from Whom All Blessings Flow.”

CHARACTERISTICS OF HYMNIC THEOLOGY

Kimbrough identifies four criteria through which hymns demonstrate theological strength and completeness: First, hymns must be perceived and acknowledged as theology—as biblical reflections on the nature and character of God that become manifest in the life and faith of believers. Whether the text is confident or doubtful, questioning or affirming, expressing suffering or rejoicing, hymns must contain “a word about God.”¹⁰ Kimbrough observes that hymnbooks are the “lyrical, theological textbooks of Christendom” that find their greatest fulfillment of purpose when the hymns inwardly take root and are incorporated into daily devotional life.¹¹

Kimbrough’s theme—that theological knowledge of God leads to faithful enactment of what is sung—expands further in his remaining three points. He observes that hymns should display and express “a sense of the mystery of the incarnation and its effect on human life.”¹² Zeal for the gospel should be paired with wonderstruck recognition of God’s actions in creation and redemption; hymnic language should express an orientation toward the Cross—the “cruciform life.”¹³ Inagrace Dieterich concurs, stating that the infinite mystery of God “can only be known in and through the mystery of salvation.”¹⁴ Next, Kimbrough states that hymns should profess “a theology of newness.” Just as the psalmist admonishes the church to “sing to the Lord a new song” (Ps. 96:1), Kimbrough posits that hymns should communicate a theology of faith-filled “expectancy and anticipation” of new and powerful acts of God.¹⁵ Lastly, hymns should be a “liturgical bridge” moving toward the “enactment of faith.”¹⁶ In short, the song of the church both expresses and transmits the theology of believers so that it may be internalized and implemented, corporately

¹⁰Kimbrough, “Hymns Are Theology,” 60.

¹¹Kimbrough, “Hymns Are Theology,” 59–60.

¹²Kimbrough, “Hymns Are Theology,” 60.

¹³Kimbrough, “Hymns Are Theology,” 60.

¹⁴Inagrace T. Dieterich, “Sing to the Lord a New Song: Theology as Doxology,” *Currents in Theology and Mission* 41, no. 1 (February 2014): 27.

¹⁵Kimbrough, “Hymns Are Theology,” 62. Kimbrough cites the example of Charles Wesley as a hymnwriter whose “experience of Christ was open to newness.” Kimbrough states that the rhetorical questions Wesley posed in his hymns (also frequently observed in Steele and occasionally in Dutton) indicate that his Christian experience was “never a final experience. It was an ongoing part of God’s creative process. His hymns reflect a maturing, growing faith. They are not dogmatic statements formulated for indoctrination. They are ever new because they lead into the questions of faith. They question the authenticity and validity of one’s faith, and result in a doxology: ‘Hark! How all the welkin rings, ‘Glory to the King of Kings!’”

¹⁶Kimbrough, “Hymns Are Theology,” 65.

and individually.

Correspondingly, Brian Wren notes that because hymn texts “carry” theology, those texts will also bring a degree of commentary and interpretation to that theology.¹⁷ Kimbrough concurs, asserting that “the hymns of the church are perhaps its finest commentary on faith and practice outside the Scripture.”¹⁸ Additionally, in a follow-up to his previously cited article, Kimbrough offers the term “lyrical theology” to indicate “theology that is couched in poetry, hymns, songs, and liturgy,” a composite of doctrinal concepts housed within an ordered and concise textual framework.¹⁹ In short, doxological hymn texts repeatedly sung by the church over time create its “theological memory.”²⁰

THE DUAL NATURE OF DOXOLOGY: EXEGETICAL AND EXPERIENTIAL HYMNODY

The eighteenth century saw the emergence of hymnody that was graced with a dual nature—hymns were regarded both as poetic instruments of resounding praise as well as teaching tools meant to instill a proper Christian theology. Particular Baptist pastor Benjamin Keach (1640–1704) acknowledged this dual nature by stating that “singing is not only sweet and raising to the Spirit, but also full of Instruction.”²¹ Madeleine Marshall and Janet Todd state that eighteenth-century hymns are “living texts” that carry both “expressive and didactic aims” which help prepare a congregation to offer a proper Christian response to any circumstance of life.²² Whatever their specific function in corporate worship, Richard Arnold concurs that these hymns were in fact “expected to educate” or edify a congregation as well as to “provide hope and assurance.”²³

¹⁷Brian Wren, *Praying Twice: The Music and Words of Congregational Song* (Louisville, KY: Westminster John Knox Press, 2000), 369. Kimbrough, when similarly referencing Wren’s viewpoint on this matter, notes that Wren rightly acknowledges “that hymns cannot do systematic theology, but they can offer a digestion of theological concepts, language, metaphors, and viewpoints” (Kimbrough, *The Lyrical Theology of Charles Wesley: A Reader*, expanded ed. [Cambridge: The Lutterworth Press, 2014], 25).

¹⁸Kimbrough, “Hymns Are Theology,” 67.

¹⁹S. T. Kimbrough, “Lyrical Theology: Theology in Hymns,” *Theology Today* 63, no. 1 (April 2006): 22.

²⁰Kimbrough, “Lyrical Theology,” 22.

²¹In Joseph Van Carmichael, “The Hymns of Anne Steele in John Rippon’s *Selection of Hymns: A Theological Analysis in the Context of the English Particular Baptist Revival*” (PhD diss., The Southern Baptist Theological Seminary, 2012), 5.

²²Madeleine Forell Marshall and Janet Todd, *English Congregational Hymns in the Eighteenth Century* (Lexington: The University Press of Kentucky, 1982), 2, 4.

²³Richard Arnold, “A ‘Veil of Interposing Night’: The Hymns of Anne Steele (1717–1778),”

To further highlight the distinctions between straightforward theological language and emotive doxological language, I now turn to the research of Ruhl, who discusses the dual nature of the eighteenth-century hymn by using the terms “exegetical” and “experimental” (or experiential) hymnody.²⁴ Like Kimbrough, Ruhl also highlights the importance of hymns imparting a proper knowledge of God. She notes the theological function and value of exegetical hymnody, which “presents a logical discussion of doctrinal truths” in a “passive” and unadorned manner that does not attempt to spark emotions. High Calvinists such as Dutton “tended to be unassertive in matters of the heart,” trusting that if an individual were one of the elect, that person would come to a saving knowledge of Christ by a work of the Holy Spirit, not through an appeal to the emotions.²⁵

By contrast, experiential hymns contain an engaging “dramatic narrative” in which the singer embarks on “an emotional and spiritual journey.”²⁶ Ruhl lists six characteristics that can be used to identify an experiential hymn, all of which can be clearly seen and demonstrated in the hymnody of Steele. First, experiential hymns are usually written in first person. Second, these hymns express a desire to see, know, and be present with Jesus eternally in heaven. Third, they display a thematic focus on the tribulations of the believer, including the struggle with sin, doubt, and despair that could be an indication of the work of the Holy Spirit. Fourth, experiential hymns vividly, even graphically, recount Christ’s sufferings on the cross. Fifth, they teach that the paradoxes of the Christian faith are inevitable, even desirable.²⁷ Lastly, the narrative of an experiential hymn

Christian Scholar's Review 18 (June 1989): 374.

²⁴Ruhl, “Feeling Religion,” 14–22. Ruhl explains that William Gadsby (1773–1844) desired to overcome what he perceived as “dryness” in Calvinistic theology by turning to the “more romantic” ideas of English preacher William Huntington (1745–1813). Huntington advocated for “emotional reasoning, metaphors, paradoxes, and experiential knowledge rather than the mere engagement of the intellect,” a notion referred to in the nineteenth century as experimentalism (16). Although Ruhl uses this historical term to describe hymns that are more experience-based and emotive, I have chosen to use the synonymous (yet more immediately indicative) term “experiential.” Gadsby’s hymn collection (published 1814) represented the union of Enlightenment thought with an increasing sense of Romanticism and reflected his interest in “the emotional and psychological responses to the intellectual ideas of Christianity” (16). Befittingly, twenty-seven hymns by Anne Steele appear in his collection.

²⁵Ruhl, “Feeling Religion,” 20.

²⁶Ruhl, “Feeling Religion,” 17.

²⁷Ruhl, “Feeling Religion,” 17. As a similar point, Teresa Berger notes that the language of paradox must also include an acknowledgement of “human limitations in naming God” (*Theology in Hymns*, 160). The ineffability of God and the inability of fallen human language to perfectly offer praise to God is a recurrent expression in the hymns of Steele.

begins with despair and concludes with hope.²⁸

Another point of convergence is the “dual aim” of the experiential hymn, which was directed toward believers and non-believers alike; both were challenged to introspectively consider the condition of their hearts. For the non-believer, the hymns ideally led to salvation; for the believer, the hymns offered assurance. In either case, experiential hymns were “tools for spiritual response.”²⁹ Advocates of the experiential hymn believed that the Christian faith needed to be “felt” and experienced, not merely “known intellectually.” The main objective was the “stirring of the affections,” meaning that the mind and the heart must both be engaged—truth must be felt in addition to being understood.³⁰

Cynthia Aalders similarly describes a dichotomy that exists within eighteenth-century hymnody, noting that some hymns are more “subjective” in nature while others are clearly “didactic.” In her discussion of the highly emotive hymns of Steele, she also briefly mentions Dutton and contrasts her body of hymns as “decidedly doctrinal” in nature.³¹ The following discussion of the poetic language of Dutton and Steele and accompanying hymn analysis illustrate these distinctions and also provide a significant representation of the theology and doxology of this era.

ANALYSIS OF SELECT HYMNS BY DUTTON AND STEELE

With these literary characteristics firmly in mind, a direct textual comparison between the two hymnwriters will clearly show that the poetic language of Dutton is more exegetical, doctrinal, and theological in nature, while the language of Steele is more experiential, emotive, and directly doxological in nature. Befittingly, the very first hymn of Dutton’s collection is clearly communicating and explicating Trinitarian theology, which fulfills the first theological criteria of Kimbrough: that a hymn be recognizable as biblically faithful theology that comments upon the nature of God. Accordingly, Dutton’s choice of long meter for this hymn provides ample poetic space in which to present her theological exposition. Additionally, Aalders remarks that because Dutton included the doctrinally “weighty”

²⁸Ruhl, “Feeling Religion,” 17.

²⁹Ruhl, “Feeling Religion,” 21.

³⁰Ruhl, “Feeling Religion,” 16. Ruhl adds that according to this viewpoint, the “raising of the spiritual affections through the regenerating work of the Holy Spirit was the only sure evidence of salvation.”

³¹Cynthia Aalders, *To Express the Ineffable: The Hymns and Spirituality of Anne Steele* (Eugene, OR: Wipf & Stock, 2008), 56.

word “co-equal” in this hymn, its overall artfulness may have suffered but “theology has triumphed.”³² Dutton’s meticulous scriptural references in the margins also attest to her careful theological intent.

EXAMPLE 1. DUTTON, “THE MYSTERY OF THE TRINITY REVEALED IN CHRIST,” STS. 1–3.

The glories of Jehovah shine	Heb. i. 3.
In his own Son, who is Divine,	Rom. ix. 5.
Well he could tell the Father’s name,	John i. 18.
<i>Because his nature is the same.</i>	Chap. x. 30.

The Father, Son, and Spirit be	
One God most High, yet One in Three;	1 John v. 7.
The Godhead’s glory jointly share,.	John v. 23
Because that they co-equal are.	Phil. ii. 6.

This is a mystery too bright,	
To be beheld by nature’s light;	
From men of reason ’tis conceal’d,	1 Cor. ii. 14.
Though in the gospel it’s reveal’d. ³³	

Whereas Dutton’s first hymn inclines toward theology, the first hymn in Steele’s collection is clearly oriented toward doxology by expressing a longing to praise God, indicated by its title: “Desiring to Praise God.” The hymnist questions whether she has the capability to join the angelic doxologies of heaven, and prays that God would tune her instruments of praise—her heart and tongue—to enable her very life to be a symphonic song of praise to him. Steele, like Dutton, chose long meter for the first hymn in her collection, perhaps in order to provide the fullest possible length and depth for her humble and grateful doxology.

Steele’s use of the poetic device of anadiplosis (the repetition of words shared between two stanzas) that appears at the end of stanza one and the beginning of stanza two effectively communicates and emphasizes a doxological theme of praise that demands the poet’s whole heart, life, and

³²Aalders, *To Express the Ineffable*, 56.

³³Dutton, Hymn 1, *Selected Spiritual Writings of Anne Dutton*, vol. 2: *Discourses, Poetry, Hymns, Memoir*, ed. JoAnn Ford Watson (Macon, GA: Mercer University Press, 2005), 176. Emphasis added.

voice.³⁴ Additionally, stanza one utilizes parenthesis, which provides Steele's "explaining, qualifying, or completing information" about the praise of God.³⁵ The hymn also fulfills the first experiential hymn characteristic listed by Ruhl by being penned in first person. The subject of doxology in this hymn takes the form of a personal prayer, expressing Steele's longing to somehow unite her songs of praise with those of the angels in heaven—to offer her humble voice in doxology along with those who dwell in the joy and praise of God's eternal kingdom.

EXAMPLE 2. STEELE, "DESIRING TO PRAISE GOD," STS. 1, 2, 4, 5

Almighty author of my frame,
 To thee my vital pow'rs belong;
 Thy praise, (delightful, glorious theme!)
 Demands my heart, my life, my tongue.

My heart, my life, my tongue are thine.
 Oh be thy praise their blest employ!
 But may my song with angels join?
 Nor sacred awe forbid the joy?

Yet the great Sovereign of the skies
 To mortals bends a gracious ear;
 Nor the mean tribute will despise,
 If offer'd with a heart sincere.

Great God, accept the humble praise,
 And guide my heart, and guide my tongue.
 While to thy name I trembling raise
 The grateful, though unworthy song.³⁶

³⁴See Austin C. Lovelace's discussion of poetic devices in *The Anatomy of Hymnody* (Chicago: GIA Publications, Inc., 1965), 91–102. For his definition of anadiplosis, 94–95.

³⁵Lovelace, *The Anatomy of Hymnody*, 101. Lovelace notes here that "Charles Wesley was fond of putting in parenthetical phrases as a means of expressing wonder or shock at the boldness of the gospel." The same notion could be similarly applied to Steele's usage of parenthesis, indicating her amazement about the glory and delight found in the praise of God.

³⁶Steele, Hymn 1, in J. R. Broome, *A Bruised Reed: The Life and Times of Anne Steele* (Wiltshire, UK: The Cromwell Press, 2007), 258.

The second piece in Dutton's hymn collection continues her theme of theologically explicating holy mysteries—in this case, the glory of Christ's divine and human natures. This passage demonstrates the first and second of Kimbrough's theological criteria for hymns—it provides theological commentary regarding the nature of Christ and simultaneously expresses the mystery of the incarnation and its effect on the life of believers. As is typical with an exegetical hymn, the language is matter-of-fact and declarative, although Dutton does increase the emotive impact in stanzas one and two with the use of epiphonema (the use of exclamation points “for emphasis”), which serves to express her amazement.³⁷ Additionally, as is her custom, the inclusion of Scripture references within the poetic lines also ensures that the theology is biblically sound.

**EXAMPLE 3. DUTTON, “THE MYSTERY OF GRACE
IN CHRIST’S PERSON,” STS. 1, 2, 4, 5.**

Of all God's wonders Christ's supreme,	Isa. ix. 6.
Immanuel is his glorious name;	Mat. i. 23.
Two natures in his person be,	Rom. ix. 5.
Divine, humane; O mystery!	1 Tim. iii. 2.
Of all contrivements this was high,	
The project of eternity;	1 Cor. ii. 7.
When God ordain'd his only Son,	1 Pet. i. 20.
To be with human-nature, One!	
Here righteousness and peace do meet;	Psal. lxxxv. 10.
Mercy and truth each other greet;	
All attributes love's glory wear,	1 John iv. 8.
As they, in Christ, for us appear.	
Bright beams of love, thro' Christ, do shine	
On Saints, as in a direct line;	Eph. i. 6.
Here we are warm'd, and kept alive.	
His quick'ning rays do us revive. ³⁸	Mal. iv. 2.

³⁷Lovelace, *The Anatomy of Hymnody*, 98.

³⁸Dutton, Hymn 2, *Selected Spiritual Writings*, 2:177.

The second piece in Steele's hymn collection is a continuation of the theme of offering doxological praise found in her first hymn. Steele addresses God directly, expressing that while her lowly state prevents her praise from attaining the height that her heart longs for, she still finds joy in adoration. Though she often questions her ability to offer elevated praise, in a very real sense, Steele poetically achieves what she feared was completely beyond her grasp. Nancy Cho notes that the tension of Steele's "painful efforts to articulate praise to God" is relieved only by the "successful and evocative" expression of her devotion.³⁹

Steele's expression is enhanced by her effective use of the poetic device synecdoche, in which "a part" of something is referred to "instead of [the] whole."⁴⁰ In stanzas two, three, and five, Steele implores one attribute of God—his grace—to condescend to her and inspire her languid heart; in the last stanza she reveals it is also this grace that tunes the immortal strings resounding in heaven and that looks with kindness upon mortal man. As a final point, and consistent with Ruhl's first and sixth criteria of an experiential hymn, Steele's verse is written in first person, begins with despair, and concludes with hope.

EXAMPLE 4. STEELE, "IMPLORING DIVINE INFLUENCE," STS. 1–5.

My God, whene'er my longing heart
Thy praiseful tribute would impart,
In vain my tongue with feeble aim,
Attempts the glories of thy name.

In vain my boldest thoughts arise,
I sink to earth and lose the skies;
Yet I may still thy grace implore,
And low in dust thy name adore.

O let thy grace my heart inspire,
And raise each languid, weak desire;

³⁹Nancy Jiwon Cho, "Widening Perspectives on Theodosia's Legacy: The Divergent Responses of Three Eighteenth-Century Dissenting Woman Writers to Anne Steele's Exemplary Authorial Identity," *English Language and Literature* 63, no. 2 (2017): 240.

⁴⁰Lovelace, *The Anatomy of Hymnody*, 102, 101.

Thy grace, which condescends to meet
The sinner prostrate at thy feet.

With humble fear let love unite,
And mix devotion with delight;
Then shall thy name be all my joy,
Thy praise, my constant blest employ.

Thy name inspires the harps above
With harmony, and praise, and love;
That grace which tunes th' immortal strings,
Looks kindly down on mortal things.⁴¹

The next hymn from Dutton conveys scriptural truth about the eternal boundlessness of God's love and kindness, and in keeping with a theological hymn, it professes the "theology of newness" as articulated in Kimbrough's third theological criteria. In stanza six, Dutton states that the loving-kindness of the Lord provides strength and enables the corporate praise of the faithful, which she indicates by employing the first-person plural form "us" ("our" and "we" appear in earlier stanzas). Interestingly, the language of this hymn is more poetically expressive, utilizing the poetic device of metaphor to liken the Father's love to "a boundless sea." Stanza six shifts from theological description to a direct address to the Lord; Dutton's theological reflections direct the poet's thoughts toward doxology, as conveyed in the concluding line, "to give thy name the praise." Here Dutton appropriately references Psalm 115:1, which (in the KJV) directly joins together the truth, mercy, and glory of God: "Not unto us, O LORD, not unto us, but unto thy name give glory, for thy mercy, and for thy truth's sake."

⁴¹ Steele, Hymn 2, in *A Bruised Reed*, 258.

EXAMPLE 5. DUTTON, "THE LOVE OF THE FATHER," STS. 4, 5, 6.

The Father's love's a boundless sea,	Ep. iii. 17, 18.
Whence all our blessings flow;	Chap. i. 3, 4.
Its depths unfathomable be,	Job. xi. 7.
Beyond what we can know!	
His love's eternal, infinite,	Jer. xxxi. 3.
Unchanging, full and free;	Mal. iii. 6.
In this he rests with great delight,	Zeph. iii. 17.
And joys in such as we.	
With loving-kindness draw us, Lord,	Hos. xi. 4.
To live to thee always;	2 Cor. v. 14, 15.
<i>New strength to us</i> , this will afford,	Cant. i. 4.
To give thy name the praise. ⁴²	Psal. cxv. 1.

Numerous hymns penned by Steele demonstrate the first and third of Ruhl's experiential attributes by acknowledging, in first person singular, human tribulations such as fear and sorrow. In the following example, the hymnist begins with a direct doxological address to the Father, rejoicing in his "blissful name." With humility, gentleness, and poetic decorum, she questions whether she may have the assurance of truly belonging to him. In addition to its doxological praise of God's goodness, justness, and wisdom, this hymn succinctly references several theological convictions derived directly from Scripture, such as divine providence and the submission of the will to God's sovereignty. Joseph Carmichael also notes that Steele's hymns uphold not only the Christian doctrine of grace, "but the application of that grace to human experience."⁴³

EXAMPLE 6. STEELE, "HUMBLE RELIANCE," STS. 1-3, 6, 7.

My God, my Father, blissful name!
 O may I call thee mine,
 May I with sweet assurance claim
 A portion so divine?

⁴²Dutton, Hymn 4, *Selected Spiritual Writings*, 2:179-80. Emphasis added in stanza 6.

⁴³Carmichael, "The Hymns of Anne Steele," 149.

This only can my fears control,
 And bid my sorrows fly;
 What harm can ever reach my soul
 Beneath my Father's eye?

Whate'er thy providence denies,
 I calmly would resign,
 For thou art just, good, and wise;
 O bend my will to thine.

If cares and sorrows me surround,
 Their power why should I fear?
 My inward peace they cannot wound,
 If thou, my God, art near.

Thy sovereign ways are all unknown
 To my weak, erring sight;
 Yet let my soul, adoring, own,
 That all thy ways are right.⁴⁴

The following excerpt from Dutton fulfills the final criteria listed by Kimbrough: that the theology of hymns should serve as an impetus toward the enactment of faith. Dutton begins the first stanza below by explicating how the Holy Spirit reveals to the faithful that Christ's sacrifice is eternally complete; while Christians serve upon earth, each believer receives not only the merciful forgiveness of sins, but also the imputation of Christ's righteousness. This joyous theological realization prompts Dutton to admonish the church toward the doxological action of praising the Triune God for all that he has done in perfect holy love. The hymn's theology leads to doxology.

⁴⁴Steele, Hymn 62, in *A Bruised Reed*, 280–81.

**EXAMPLE 7. DUTTON, “THE REVEALING
WORK OF THE SPIRIT,” STS. 3, 6, 8.**

The Spirit reveals Christ’s sacrifice	Heb. x. 15.
Infinitely compleat;	Chap. ix. 12.
And he presents unto faith’s eye,	
Christ as our mercy-seat.	Chap. iv. 16.
He gives us prospects while we’re here,	
Of Christ’s bright righteousness;	Isa. lxi. 10.
And doth enable us to wear,	Gal. iii. 27.
By faith, this glorious dress.	Ex. xxviii. 2.
Let’s praise the Father, and the Son,	Psal. cxlvii. 1.
And bless the sacred Dove,	Mat. iii. 16.
For all that he for us hath done,	
In application-love. ⁴⁵	Rom. xv. 30.

The next example from Steele displays the third and fifth characteristics of experiential hymns articulated by Ruhl: a focus on the believer’s inner struggle with sin and doubt (that could be a sign of the sanctifying work of the Holy Spirit), as well as an expression of an inevitable paradox of faith. Steele marvels that a gloriously holy God could love, dwell within, and sanctify believers who will ever incline to sinfulness while still sojourning on earth. Steele wrestles through this paradox by honestly expressing her doubt—by earnestly asking the Lord if the Holy Spirit could truly dwell in such a “wretched heart” as hers. In lines three and four, she employs the poetic devices of repetition (the gathering of words in a similar form) and the exclamation of ecphronesis, both of which serve to punctuate the juxtaposition of her unworthiness and the Spirit’s gloriousness.

According to Berger, the usage of emotive language paired with repeated use of question marks throughout reflects the growing influence of Romanticism; on a more personal and experiential level, however, Steele’s inquiry becomes a form of fervent prayer.⁴⁶ As Joseph Carmichael observes, Steele regarded hymns “as both theology and poetry written for

⁴⁵Dutton, Hymn 14, *Selected Spiritual Writings*, 2:189–90.

⁴⁶Berger, *Theology in Hymns*, 82.

the purpose of piety.⁴⁷ Steele concludes that only God's divine power and his Word can elevate her heart to a faithful trust in him, granting her a sweet foretaste of the eternal joys of heaven.

EXAMPLE 8. STEELE, "THE INFLUENCES OF THE SPIRIT OF GOD IN THE HEART," STS. 1, 2, 5, 6, 8.

Dear Lord, and shall thy Spirit rest⁴⁸
 In such a wretched heart as mine?
 Unworthy dwelling! glorious guest!
 Favor astonishing, divine!

When sin prevails, and gloomy fear,
 And hope almost expires in night,
 Lord, can thy Spirit then be here,
 Great spring of comfort, life, and light?

Whene'er to call the Saviour mine,
 With ardent wish my heart aspires,
 Can it be less than power divine,
 Which animates these strong desires?

What less than thy almighty word
 Can raise my heart from earth and dust,
 And bid me cleave to thee, my Lord,
 My life, my treasure, and my trust?

Let thy kind Spirit in my heart
 Forever dwell, O God of love,
 And light and heav'nly peace impart,
 Sweet earnest of the joys above.⁴⁹

⁴⁷Carmichael, "The Hymns of Anne Steele," 160.

⁴⁸In the original manuscript, Steele provides a prefacing Scripture reference just before the first stanza of this hymn, John 14:16–17: "And I will pray the Father, and he shall give you another Comforter, that he may abide with you forever; even the Spirit of truth; whom the world cannot receive, because it seeth him not, neither knoweth him: but ye know him; for he dwelleth with you, and shall be in you."

⁴⁹Steele, Hymn 27, in Broome, *A Bruised Reed*, 270.

Although human expression will never be sufficient when theologically contemplating and doxologically addressing the Divine, the forms, devices, rhyme, and meters of poetry serve to elevate and beautify language into a heightened state that brings it closer to accomplishing its holy task. This comes distinctly into view within the hymnody of Dutton and Steele. Although Dutton composed hymns with primarily unadorned language and utilized far fewer poetic devices than Steele, Dutton's use of metaphor elegantly accomplishes both her instructive theological purposes and inclinations to praise. Steele's richly embellished poetic language is enhanced through her creative use of the more technical devices of poetical rhetoric, such as anadiplosis and ephonesis. Her figurative language and poetic charm express both the heights and depths of the Christian experience while faithfully offering direct doxology to God. Notwithstanding these notable differences in overall poetic style, both Dutton and Steele skillfully employ a hymnic vocabulary that aligns faithfully with themes and principles found in Scripture.⁵⁰

CONCLUSION

By using criteria put forth by Kimbrough and Ruhl, distinctions in the poetic language of Dutton and Steele become apparent: Dutton's hymns are more exegetical, doctrinal, and theological in nature while Steele's are more experiential, emotive, and directly doxological. In short, the hymnody of Dutton can be suitably characterized as poetic theology and the hymnody of Steele as theological poetry.

While the overarching purpose of this article is to highlight the differences in their poetic expression, the overlap and kinship between theology and doxology have also become visible, for well-written hymns such as these incorporate poetic language that is a vehicle for both doctrinal soundness and the vocative nature of praise. As Berger profoundly observes, "the encounter of praise with God" is simultaneously "an encounter with truth."⁵¹ The hymns of Dutton and Steele clearly display an unswerving devotion to both truth and praise—theology inspiring doxology. The

⁵⁰Although the scope of this study is limited to an examination of eight hymns, the biblical faithfulness of Dutton and Steele can be clearly seen throughout their entire corpus of hymnody. The reader is invited to consult Appendices 1 and 2 of Farrow's previously referenced dissertation, which contain the complete hymn collections of both writers (as well as the full texts of their original Scripture references). The expanded discussion also details that both Dutton and Steele received great support from pastors within their circle of friends, who encouraged them to publish their works and enabled their significant contributions to the Evangelical Revival.

⁵¹Berger, *Theology in Hymns*, 174.

significance of this kinship is clear: biblically faithful theological reflections of the mind paired with doxological engagement of the heart enable Christians to present a more complete and more excellent offering to God.

THOMAS HASTINGS AND THE FIRST AMERICAN SACRED CANTATA

David W. Music¹

The tradition of American Protestant church choirs performing lengthy choral works at Christmas, Easter, and other times of the year is one that was almost taken for granted until recently.² These works, often labeled “oratorio,” “cantata,” “musical,” or some other designation, were intended to give heightened emphasis to a particular season, celebration, or event; serve as a challenge to the choir; provide an outreach opportunity into the community; or all of these simultaneously. The compositions thus offered ranged from classic oratorios by Europeans such as Bach, Handel, Mendelssohn, and Brahms to functional works written by U.S. composers that were designed specifically for the church choir of modest means and abilities.

In 1986, Thurston J. Dox published *American Oratorios and Cantatas*, a bibliography of major vocal works by American composers from colonial times to 1985.³ This comprehensive catalog lists more than 3,000 published and unpublished items that were designated “cantatas” by their composers or by others. Dox’s bibliography is a masterful achievement that has deservedly become a standard resource in the field of American choral music.

One piece that does not appear in the bibliography, or—to my knowledge—in any other discussion of American cantatas, is a work by Thomas Hastings titled *The Christian Sabbath: A Sacred Cantata*, which may very well be the earliest published American religious piece to bear the

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²The replacement of church choirs with contemporary worship ensembles has often led to the abandonment not only of Sunday-by-Sunday choral music but also the absence of major choral works in many American churches.

³Thurston J. Dox, *American Oratorios and Cantatas: A Catalog of Works Written in the United States from Colonial Times to 1985*, 2 vols. (Metuchen, NJ: Scarecrow Press, 1986).

designation “cantata.” Hastings (1784–1872) and his sometime collaborator and rival, Lowell Mason (1792–1872), were the chief figures in the reform of American church music during the first half of the nineteenth century, Hastings mainly in New York and Mason in Massachusetts. Both were prolific composers and compilers of tune books, but Hastings also achieved prominence as an author of philosophical writings on church music, including the books *Dissertation on Musical Taste* (1822, rev. ed. 1853), *The History of Forty Choirs* (1854), and *Sacred Praise* (1856), as well as numerous articles in two newspapers he edited, the *Western Recorder* (1824ff) and *The Musical Magazine* (1835ff).⁴ Hastings is remembered today primarily as the composer of three popular hymn tunes: TOPLADY (“Rock of Ages, cleft for me”), ORTONVILLE (“Majestic sweetness sits enthroned”), and ZION (“On the mountain’s top appearing”), but he also published many other hymn tunes, as well as anthems and service music.⁵

PUBLICATION OF THE CHRISTIAN SABBATH

The Christian Sabbath was first printed in the late fall or winter of 1816, when it appeared in an appendix to the second edition of Hastings’s tune book *Musica Sacra*, as well as in a separate pamphlet titled *Christian Sabbath and Nativity Anthem; Together with a Few Other Pieces of Sacred Music*.⁶ Both items were advertised in the Utica (New York) *Patriot and Patrol* for December 10, 1816:

SEWARD & WILLIAMS, No. 60, Genessee street [sic], Have just published, and now offer for sale, wholesale and retail, the second edition of the MUSICA SACRA. This collection of Church Music having been introduced into general use in this part of the country its merits are too well known to need any recommendation. Owing to the great haste in

⁴See John Mark Jordan, “Sacred Praise: Thomas Hastings and the Reform of Sacred Music in Nineteenth-Century America” (PhD diss., Southwestern Baptist Theological Seminary, 1999), for a comprehensive discussion of Hastings’s writings on church music. Other important studies of Hastings and his music are Mary Browning Scanlon, “Thomas Hastings,” *The Musical Quarterly* 32, no. 2 (April 1946), 265–77; James E. Dooley, “Thomas Hastings: American Church Musician” (PhD diss., Florida State University, 1963); and Hermine Weigel Williams, *Thomas Hastings: An Introduction to His Life and Music* (New York: iUniverse, 2005).

⁵The named texts are the ones with which Hastings first published the tunes. Other texts have been used with each of these melodies.

⁶*Musica Sacra: a collection of psalm tunes, hymns and set pieces*, 2nd ed., rev. and corr. (Utica, NY: Seward & Williams, 1816); *Christian Sabbath and Nativity Anthem; Together with a Few Other Pieces of Sacred Music* (Utica, NY: Seward and Williams, 1816).

which the first edition was printed, a few typographical errors occurred which have been carefully corrected in the present impression.

Also, a few copies of *The Christian Sabbath, a Sacred Cantata: together with a few other pieces of Sacred Music* not before published. Price 25 cents.

Dec. 10, 1816.

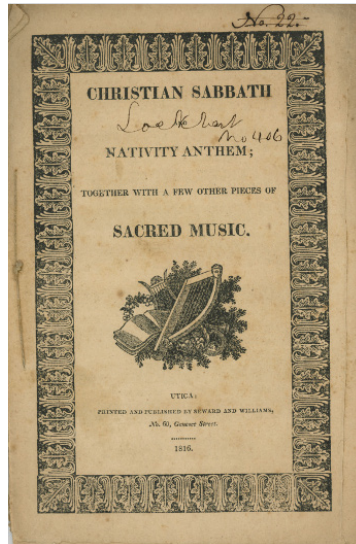
Musica Sacra was originally issued in the form of two shorter publications that were combined to form the first complete edition as it is known today, at which time an appendix containing mainly chants for the Episcopal church was added (Shaw-Shoemaker no. 35384). Though dated 1815 on both the title page and the copyright notice, this first (combined) edition was probably not issued in its present form until well into 1816.⁷ The second edition of *Musica Sacra*, published later that year, included an additional appendix, and it was here that *The Christian Sabbath* appeared, along with the anthem NATIVITY (“Behold, I bring you glad tidings”) and the hymn tunes PORTSEA and PRESSBURGH.

Three copies of the pamphlet containing *The Christian Sabbath* are held by Bowld Music Library at Southwestern Baptist Theological Seminary (see fig. 1). Each of these contains the same four items as the second appendix in *Musica Sacra*, using an identical order and pagination. Composer attributions are not found with any of the pieces in either the appendix or the pamphlet, but both NATIVITY and PORTSEA were later issued many times under Hastings’s name, and the other two pieces, *The Christian Sabbath* and PRESSBURGH, are almost certainly also of his composition.⁸

⁷See my introduction to *Thomas Hastings: Anthems*, Recent Researches in American Music 83 (Middleton, WI: A-R Editions, 2017), viii, for a discussion of the somewhat confusing publication history of the first edition. It appears that when the two pamphlets were combined in 1816 to make up the first complete edition of the tune book, Hastings simply reused the title page from the first pamphlet, which probably appeared in late 1815.

⁸Hastings apparently never published *The Christian Sabbath* and PRESSBURGH again after their appearances in the appendix to the second edition of *Musica Sacra* and the pamphlet.

**FIG. 1. CHRISTIAN SABBATH AND NATIVITY ANTHEM
(UTICA, NY: SEWARD AND WILLIAMS, 1816)
(BOWLD MUSIC LIBRARY, SOUTHWESTERN
BAPTIST THEOLOGICAL SEMINARY).**



The pamphlet and the second appendix in *Musica Sacra* have the same musical content and appear to have been printed from the same plates. Since the advertisement notes that only “a few copies” of the pamphlet are available (suggesting that it was almost sold out), while the new edition of *Musica Sacra* was “just published,” it might be assumed that the pamphlet was issued before the second edition of the tune book, which subsequently incorporated its contents as an appendix. This suggestion seems to be supported by the claim in the advertisement that the pamphlet contains “pieces of Sacred Music not before published,” which would not be quite true if they had appeared previously in the appendix to *Musica Sacra*.

However, it seems more likely that the pamphlet was published almost (if not indeed) simultaneously with the new edition of *Musica Sacra*. The purpose of the pamphlet was undoubtedly to provide persons who had purchased the first edition of the tune book with the additional material found in the second edition so they would not have to buy an entirely new book. A simultaneously issued version of the pamphlet would clarify the phrase “pieces of Sacred Music not before published” in the advertisement.

It is also possible that “not before published” was intended simply to convey that the pieces were new and not available outside Hastings’s tune book and the pamphlet. That there were only “a few copies of the pamphlet” probably indicates that not many were printed rather than that they were nearly sold out.

There are also indications that two versions of the pamphlet were published, one that was probably issued at about the same time as the second edition of *Musica Sacra*, and the other appearing later in an amended printing: the versions of *The Christian Sabbath* in *Musica Sacra* and one of the extant pamphlets contain several misprints that have been corrected in the other two extant pamphlets (plus one located at Andover Newton Theological School). For example, in *Musica Sacra* and its corresponding pamphlet, the last note on page 3, measure 8, in the first soprano appears incorrectly as an F₅, changed to a G₅ in the corrected pamphlets. Even more telling is the last measure of page 7: *Musica Sacra* and the parallel pamphlet contain an obvious mistake on the second note of both soprano parts (first soprano, F₄; second soprano, D₄); this was corrected in the other known pamphlets but evidence of the change is clearly visible (fig. 2).⁹

FIG. 2. THE CHRISTIAN SABBATH (PAMPHLET VERSION), SOPRANO DUET (WITH INSTRUMENTAL BASS), P. 7, LAST M.



Thus, copies of the pamphlet and the second edition appendix of *Musica Sacra* were published simultaneously (or nearly so), after which a revision of the pamphlet was issued. How widely the pamphlet might have been distributed is not certain, but it is known that twelve copies were presented to the Andover Musical Association in February of 1817, perhaps to supplement copies of the first edition of *Musica Sacra* that they already owned.¹⁰

⁹I am grateful to Allen Lott for pointing out the Southwestern Seminary copies of the pamphlets to me and providing me with relevant material from them.

¹⁰Williams, *Thomas Hastings*, 20.

THE CHRISTIAN SABBATH

The text of *The Christian Sabbath* is that of a four-stanza hymn by Isaac Watts that was originally published in his *Hymns and Spiritual Songs* (1707) as “Welcome Sweet Day of Rest,” although the opening line appeared in Hastings’s cantata as “Welcome, thou day of rest.” In addition to the change in the first line, several other modifications were made in the words, the most radical of which was the replacing of Watts’s “And sit and sing herself away” in stanza four with a completely new line, “till it be call’d to soar away.” These changes in the text were the work of the American Congregationalist minister and historian Jeremy Belknap, who, in his *Sacred Poetry* of 1795, sought to expunge from the hymns of Watts (and others) “epithets and allusions taken from ‘mortal beauties,’ and applied to the Saviour.”¹¹ Belknap’s prefatory statement explains his change of “sweet” to “thou” and the replacement of “sing herself away”: both alterations were intended to lessen the amatory implications of Watts’s text.

Hastings’s music is composed for a bass and two soprano soloists, four-part choir (SSTB), and an instrumental bass. The instrumental bass is unfigured; no separate part is provided during the choral sections, where the instrument probably doubles the vocal bass and provides supporting harmonies in continuo fashion. Structurally, the work is divided into five sections, an opening choral movement (mm. 1–100, *pastorale*), followed by a bass solo (101–49), a soprano duet (149–211), and two more choral sections (212–32, *adagio*; 233–303, *con spirito*).

Melodically, harmonically, and rhythmically, the work is relatively uncomplicated, in keeping with Hastings’s reform emphasis on accessibility and verbal clarity.¹² In the choral sections, the writing is mainly homophonic, with some grouping of voices (SS-TB, for example) and a few very brief imitative or pseudo-imitative passages (ex. 1; see also mm. 233–38).

¹¹Jeremy Belknap, *Sacred Poetry. Consisting of psalms and hymns, adapted to Christian devotion, in public and private* (Boston: Apollo Press, 1795), preface; Watts’s hymn appears on pp. 282–83. In *Sacred Poetry*, the new line in stanza 4 reads “Till it is call’d to soar away.”

¹²See the section “Of Fugue and Imitation” in Thomas Hastings, *Dissertation on Musical Taste*, rev. ed. (New York: Mason Brothers, 1853), 149–53.

**EX. 1. THE CHRISTIAN SABBATH, MM. 35–37.
INSTRUMENTAL BASS OMITTED (DOUBLES VOCAL BASS).**

Wel - come, thou day, thou day of
 day of Wel - come, thou day of
 Wel - rest, thou Wel - come, thou day of
 day of rest, thou day of

The soprano duet section is almost exclusively in parallel thirds (ex. 2).

EX. 2. THE CHRISTIAN SABBATH, MM. 199–206.

is bet - ter than ten thou - sand days of pleas - ur - a - ble sin.

The score calls for tenors who can sing high B-flats (mm. 85, 246)—though an optional lower octave is provided for the first instance—and second sopranos who can negotiate a range from B \flat ₃ to G₅. All the voice parts are characterized by relatively high tessituras.

Admittedly, the music Hastings composed has some serious weaknesses. One of the principal drawbacks is its over-repetition of text. For example, it takes fifty-nine measures at a *pastorale* tempo to set the ten words “Welcome, thou day of rest / that saw the Lord arise.” These textual phrases are not important enough to bear the weight of so much repetition, especially without some sort of significant key or tempo change, dynamic gradation, or melismatic or contrapuntal writing—and given Hastings’s philosophy of church music, not many instances of melismatic or imitative writing would be expected.¹³ The bass solo is rather formless, the melody part having little discernible sense of direction despite a few repeated phrases and sequential passages. The over-emphasis on parallel thirds in the soprano duet becomes tiresome, a situation that is exacerbated by a

¹³For example, in Hastings’s opinion, fugues in vocal music of the past have “done extensive injury, by the confusion of words they have occasioned” (“Different Departments of Music. No. XV,” *Western Recorder*, October 24, 1826).

repetition of its opening section. The last (choral) section has some effective Handel-like passages pitting long note themes against others in shorter note values (ex. 3), but there are also too many stops and starts in the music.

**EX. 3. *THE CHRISTIAN SABBATH*, MM. 252–57.
INSTRUMENTAL BASS OMITTED (DOUBLES VOCAL BASS).**

Soprano 1
Soprano 2
Tenor
Bass

to soar a - way, till it be call'd to soar a - way, till it be called to soar a - way.

The range of modulation throughout the work is small (the key signature never leaves E-flat major), and there are few efforts at textual expression. At the same time, the range and tessitura of some of the voice parts would present challenges for an amateur choir. Overall, the simplicity and clarity for which Hastings sought is simply not well suited to sustain interest in a lengthy work. The composer perhaps did not have the experience necessary to write a piece of this sort at this time in his life, especially considering that this is one of his early compositions.

THE DESIGNATION “CANTATA”

Perhaps the most interesting feature of Hastings’s work is his identification of it as a “cantata.” No other composition by an American to use this specific label has been discovered before Hastings’s work. Generally speaking, through-composed settings of poetic texts from this period of American music are called anthems or (more properly) set pieces rather than cantatas.¹⁴ Thus, it might well be asked why the composer gave this work the latter designation.

Unfortunately, Hastings himself does not appear ever to have defined the word “cantata,” despite writing several books and numerous newspaper columns on music, especially sacred music. Therefore, we must look to the work itself to determine why the composer gave it this name.

One factor that sets this composition apart from a typical set piece of the time is its length: at 303 measures (not counting repeats), *The Christian*

¹⁴Settings of prose texts are generally called “anthems,” while through-composed settings of poetry are “set pieces.”

Sabbath is about three times longer than the average contemporaneous American anthem or set piece. To be sure, a few contemporaneous anthems by U. S. composers are actually longer than Hastings's work—for example, Daniel Merrill's "O come, let us sing unto the Lord," which registers 399 measures—but the expansive nature of the piece must certainly have been a factor in his choosing to call it a "cantata."¹⁵

Another feature that sets *The Christian Sabbath* apart from many other American choral works of the time is the presence of an independent instrumental bass, particularly during the solo and duet passages. Autonomous instrumental parts are found in some earlier and contemporaneous anthems—including Hastings's own NATIVITY, the piece that follows *The Christian Sabbath* in the tune book appendix and the pamphlet—but this characteristic might also have played a part in the use of the term cantata.

A further component of *The Christian Sabbath* that is somewhat unusual for the time is that the solo and duet passages are obviously designed for performance by single voices with instrumental accompaniment. The solo passages that appear in anthems and set pieces by earlier American composers were generally intended either for the entire voice section or a small group, not an individual singer, and they only very occasionally featured an independent instrumental part. To be sure, some of Hastings's own anthems—including NATIVITY—contain true solos with accompaniment, so again this feature cannot have been the principal criterion for his choice of the term.

Another critical feature of the work is its strongly sectional character. There is a firm division between movements that was a bit unusual in earlier American sacred music, but here again the same characteristic is found in Hastings's NATIVITY, which is clearly labeled "an Anthem."

It was likely not any one of these factors, but their combination that led Hastings to label his work a "cantata": it is a longer-than-average non-dramatic work that features an independent instrumental part, and self-contained vocal solos and choral sections. Today we might consider this work to be simply an over-sized set piece, but Hastings apparently felt that such a designation was not appropriate for this work and that it was better suited to be labeled a "cantata."

¹⁵Karl Kroeger, ed., *Early American Anthems. Part I: Anthems for Public Celebrations*, Recent Researches in American Music 36 (Madison, WI: A-R Editions, 2000), xiii; Merrill's anthem appears on pp. 31–58. Kroeger's introduction provides a useful summary of the typical features to be found in American anthems of the late eighteenth and early nineteenth centuries.

That said, Hastings's use of the term is still puzzling. What model was he following in employing this label? Eighteenth- and early nineteenth-century usage of the term "cantata" in Europe, England, and America usually indicated a secular work.¹⁶ It is doubtful that Hastings knew any of the German church compositions that are now called "cantatas," such as those by Bach or Telemann; at any rate, works like these were seldom known by that description during his time.¹⁷

A year after publication of *The Christian Sabbath*, the *New-York Daily Advertiser* announced a "Grand Oratorio" to be presented by the New York Handel and Haydn Society. The "Oratorio" was to include a "New Sacred Cantata . . . composed and to be sung by Mr. [Thomas] Phillipps"; the cantata evidently consisted of only two items, a recitative and an aria.¹⁸ While the advertisement shows that others besides Hastings were using this classification for sacred vocal works, such designations appear to have been rare during the time Hastings composed and published *The Christian Sabbath*, particularly in the United States. For the present, the question of what model Hastings might have followed (if any) in using the term must remain unanswered.

While *The Christian Sabbath* was perhaps the first American sacred composition actually to be labeled a "cantata," it was certainly not the first religious cantata-like piece written in the New World. Other previously composed works that approach the form and dimensions of the cantata as the term is usually understood include William Selby's "Anthem for Christmas" ("The heav'ns declare thy glory, Lord"); Hans Gram's "Bind

¹⁶For examples of some of these secular works, see under "cantata" in the indexes of O. G. Sonneck, *A Bibliography of Early Secular American Music* (Washington, DC: H. L. McQueen, 1905; rev. and enl. by William Treat Upton, New York: Da Capo Press, 1964), and Richard J. Wolfe, *Early Secular Music in America, 1801–1825: A Bibliography* (New York: New York Public Library, 1964). See O. G. Sonneck, *Early Concert-Life in America (1731–1800)* (Leipzig: Breitkopf & Härtel, 1907; reprint, New York: Da Capo Press, 1978), for newspaper reports of cantata performances in eighteenth-century America.

¹⁷On page x of *American Oratorios and Cantatas*, Dox observed that "in the eighteenth century, the term 'cantata' was applied to accompanied works for soloists, with vocal ensembles or chorus. Both sacred and secular texts were used." However, the specific designation "cantata" for a piece of sacred music appears to have been relatively uncommon and was certainly rare in early America. The pre-1816 American sacred pieces listed in Dox's bibliography either were not called cantatas by their composers or (as far as can be discovered) by their contemporaries, or their dates of composition and/or performance are not known.

¹⁸*New-York Daily Advertiser* (December 15, 1817). The term "oratorio" was often used in early nineteenth-century America to indicate a miscellaneous concert, not necessarily a single major work (such as an oratorio by Handel). The recitative-aria pair by Phillipps was listed in the advertisement as "And have I never praised the Lord" and "Praise the Lord," respectively. *The Orange County Patriot* of November 18, 1817, reported that Thomas Phillipps had "recently arrived in New-York from Europe."

Kings with Chains” (labeled “An occasional anthem”); and Oliver Holden’s “A Dirge, or Sepulchral Service Commemorating the Sublime Virtues and Distinguished Talents of General George Washington,” first performed and published in 1800 in honor of the recently deceased president.¹⁹ Since its subject matter consisted principally of recounting Washington’s virtues, the “Dirge” might well be thought of as a secular work, though one movement is essentially a prayer to God and another references a passage from the Episcopal burial service.

Another sacred piece with cantata-like dimensions and format was *Der 103te Psalm* by the Moravian composer David Moritz Michael for alto, tenor, and bass soloists; choir; and orchestra. While this work more nearly resembles a cantata as the term is currently used than Hastings’s more modest piece, Michael did not use that classification for it (he labeled it merely a *Gesang*), and there is little likelihood that the New York composer knew Michael’s work, which did not achieve publication until 2008.²⁰

Finally, mention must be made of Samuel Felsted’s *Jonah*, an “oratorio” that was published in London in 1775 and performed several times in the United States during the late eighteenth and early nineteenth centuries. Felsted was a native of Jamaica and served as organist there at St. Andrew Parish Church.²¹ In dimensions, *Jonah* is more like a cantata than an oratorio (it contains only twelve movements), though its dramatic form makes the “oratorio” designation that Felsted gave it suitable.

Although these and similar cantata-like works all preceded Hastings’s *The Christian Sabbath*, none of them was actually called a cantata. It is

¹⁹The Heav’n’s Declare” was printed in Selby’s serialized publication *Apollo and the Muses* (1791), and Gram’s “Bind Kings with Chains” appeared in *Laus Deo! The Worcester Collection of Sacred Harmony*, 5th ed. (1794). For a description of Selby’s piece, see Nicholas Temperley, *Bound for America: Three British Composers* (Urbana: University of Illinois Press, 2003), 38–40. An unusual feature of “Bind Kings with Chains” is the presence of a “Largo Recitativo” for bass soloist and an instrumental bass. The “Dirge, or Sepulchral Service” was published anonymously in Boston in 1800; the known copies are bound with *Sacred Dirges, Hymns, and Anthems, commemorative of the death of General George Washington* (Boston, [1800]). The attribution to Holden appears in contemporaneous newspaper sources. A modern edition of the work is available in *Oliver Holden (1765-1844): Selected Works*, Music of the New American Nation 13, Karl Kroeger, gen. ed. (New York: Garland Publishing, 1998), 183–90.

²⁰David Moritz Michael, *Der 103te Psalm: An Early American-Moravian Sacred Cantata for Alto, Tenor, and Bass Soloists, Mixed Chorus, and Orchestra* (1805), ed. Karl Kroeger, Recent Researches in American Music 65 (Middleton, WI: A-R Editions, 2008). Michael’s work is listed in Dox’s bibliography as CA2143.

²¹See Thurston Dox’s articles “Samuel Felsted of Jamaica,” *The American Music Research Center Journal* 1 (January 1991): 37–46, and “Samuel Felsted’s *Jonah*: The Earliest American Oratorio,” *Choral Journal* 32, no. 7 (February 1992): 27–32. In 1994, Hinshaw Music published a performing edition of *Jonah*, edited by Dox.

quite possible that Hastings was the first American composer to use this term as a label for one of his sacred works.

SUBSEQUENT HISTORY OF THE CHRISTIAN SABBATH

The Christian Sabbath was not reprinted in the 1818 edition of *Musica Sacra*, a combination of Hastings's tune book with Solomon Warriner's *Springfield Collection* of 1813, or any of the editions that followed. In fact, after its two 1816 printings, it does not seem to have received publication by Hastings or anyone else during the nineteenth century, nor have any performances of it been noted.

This silence probably resulted at least in part from the anomalous position of the work. Unlike an anthem or set piece, a cantata could fill no specific liturgical position in an American Protestant church of the early nineteenth century: it was much too long for performance in a normal worship service, called upon resources that many congregations probably could not muster, and the text made it unlikely that it would be appropriate for such special occasions as the dedication of a new church building or the installation of a minister. It might have found a home in the concerts of sacred music that were sometimes held in the early nineteenth century (like the one that featured Phillipps's "new sacred cantata"), but no such usage for Hastings's work has come to light. It would probably be a rare singing school that would give *The Christian Sabbath* the time and energy required for rehearsing and/or performing it. On the other hand, the piece was probably too short and undistinctive to appeal to groups that were beginning to explore the oratorio repertory, such as the Handel and Haydn Societies of Boston or New York.²² In other words, it was just about the wrong length and scope for practical use, and these features, combined with its minimal harmonic and rhythmic interest, make it little wonder that the work apparently achieved few—if any—performances.

It is perhaps telling that in his subsequent prolific output Hastings used the term "cantata" for only one other piece, *Story of the Cross: a new cantata for Sunday-school concerts*, published in 1867, more than fifty years after *The Christian Sabbath*. This was a joint effort between Hastings and

²²The Boston Handel and Haydn Society had been founded only the year before publication of Hastings's cantata (1815) and is still an active organization. The New York Handel and Haydn Society was founded in 1817 but gave its last concert in 1821; see Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 546, and Vera Brodsky Lawrence, *Strong on Music: The New York Music Scene in the Days of George Templeton Strong*, vol. 1 (Chicago: University of Chicago Press, 1995), xxxviii.

Philip Phillips (1834–1895), a renowned gospel singer of the time. The exact role of each man in this work is not certain since attributions are not found on the individual pieces. Hastings is named first on the title page and initial page of music, but Phillips copyrighted the work, signed the preface, and provided outlines of some of his sacred concert programs at the end. It is likely that Phillips was the driving force behind the project and perhaps wrote or compiled the text and some of the songs. Hastings's role was probably as a composer or arranger of some of the items. *Story of the Cross* is a much more conventional example of a cantata than *The Christian Sabbath* by virtue of its greater length, semi-narrative textual approach, and certain musical features, particularly the notated keyboard introductions, interludes, and solo accompaniments. The presence of two Anglican chant-style sections is also noteworthy. By the time of *Story of the Cross*, of course, American composers were writing both sacred and secular cantatas by the score.

CONCLUSION

Many questions still surround *The Christian Sabbath*. What was Hastings's motivation for writing the work? Why did he label it a "cantata"? What model did he follow, if any? Why did he not compose more works in this vein? Did it receive any actual performances? While answers to these questions are not readily available, and though our interest in *The Christian Sabbath* may be principally historical rather than as a piece for practical performance, it can at least be said that this appears to have been one of—if not *the*—first uses of the term "cantata" to describe a piece of sacred music by an American composer. For that reason, if for no other, Hastings's cantata deserves to be remembered.

WRATH IN WORSHIP?: An Analysis of the “Wrath of God” Controversy Surrounding Getty and Townend’s “In Christ Alone”

James Cheesman¹

Few topics cause such discord among theologians as the wrath of God. Jeremy Wynne declares it “one of the more elusive of scriptural themes.”² In modern hymnody, divine wrath has not only been an “elusive theme,” but a divisive and controversial one.

In 2010, the *Celebrating Grace* hymnal altered a lyric in Keith Getty and Stuart Townend’s “In Christ Alone.”³ The hymnal editors changed the line “Till on that cross as Jesus died, the wrath of God was satisfied,”⁴ to read, “Till on that cross as Jesus died, the love of God was magnified.”⁵ Since the editorial team did not receive consent to the lyric change, they reinstated the original wording in 2013 and subsequent printings.⁶ Later hymnals, including the Presbyterian Church U.S.A.’s *Glory to God* (2013), did not include the hymn because some hymnal committees deemed the

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²Jeremy J. Wynne, *Wrath Among the Perfections of God’s Life*, T & T Clark Studies in Systematic Theology (London: T&T Clark, 2010), 1.

³Collin Hansen, “Keith Getty on What Makes ‘In Christ Alone’ Accepted and Contested,” The Gospel Coalition, June 16, 2017, <https://www.thegospelcoalition.org/article/keith-getty-on-what-makes-in-christ-alone-beloved-and-contested/>.

⁴Keith Getty and Stuart Townend, “In Christ Alone” (ThankYou Music, 2001).

⁵*Celebrating Grace Hymnal* (Macon, GA: *Celebrating Grace*, 2010), 569. In an email correspondence with Chris Fenner, David W. Music, a member of the *Celebrating Grace* editorial committee, stated “Some on the committee were uncomfortable with the many references to God’s wrath (and the penal substitution theory in general), not just in that hymn but in others as well, and the change was suggested as a way to lessen that aspect somewhat. The committee recommended it to the editors, who also approved it, pending permission from the copyright owners.” See Chris Fenner, “In Christ alone my hope is found,” Hymnology Archive, March 30, 2022, <https://www.hymnologyarchive.com/in-christ-alone>.

⁶Hansen, “Accepted and Contested.”

song to contain questionable theology.⁷ Mary Louise Bringle, chair of the committee for *Glory to God*, cited the issue as the hymn espousing “the view that the cross is primarily about God’s need to assuage God’s anger.”⁸ Hymnologist C. Michael Hawn joined Bringle in denouncing the allusion to Anselm’s satisfaction view of the atonement.⁹ Many others have impugned the idea of God’s wrath, seeing it as incongruent with God’s love. Conversely, Timothy George responded by defending “In Christ Alone” and simultaneously denouncing the tendency of modern theologians to downplay God’s attributes of justice, wrath, and holiness.¹⁰

Keith Getty responded to the controversy in 2013, remarking, “We must sing wholeheartedly about concepts such as penal substitution, as well as the many other attributes of God that unfortunately go ignored in some churches today. The songs we sing have a powerful way of shaping our soul.”¹¹ Since worship songs do play a vital role in spiritual formation, it is worthwhile to consider the critiques against “In Christ Alone” afresh. By analyzing systematic theologies and biblical commentaries by Stanley J. Grenz, John M. Frame, Millard Erickson, John Grudem, and others, this article will first seek to answer important questions surrounding divine wrath. Is wrath an attribute of God? Is wrath an expression of other attributes? Additionally, this article will examine the views of those who oppose the penal substitutionary and satisfaction theory of the atonement, including C. H. Dodd, and describe how Leon Morris and John Stott’s assertions refute Dodd’s position. This paper will argue that God’s wrath is a redemptive mode of righteousness and that speaking of God’s wrath being satisfied at the cross ultimately upholds his love, holiness, righteousness, and other attributes in a biblical and laudable manner. This study will also draw further conclusions regarding biblical ways to sing about

⁷Greg Scheer, “Orthodoxy and In Christ Alone,” *The Reformed Journal Blog* (blog), August 6, 2013, <https://blog.reformedjournal.com/2013/08/06/orthodoxy-and-in-christ-alone/>. As Scheer notes, the PCUSA received voluminous criticism over their decision to exclude “In Christ Alone.” In this blog, Scheer both defends the hymn and the committee that rejected it, disagreeing with those who labeled the hymnal as “unorthodox” for excluding the hymn. Though Scheer was right at the time (in 2013) to call for a de-escalation of judgment and emotion surrounding the topic, now is an appropriate time to revisit the subject of “wrath in worship.”

⁸Mary Louise Bringle, “Debating Hymns,” *The Christian Century*, May 13, 2013, <https://www.christiancentury.org/article/2013-04/debating-hymns>.

⁹C. Michael Hawn, “History of Hymns: ‘In Christ alone my hope is found,’” Discipleship Ministries, accessed January 29, 2023, <https://www.umcdiscipleship.org/articles/history-of-hymns-in-christ-alone-my-hope-is-found>.

¹⁰Timothy George, “No Squishy Love,” *First Things*, July 29, 2013, <https://www.firstthings.com/web-exclusives/2013/07/no-squishy-love>.

¹¹Hansen, “Accepted and Contested.”

God's wrath in worship.

IS WRATH AN ATTRIBUTE OF GOD?

Theologians throughout history have explicated diverse interpretations of the wrath of God. The following tables summarize various theologians' answers to the question, "Is wrath an attribute of God?" Those individuals examined include Protestant theologians from the Reformation through the modern era. Table 1 includes influential theologians who disagree with the satisfaction or penal substitution theory of atonement. As will be discussed, many of these theologians do not believe God exhibits wrath at all. Some do not consider wrath an attribute, yet still believe it exists, despite opposing the satisfaction/penal/objective theory of atonement.

TABLE 1. THEOLOGIAN'S OPPOSED TO THE SATISFACTION/PENAL/OBJECTIVE THEORY OF THE ATONEMENT.

Theologian	Wrath is an attribute.	Wrath exists, but it is not an attribute.	God does not exhibit wrath.
F. D. E. Schleiermacher			x
Albrecht Ritschl			x
C. H. Dodd			x
Nels F. S. Ferré			x
A. T. Hanson			x
Ernst Käsemann		x	
William M. Greathouse		x	
Stanley J. Grenz		x	

Table 2 includes theologians who all affirm some form of the satisfaction/penal/objective theory of the atonement. Some of these consider wrath an eternal attribute or perfection of God, while others believe God exhibits wrath even though it is not part of his eternal nature.

TABLE 2. THEOLOGIANS AFFIRMING SOME FORM OF THE SATISFACTION/PENAL/OBJECTIVE THEORY OF THE ATONEMENT.

Theologian	Wrath is an attribute.	Wrath exists, but it is not an attribute.	God does not exhibit wrath.
John Gill	x		
James Leo Garrett Jr.	x		
John M. Frame	x		
Wayne Grudem	x		
Martin Luther		x	
Herman Bavinck		x	
Millard Erickson		x	
Anthony Thiselton		x	
Gerald Bray		x	
Timothy George		x	
Jeremy Wynne	x* ¹²	x*	

Perhaps the most influential modern theologian who did not believe wrath is an attribute of God was C. H. Dodd (1884–1973). Dodd maintained that the concept of the wrath of God is “not to describe the attitude of God to man, but to describe an inevitable process of cause and effect in a moral universe.”¹³ He depersonalized wrath and removed it from God’s character and nature to defend God from being characterized as angry, hateful, and wrathful. A. T. Hanson (1916–1991) followed Dodd and asserted that the biblical writers felt “that to attribute wrath as a normal emotion to God is too anthropomorphic.”¹⁴ F. D. E. Schleiermacher (1768–1834) and Albrecht Ritschl (1822–1889) simply ignored discussing wrath

¹²The asterisks are present because of Wynne’s nuanced approach to wrath as a “perfection” but not an “eternal perfection” of God. “Scripture, we will argue, points to wrath as proper to God’s character, not in the same manner as the righteousness that overflows from eternity in the triune life of God, but nonetheless as the righteous God who is present in opposition to all human opposition.” Wynne, *Wrath among the Perfections of God’s Life*, 13.

¹³C. H. Dodd, *The Epistle of Paul to the Romans*, Moffatt New Testament Commentary (New York: Harper, 1932), 23.

¹⁴Anthony Tyrrell Hanson, *The Wrath of the Lamb* (London: S.P.C.K., 1957), 22.

with any frequency. Still others, such as Nels F. S. Ferré (1908–1971), exclude divine wrath as an attribute in deference to a predominant emphasis on God’s love.¹⁵

Whereas several modern theologians seek to remove wrath from God entirely, many others, both historical and modern, consider wrath an attribute of God. John Gill (1697–1771) considered wrath an attribute because God is displeased with all sin.¹⁶ According to John M. Frame (b. 1939), wrath is an attribute grouped with God’s goodness and control.¹⁷ Wayne Grudem (b. 1948) considers wrath as one of God’s moral attributes.¹⁸ James Leo Garrett Jr. (1925–2020) claims that jealousy, anger, and wrath are all attributes related to holiness.¹⁹

Numerous other scholars/theologians do not remove wrath from God entirely; rather, they explain wrath as an expression or aspect of God’s other attributes. For example, Martin Luther (1483–1546) considered God’s wrath as his “alien work” rather than his “proper work” of love and mercy from eternity. Wrath is God’s “alien work” because it is not in his eternal nature but is rather a response to human sin or the affliction and suffering of God’s people.²⁰ Herman Bavinck (1854–1921) declared “God’s wrath is terrible” yet is not an attribute in and of itself. Wrath is part of righteousness and justice because “righteousness . . . has a broader meaning as the sum of all divine virtue.”²¹

Millard Erickson (b. 1932) defines God’s wrath as his displeasure with sin, commenting, “God looks with disfavor upon sin, . . . [and] sin occasions anger or wrath or displeasure within him.”²² He links wrath with God’s holiness;²³ however, he does not consider wrath an attribute of God. When discussing the alleged problem for Dodd and others of wrath versus love,

¹⁵James Leo Garrett Jr., *Systematic Theology: Biblical, Historical, and Evangelical*, vol. 1, 4th ed. (Eugene, OR: Wipf and Stock Publishers, 2014), 227.

¹⁶John Gill, *A Complete Body of Doctrinal and Practical Divinity: Or, A System of Evangelical Truths, Deduced from the Sacred Scriptures*, new ed. (London: Printed for W. Winterbotham, 1796), 75–76.

¹⁷John M. Frame, *The Doctrine of God, A Theology of Lordship* (Phillipsburg, NJ: P&R Pub., 2002), 399.

¹⁸Wayne A. Grudem, *Systematic Theology: An Introduction to Biblical Doctrine* (Grand Rapids: Zondervan, 2000), 166.

¹⁹Garrett Jr., *Systematic Theology*, 1:225.

²⁰Scott A. Ashmon, “The Wrath of God: A Biblical Overview,” *Concordia Journal* 31, no. 4 (October 2005): 348–58.

²¹Herman Bavinck, *Reformed Dogmatics*, ed. John Bolt (Grand Rapids: Baker Academic, 2011), 206.

²²Millard J. Erickson, *Christian Theology*, 3rd ed. (Grand Rapids: Baker Academic, 2013), 552.

²³Erickson, *Christian Theology*, 550.

Erickson declares, “The offer of Jesus Christ as the atonement for sin means that both the *justice* and the *love* of God have been maintained” (emphasis original).²⁴ Perhaps his word choice of justice, instead of wrath, makes his theology more palatable to a broader group of people.

While Gerald Bray (b. 1948) affirms God’s wrath towards sin, he does not consider wrath an attribute of God because it would violate God’s simplicity. He explains, “Simplicity also makes it impossible to say that God is wrathful by nature. Wrath is the way disobedient people experience God’s justice, but it is not a divine attribute. If it were, God would be angry with everybody all the time.”²⁵ Timothy George (b. 1950), who agrees with the Getty and Townend lyric, does not list wrath as an attribute. However, he states, “Apart from God’s acquittal in the imputation of Christ’s righteousness to guilty sinners, there is no escape from the righteous wrath of God.”²⁶

An evangelical scholar who affirms divine wrath but disagrees with penal substitutionary atonement and the satisfaction view is Stanley J. Grenz (1950–2005). He considers love to be the fundamental divine attribute because it “is the eternal essence of the one God.”²⁷ He contends that holiness, jealousy, and wrath, the “supposedly ‘dark’ assertions concerning God,” are all attributes included within love. Grenz explains that whenever someone “seeks to injure or undermine the love relationship, he or she experiences love’s jealousy, which we call ‘wrath.’”²⁸

Grenz’s classification of wrath as an expression of love has merit. He is able to explain jealousy and wrath as positive attributes of God, maintain the doctrine of eternal hell, and frame all God’s expressions of righteousness, jealousy, and wrath as functions of the eternal Trinitarian love. However, as John Frame warns, focusing on one central attribute of God is often linked to theological error.²⁹ Grenz does not fall prey to all the pitfalls of Ritschl or Ferré, but he rejects the vital doctrine of Christ’s substitutionary and satisfactory atonement.

Perhaps the most helpful answer to the question “Is wrath an attribute of God?” comes from the work of Jeremy Wynne (b. 1976). Wynne’s thesis

²⁴Erickson, *Christian Theology*, 268.

²⁵Gerald Lewis Bray, *The Attributes of God: An Introduction* (Wheaton, IL: Crossway, 2021), 28.

²⁶Timothy George, *A Theology for the Church*, ed. Daniel L. Akin, rev. ed. (Nashville: B&H Publishing Group, 2014), 179.

²⁷Stanley J. Grenz, *Theology for the Community of God* (Grand Rapids: W. B. Eerdmans, 2000), 72.

²⁸Grenz, *Theology for the Community of God*, 73.

²⁹Frame, *The Doctrine of God*, 393.

is that wrath is located “among the perfections of God,” and is specifically “a redemptive mode of his righteousness.” Furthermore:

Scripture, we will argue, points to wrath as proper to God’s character, not in the same manner as the righteousness that overflows from eternity in the triune life of God, but nonetheless as the righteous God who is present in opposition to all human opposition.³⁰

Systematic theologian Anthony Thiselton (1937–2023) similarly posits that “the wrath of God is not a permanent quality or characteristic, like his love or righteousness.”³¹ God does exhibit wrath, and Thiselton believes the biblical authors used words for wrath deliberately. The primary five Hebrew words for wrath, ‘*aph*, ‘*chēmâ*, ‘*chārôn*, ‘*ēbrâ*, and ‘*qetseph*, along with the New Testament Greek terms *orgē* and *thymos*, describe dispositions arising from God in specific situations.³²

Wynne helpfully connects wrath directly to God’s eternal attribute of righteousness primarily by appealing to Romans 3:21–26 and Exodus 34:6–7. First, he declares that wrath is a personal attribute of God, and, contra Dodd, “cannot be cogently attributed to ... the fabric of creation itself.”³³

Wynne further explains why Romans 3:25 inextricably links wrath and righteousness. Although some explain the atonement only by describing the positive aspect of how Jesus provides forgiveness, Wynne articulates, “Undeniably, this singular act has forgiveness as its end, but it secures this end precisely as it incorporates, rather than excludes, the punitive or negative dimension to God’s righteous work.”³⁴ In other words, because God is righteous, he had to punish sin, and he did so at the cross. Wynne’s explanation of wrath as a redemptive mode of God’s righteousness harmonizes particularly well with the substitutionary and satisfaction theory of the atonement.

Now attention will be given to opponents and adherents of the substitutionary and satisfaction view.

³⁰Wynne, *Wrath Among the Perfections of God’s Life*, 13.

³¹Anthony C. Thiselton, *Systematic Theology* (Grand Rapids: Wm. B. Eerdmans Publishing Co., 2020), 370.

³²Thiselton, *Systematic Theology*, 367–71.

³³Wynne, *Wrath Among the Perfections of God’s Life*, 155.

³⁴Wynne, *Wrath Among the Perfections of God’s Life*, 149.

GOD'S WRATH: SATISFIED AT THE CROSS

The satisfaction and substitutionary theory of the atonement, sometimes called the objective view, is the position presented in “In Christ Alone.” Proponents of this view believe God’s wrath was satisfied at the cross. As previously noted, some theologians oppose the idea of God’s wrath completely. However, there are many theologians who affirm the wrath of God generally but dissent to God’s wrath as expressed in the satisfaction and substitutionary view. After briefly considering Anselm’s satisfaction theory,³⁵ two interpretations of the Greek word *hilastērion* in Romans 3:25 will be reviewed. Then the argument in favor of singing about the satisfaction and substitutionary theory of the atonement will be articulated.

THE SATISFACTION AND PENAL SUBSTITUTION THEORIES OF THE ATONEMENT

Anselm, the Archbishop of Canterbury, wrote about his influential satisfaction theory in *Cursus Deus Homo* (Why God Became Man) in the eleventh century, building upon themes set forth by Tertullian and Cyprian.³⁶ His theory moved the atonement discussion away from the prominent medieval ransom theory with its “bait and switch” imagery, “while providing an explication of the work of Christ that takes human sin seriously and offers a reasonable explanation of how Jesus’ death satisfies the demands of God’s honor.”³⁷ Anselm’s satisfaction theory has been restated and adapted by many. John Calvin’s penal substitution theory also includes aspects of Anselm’s thought. However, for Calvin, “satisfaction . . . was never the satisfaction of God’s honor and always the satisfaction of God’s justice or judgment.”³⁸ The penal substitution theory has been the “quasi-orthodox doctrine of the atonement” for Protestants and Evangelicals ever since Calvin.³⁹

PROPIATION OR EXPIATION?

Dynamically connected to the penal substitution theory is the notion

³⁵Besides the historical theologians who oppose Anselm’s position, it should be noted that worship scholar and hymnologist C. Michael Hawn also opposes Anselm’s satisfaction theory. Hawn, “History of Hymns.”

³⁶Grenz, *Theology for the Community of God*, 342.

³⁷James K. Beilby and Paul Rhodes Eddy, eds., *Justification: Five Views*, Spectrum Multiview Books (Downers Grove, IL: IVP Academic, 2011), 22.

³⁸James Leo Garrett Jr., *Systematic Theology: Biblical, Historical, and Evangelical*, vol. 2, 4th ed. (Eugene, OR: Wipf and Stock Publishers, 2014), 23.

³⁹Grenz, *Theology for the Community of God*, 345.

of propitiation. Christopher W. Morgan and Robert A. Peterson define propitiation as

the satisfaction of God’s wrath, particularly through Christ’s substitutionary death on the cross, which is the basis for God’s declaring sinners righteous in Christ (justification) (Rom 3:25–26 ESV; 1 John 4:10 ESV).⁴⁰

There are many who are uncomfortable with such definitions. Derek Kidner wrote an illuminating paper in which he noted conservatives tend to defend “propitiate,” while others rally around the word “expiate.”⁴¹ Beginning with Dodd, translators opposing the satisfaction and penal substitution theory rendered all the words related to *hilastērion* in the New Testament as “expiation” rather than “propitiation.” “Expiation” means “the removal of guilt through the payment of a penalty or the offering of an atonement.”⁴² Kidner expressed how Dodd argued against the “placating or appeasement of wrath” by using “both theological and linguistic arguments which have had considerable influence on a generation of translators and exegetes.”⁴³

Kidner observed Dodd’s prominent influence on exegetes and translators in 1980, but Dodd’s influence has persisted into the twenty-first century. Takamitsu Muraoka published *A Greek-English Lexicon of the Septuagint* in 2009, in which he cites Dodd as a reference for the word ἐξιλάσκομαι (*hilaskethai*). Echoing Dodd’s rendering of “to expiate,” Muraoka provides “to purge” as one of the definitions. Additionally, the *Common English Bible* translates *hilaskethai* in Hebrews 2:17 as “wipe away,”⁴⁴ denoting expiation rather than propitiation.

Dodd asserts that the usage of the *hilastērion* word group in the Septuagint differs from its usage in pagan sources. Therefore, when Paul uses the term in Romans 3:25, “the meaning conveyed is that of expiation, not that of propitiation. Most translators and commentators are

⁴⁰Christopher W. Morgan and Robert A. Peterson, *A Concise Dictionary of Theological Terms* (Nashville: B&H, 2020), 139.

⁴¹Derek Kidner, “Sacrifice - Metaphors and Meaning,” *Tyndale Bulletin* (1982): 119.

⁴²R. C. Sproul, *The Truth of the Cross* (Sanford, FL: Ligonier Ministries, 2007).

⁴³Kidner, “Sacrifice - Metaphors and Meaning,” 120.

⁴⁴“Therefore, he had to be made like his brothers and sisters in every way. This was so that he could become a merciful and faithful high priest in things relating to God, in order to wipe away the sins of the people.” *Common English Bible* (2011).

wrong.⁴⁵ His concern is two-fold: first, to avoid projecting pagan notions of capricious wrath onto the God of the Bible, and second, to maintain his position of “the wrath of God” as impersonal.

Dodd’s position was refuted quite convincingly by Leon Morris (1914–2006). Morris explains: “There is a consistency about the wrath of God in the Old Testament. It is no capricious passion, but the stern reaction of the divine nature to evil in man. It is aroused only and inevitably by sin.”⁴⁶ Morris translates *hilastērion* in Romans 3:25 as “means of propitiation.”⁴⁷ More recently, Dirk Büchner has argued that expiation or cleansing is not even a faithful translation when considering the original context of the LXX. Büchner builds upon both Morris and Kidner to explain Dodd’s errors: “Up to the time of the LXX, and even after it, the use of the verb does not support a semantic development that includes ‘purge’ or ‘expiate’ in the Hellenistic world of sacrifice. Instead a sacrifice acceptable to a deity results in propitiation.”⁴⁸

Morris, along with several others, also repudiates Dodd’s interpretation of God’s wrath as “impersonal.”⁴⁹ German theologian Ernst Käsemann (1906–1998), although he favors expiation over propitiation in Romans 3:25, states that “God himself is at work” in Romans 1, where Paul writes, “For God’s wrath is revealed from heaven on every ungodliness and unrighteousness of men, who with unrighteousness suppress the truth” (Rom. 1:18).⁵⁰ Nazarene pastor and scholar William M. Greathouse (1919–2011) also believes that the “impersonal” and “natural consequences” view of Dodd does not do justice to the idea of *orgē theou* (wrath of God) in Romans 1:18. “The manner in which Paul places the wrath of God against his ‘righteousness’ in v 17 and uses the dynamic term being revealed in both cases suggests that wrath represents something in the attitude and purpose of God.”⁵¹

Thus if “the wrath of God” is “God himself at work,” against sin and

⁴⁵C. H. Dodd, *The Bible and the Greeks* (London: Hodder & Stoughton, 1935), 94.

⁴⁶Leon Morris, *The Apostolic Preaching of the Cross* (Grand Rapids: Eerdmans, 1955), 131.

⁴⁷Morris, *The Apostolic Preaching of the Cross*, 169.

⁴⁸Dirk Büchner, “Ἐξίλα ἁ Σασθαί: Appeasing God in the Septuagint Pentateuch,” *Journal of Biblical Literature* 129, no. 2 (2010): 248.

⁴⁹Morris, *The Apostolic Preaching of the Cross*, 166.

⁵⁰Ernst Käsemann, *Commentary on Romans*, trans. G. W. Bromiley (Grand Rapids: Eerdmans, 1980), 36–37.

⁵¹William M. Greathouse, *Romans 1–8: A Commentary in the Wesleyan Tradition*, ed. George Lyons, New Beacon Bible Commentary (Kansas City: Beacon Hill Press of Kansas City, 2008), 70–71.

evil, why do others besides Dodd still favor the term expiation over propitiation? This article will next explain arguments in favor of expiation as articulated by Greathouse and Grenz. Then, their arguments will be countered, substantiating the argument in favor of singing about propitiation and the satisfaction and substitutionary theory of the atonement.

Greathouse opposes what he calls “extreme views of propitiation,” stating:

It evokes images of a vindictive deity prepared to throw a temper tantrum, placated by a display of sacrifice that melts his hard heart, satisfies his craving to punish someone, and render him incapable of doing what justice otherwise demands. And it makes the death of Christ akin to divine child abuse.⁵²

The first defense against this accusation comes from Anselm himself. It is a false depiction of propitiation or the satisfaction theory to claim, “God killed Jesus,” or “God the Father abused Jesus the Son.” In fact, Anselm taught Jesus’ sacrifice satisfied the honor of the whole Trinity. The offering Jesus made “was to his own honour as well as to the Father and the Holy Spirit; that is, he offered up his humanity to his divinity, the one selfsame divinity which belongs to the three persons.”⁵³

Anselm’s clarity here is one which must be captured in worship. God the Father, Son, and Holy Spirit all share the divine attributes. If God exhibits wrath as a redemptive mode of God’s righteousness, as Wynne states, then the Father, Son, and Spirit all exhibit wrath.

Randolph Tasker (1895–1976) explains the Trinity’s shared quality of wrath in his monograph *The Biblical Doctrine of the Wrath of God*. He disproves the second-century heretic Marcion’s position that the Old Testament reveals a God of wrath and the New Testament a God of love by quoting numerous scriptures about the Father and Son’s wrath and love

⁵²Greathouse, *Romans 1–8*, 129. This accusation of “divine child abuse” was shared by Chris Joiner of First Presbyterian Church in Franklin, Tennessee, who agreed with the PCUSA’s decision to omit “In Christ Alone” from their hymnal. “That lyric comes close to saying that God killed Jesus,” he said. “The cross is not an instrument of God’s wrath.” Bob Smietana, “Presbyterians Stir Debate by Rejecting Popular New Hymn,” *Religion News Service* (blog), August 6, 2013, <https://religionnews.com/2013/08/06/presbyterians-stir-debate-by-rejecting-popular-new-hymn/>.

⁵³Anselm, *Curs Deus Homo in Anselm of Canterbury: The Major Works*, ed. Brian Davies and G. R. Evans, reissue ed., Oxford World’s Classics (Oxford: Oxford University Press, 2008), 305.

in both Testaments.⁵⁴ Getty and Townend's lyrics do not state "Till on that cross as Jesus died, *the Father's wrath* was satisfied;" therefore, if one believes they imply it is only the Father's wrath dealt with at the cross, it is due to a misunderstanding of the satisfaction and penal substitution theory, not due to the lyrics themselves. Indeed, John Stott (1921–2011) clarifies that the cross was

not a punishment of a meek Christ by a harsh and punitive Father; nor a procurement of salvation by a loving Christ from a mean and reluctant Father ... the righteous, loving Father humbled himself to become in and through his only Son flesh, sin and a curse for us, in order to redeem us without compromising his own character. The theological words *satisfaction* and *substitution* need to be carefully defined and safeguarded, but they cannot in any circumstances be given up. The biblical gospel of atonement is of God satisfying himself by substituting himself for us.⁵⁵

Grenz argues that *hilastērion* means "mercy-seat" in the Septuagint and "expiation" in the New Testament. Accordingly, he asserts *hilastērion* "suggests that Christ's work is directed toward human sin, not God's wrath."⁵⁶ However, George asserts "the cross involves both expiation, which means proving a covering for sin, and propitiation, which means averting divine judgment. The semantic range of the Greek words *hilastēmos/hilasterion* includes both meanings."⁵⁷ It has already been stated that Kidner and Büchner favor the translation of propitiation over expiation. Furthermore, Stott argues that "mercy-seat" and "expiation" do not fit the context of Romans 1–3: "In these verses Paul is describing God's solution to the human predicament, which is not only sin but God's wrath upon sin (1:18; 2:5, 3:5)."⁵⁸

Clearly, the New Testament idea of propitiation is a positive one of God substituting himself to bear his own wrath for us, and propitiation does

⁵⁴R. V. G. Tasker, *The Biblical Doctrine of the Wrath of God*, Tyndale Biblical Theology Lecture (London: Tyndale Press, 1951), 27–37.

⁵⁵John R. W. Stott, *The Cross of Christ*, 20th anniversary ed. (Downers Grove, IL: IVP Books, 2006), 159.

⁵⁶Grenz, *Theology for the Community of God*, 347.

⁵⁷George, "No Squishy Love."

⁵⁸John R. W. Stott, *The Message of Romans: God's Good News for the World*, The Bible Speaks Today (Downers Grove, IL: InterVarsity Press, 2001), 114.

not entail divine child abuse. Furthermore, propitiation is arguably the best translation for *hilastērion* in Romans 3:25 and other verses. Next, a strong case for the satisfaction and substitutionary view of the atonement will be constructed.

THE CASE FOR THE SATISFACTION AND SUBSTITUTIONARY VIEW OF THE ATONEMENT

What other reasons besides the translation of the word *hilastērion* as propitiation assist in building a positive case for the satisfaction and substitutionary view of the atonement? First, an outpouring of wrath against sin makes the most sense of Jesus's request at the Garden of Gethsemane, "My Father, if it be possible, let this cup pass from me" (Matt. 26:39b), and his quotation of Psalm 22:1 during the crucifixion, "My God, my God, why have you forsaken me?" As Tasker explains, Jesus "had a priestly work to perform; a work which involved nothing less than drinking to the dregs the cup of divine wrath, 'the cup of his fury' as it is called in Isaiah 61:17."⁵⁹ Stott concurs that Ezekiel 23:32–34, Isaiah 49:12, Isaiah 51:17–22, Psalm 75:8, Jeremiah 25:15–29, and Habakkuk 2:16 all confirm that the cup Jesus asked to be taken away was the cup of God's wrath.⁶⁰

Curiously, Grenz shows the importance of Jesus's godforsakenness on the cross for reconciliation but refuses to recognize the role of God's wrath against sin in the process. He asserts that "Christ tasted alienation" and "the pain that has ensued from the fall" for us, but somehow Christ experiencing such horrible pain does not equal suffering under divine wrath for Grenz.⁶¹ On the contrary, Grudem argues that Jesus bearing the wrath of God makes the most sense of the physical pain he endured, the pain of bearing sin and becoming a "curse for us" (Gal. 3:13), and his feeling of abandonment when he quoted Psalm 22.⁶² Certainly Grenz is correct to assert the cross as means of reconciliation and expiation, but one cannot explain Galatians 3:13 and Jesus's cry in Matthew 26:39b without accounting for the wrath of God.

Secondly, Jeremy Wynne connects Romans 3:25–26 to Exodus 34:6–7 to explain how wrath is a redemptive mode of righteousness, which is also connected to God's patience. In Exodus 34:6–7, God declares his name as

⁵⁹Tasker, *The Biblical Doctrine of the Wrath of God*, 34.

⁶⁰Stott, *The Cross of Christ*, 78–79.

⁶¹Grenz, *Theology for the Community of God*, 352.

⁶²Grudem, *Systematic Theology*, 496–98.

“merciful and gracious, slow to anger, and abounding in steadfast love.” Yet he also warns he “will by no means clear the guilty, visiting the iniquity of the fathers on the children.”

Wynne argues God displayed his patience throughout the Old Testament, but he also promised to “visit iniquity.” Therefore, Paul writes, “God put forward [Christ Jesus] as a propitiation by his blood, to be received by faith. This was to show God’s righteousness, because in his divine forbearance he had passed over former sins. It was to show his righteousness at the present time so that he might be just and the justifier of the one who has faith in Jesus” (Rom. 3:25–26). Paul shows how God’s wrath being satisfied at the cross fulfills God’s perfect patience and righteousness as they were declared in Exodus 34:6–7.⁶³

Finally, an account of God as the righteous judge must be present in a fully orbed understanding of the atonement and in biblical expressions of worship. The “impersonal wrath” view of Dodd and others “subverts the inextricably personal dimension of righteousness by excising the ruling judge,” as Wynne explains it.⁶⁴ The Psalms are replete with references to God as the righteous judge, including Psalm 7:11: “God is a righteous judge, and a God who feels indignation every day.” Calvin connects God’s righteousness to worship in a moving way:

God is just, not indeed as one among many, but as one who contains in Himself alone all the fullness of righteousness. He receives the full and complete praise which is His due only as He alone obtains the name and honor of being just, while the whole human race is condemned of unrighteousness.⁶⁵

Christians should retain lyrics about God’s righteousness, including his righteous wrath being satisfied at the cross, and give God his “full and complete praise.”

CONCLUDING IMPLICATIONS FOR WORSHIP

Before concluding this analysis of “wrath in worship,” additional implications will be discussed. First, although “Till on that cross as Jesus died, the wrath of God was satisfied” is a biblically sound statement worthy of

⁶³Wynne, *Wrath Among the Perfections of God’s Life*, 180–83.

⁶⁴Wynne, *Wrath Among the Perfections of God’s Life*, 163.

⁶⁵John Calvin, *The Epistle of Paul the Apostle to the Romans and to the Thessalonians*, ed. R. Mackenzie, D. W. Torrance, and T. F. Torrance (Grand Rapids: Eerdmans, 1995), 77.

being sung, this analysis has highlighted the need to carefully articulate God's attributes in worship. Regarding wrath, John Stott cautions that worshipers should avoid singing about God's wrath in a way that portrays it like human anger.⁶⁶ Christians should therefore strive to sing about God's wrath in relation to his other attributes, not separated from or opposed to them.⁶⁷

Three Getty and Townend hymns succeed in this endeavor. The stanza referring to God's wrath in "In Christ Alone" shows connections to God's love and righteousness (emphasis added):

In Christ alone, who took on flesh,
 Fullness of God in helpless babe;
 This gift of *love* and *righteousness*,
 Scorned by the ones He came to save.
 Till on that cross as Jesus died,
 The *wrath* of God was satisfied;
 For every sin on Him was laid,
 Here in the death of Christ I live.

This hymn, which has been criticized for being "at odds with the ubiquitous references to the focus on God's love"⁶⁸ in other hymns, cites "love" three times.

Similarly, the refrain of "The Power of the Cross" is (emphasis added):

This, the power of the cross:
 Christ became sin for us;
 Took the blame, bore the *wrath*—
 We stand forgiven at the cross.⁶⁹

The song continues and refers to God's "selfless love" and exuberantly declares "What a love! what a cost! We stand forgiven at the cross."

Finally, the second stanza of "Gethsemane Hymn" reads (emphasis added):

⁶⁶Stott, *The Message of Romans*, 71.

⁶⁷Wynne, *Wrath Among the Perfections of God's Life*, 180.

⁶⁸Hawn, "History of Hymns."

⁶⁹Keith Getty and Stuart Townend, "The Power of the Cross" (ThankYou Music, 2005). In the first printing of this hymn in the *Celebrating Grace* hymnal, the mention of wrath was also altered. The changed lyric read, "Took the blame, bore the shame." *Celebrating Grace*, 190.

To know each friend will fall away,
 And heaven's voice be still,
 For hell to have its vengeful day
 Upon Golgotha's hill.
 No words describe the Saviour's plight—
 To be by God forsaken
 Till *wrath* and love are satisfied,
 And every sin is paid.⁷⁰

Again, the concern that Getty and Townend hymns overemphasize God's wrath to the exclusion of God's love is an unnecessary fear. In fact, these hymns connect God's wrath to his love and righteousness. The groundwork has been laid for this type of hymn, yet there is still room for future hymns to explain further connections between God's wrath and his holiness, justice, righteousness, jealousy, and love.⁷¹

Many studies have analyzed the avoidance of the topics of judgment and wrath in Christian churches.⁷² Stephen B. Murry argued for a reclamation of divine wrath in contemporary theology and preaching in his dissertation.⁷³ Such works help explain why wrath is such a controversial topic in hymnody today. Before some of the trends to relegate the final judgment to the realm of myth and the desire to move away from the idea of a wrathful God, hymns about wrath and judgment used to be much more common.

Perhaps the most famous of all medieval Latin hymns is the *Dies Irae*, which is about the “day of wrath” described in Zephaniah 1:14–18. John Newton, author of “Amazing grace! (how sweet the sound)” (1773), wrote a hymn about the final judgment which begins with the words “Day of

⁷⁰Keith Getty and Stuart Townend, “Gethsemane” (ThankYou Music, 2009).

⁷¹On a related note, there is currently a scarcity of songs about God's wrath being poured out at the final judgment. Tasker explains: “In the Apocalypse ... because Christ Himself has drunk the cup of divine wrath against sinners in His atoning passion, He has been entrusted with the task of being the agent through whom the divine wrath will be finally expressed.” Tasker, *The Biblical Doctrine of the Wrath of God*, 46. A great multitude in heaven worship Jesus for his final outpouring of wrath, shouting, “Hallelujah! Salvation and glory and power belong to our God, for his judgments are true and just; for he has judged the great prostitute who corrupted the earth with her immorality and has avenged on her the blood of his servants” (Rev. 19:1b–2). Why do churches not sing about this with anticipation and hope today?

⁷²Thiselton, *Systematic Theology*, 369. One particular work surveying the decline of divine judgment and wrath in theology Thiselton references is James P. Martin, *The Last Judgement in Protestant Theology from Orthodoxy to Ritschl* (Edinburgh: Oliver and Boyd, 1963), 87 and throughout.

⁷³Stephen B. Murry, “Reclaiming Divine Wrath: An Apologetic for an Aspect of God Neglected by Contemporary Theology and Preaching” (PhD diss., Union Theological Seminary, 2004).

judgment, day of wonders” (1774).⁷⁴ Also, Charles Wesley, who is known for his hymns focusing on the love of God, penned these words:

Wherewith, O Lord, shall I draw near,
 Or bow myself before thy face?
 How in thy purer eyes appear?
 What shall I bring to gain thy grace?

Will gifts delight the Lord Most High?
 Will multiplied oblations please?
 Thousands of rams his favor buy,
 Or slaughtered hecatombs appease?

Can these assuage the wrath of God?
 Can these wash out my guilty stain?
 Rivers of oil, and seas of blood,
 Alas! They all must flow in vain.

Guilty, I stand before thy face;
 My sole desert is hell and wrath;
 'Twere just the sentence should take place;
 But Oh, I plead my Saviour's death!

Wesley's hymn was published ninety-seven times between 1739 and 1899 but it was published fewer than five times since 1900.⁷⁵

There was a significant break in time during which influential hymns addressing divine wrath were not written. One could argue that “In Christ Alone” is the most significant hymn addressing the wrath of God since the late eighteenth century. Also, perhaps Getty and Townend's hymn has influenced songwriting since its release in 2001. It seems to have laid the foundation for future songs, like Jordan Kauflin's “All I Have Is Christ” in 2008:

And I beheld God's love displayed—
 You suffered in my place.

⁷⁴John Newton and William Cowper, *Olney Hymns* (London: W. Oliver, 1779), Book II, 77.

⁷⁵“Wherewith O Lord, shall I draw near,” *Hymnary.org*, accessed October 4, 2023, https://hymnary.org/text/wherewith_o_lord_shall_i_draw_near.

You bore the wrath reserved for me,
Now all I know is grace.⁷⁶

Hymnwriters today would do well to continue the work of Getty and Townend, who reopened the topic of divine wrath in hymnody.

Finally, singing about wrath in a way that defines it as God's righteous hatred of sin and evil emphasizes the gravity of sin. As John Stott concluded, "For if there was no way by which the righteous God could righteously forgive our unrighteousness, except that he should bear it himself in Christ, it must be serious indeed."⁷⁷ Singing truthfully about God's wrath should naturally lead to humble recognition of the severity of human sin and the costly price Christ was willing to pay for our redemption.

Should believers sing about God's wrath in worship? Yes, because it is intrinsically connected to God's righteousness and our redemption. God's wrath is a redemptive mode of his eternal righteousness, and Jesus satisfied at the cross the wrath of the Triune God that is revealed against sinners to provide the means of salvation. If believers do not sing about God's wrath, their understanding of salvation and gratitude for redemption will remain incomplete.

⁷⁶Jordan Kauffman, "All I Have Is Christ" (Sovereign Grace Praise/BMI, 2008).

⁷⁷Stott, *The Cross of Christ*, 85.

WORSHIP—BEFORE AND AFTER: Completing the Ethnodoxology Cycle¹

John L. Benham²

At the initial Global Consultation on Music and Missions (GCOMM)³ in September 2003 at Southwestern Baptist Theological Seminary, keynote speaker John Piper reminded participants that “Missions is not the ultimate goal of the church. Worship is. Missions exists because worship doesn’t. Worship is ultimate, not missions, because God is ultimate, not man,” and “Worship is . . . the fuel and goal of missions.”⁴ The statements emphasize the close relationship between the life of the believer within the walls of the church and outside its walls in relationship to a lost world, that is, as Christ’s worshipers we are His “image-bearer” to those who seek Him or have never heard (Acts 1:8).

This article emphasizes the missional aspects of the work of the ethnodoxologist⁵ in three distinct stages: (1) before the planting of a church, (2) during the planting and development of the church, and (3) after the planting of the church. The arts are key to understanding and accessing culture; the planting and development of the church in worship, discipleship,

¹This article was adapted from a keynote presentation at the 2023 Global Consultation on Arts and Music in Missions (GCAMM), held September 11–14 at Southwestern Baptist Theological Seminary, Fort Worth, Texas.

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³The original title and concept of GCOMM was later expanded to include all the arts. GCAMM 2023 was a celebration of the 20th year of the first GCOMM.

⁴John Piper, *Let the Nations Be Glad: The Supremacy of God in Missions* (Grand Rapids: Baker Books, 1993), 11.

⁵The official definition of “Ethnodoxology,” as developed in May 2019 by the board of the Global Ethnodoxology Network (GEN), states: “Ethnodoxology is the interdisciplinary study of how Christians in every culture engage with God and the world through their own artistic expressions.” See <https://www.worldofworship.org/what-is-ethnodoxology/> (accessed November 30, 2023).

and evangelism; and the equipping of national leadership. The purpose here is to clarify and demonstrate the complexities related to the use of the arts, in particular music, in cross-cultural ministry.

BEFORE THE CHURCH

The work of the ethnodoxologist begins with the initial contact seeking to establish relationships of trust. You are the observer, transitioning to the participant-observer as you become more engaged with the culture. Finally, as one becomes more culturally proficient the ethnodoxologist may become a selective participant, carefully discerning activities in which to participate that will not compromise their position as a believer.

The objective here is to gain cultural credibility leading to eventual use of the arts as a means of presenting the gospel message. We might refer to this as the pre-evangelism phase. In so doing we recognize that the arts are the cultural library. As such they embody the cultural and religious worldview. We are learning the hearts (how they feel) and minds (how they think) of the people as expressed in their cultural languages.

The acquisition of the spoken language is foundational. This should provide for a depth of understanding of local idioms, proverbs, and folklore, giving us a more thorough sense of presenting the gospel message with such clarity as to avoid the potential of syncretism.

Ethnodoxologists must also gain an understanding of cultural “do’s and taboos.”⁶ Included here is an awareness of non-verbal communication (hand or other physical gestures, issues of time and space, gender awareness, etc.). Much of this is accessible in the language of the arts. A basic list includes the following:

- The significance of signs and symbols⁷
- The significance of animal imagery⁸
- The significance of color⁹
- The music language of the local culture.

⁶“Do’s and Don’ts of Cross-cultural Communication,” Office of International Services, University of Pittsburgh, accessed November 30, 2023, <https://www.ois.pitt.edu/sites/default/files/docs/CrossCulturalCommunicationAdvice.pdf>.

⁷See Miranda Bruce-Mitford, *Signs & Symbols: Thousands of Signs and Symbols from around the World* (New York: DK Publishing, 1996).

⁸See Bruce-Mitford, *Signs & Symbols*.

⁹See Jeremy Girard, “Visual Color Symbolism Chart by Culture,” ThoughtCo., updated September 25, 2019, <https://www.thoughtco.com/visual-color-symbolism-chart-by-culture-4062177>.

In general, we are seeking gospel or redemptive analogies that can become cultural keys or compasses that can be used as a means for communicating scriptural truths, that is, how do the languages of arts in the new culture illustrate a potential connection to the gospel message.

An example from central Asia serves as an illustration of this process.¹⁰ When we (a team of western missionaries) arrived in a particular village, we were greeted by an individual who had determined to be our host. As we sat together at lunch, in the middle of our conversation he indicated that he could arrange a meeting for us with some musicians who specialized in the old style of music for that ethnic minority. It would occur the next afternoon at a specified location.

Arriving the next afternoon, after a brief time of tea and conversation in which each of us indicated how old we were, the local musicians advised us that they would perform a seven-act opera for us. The leader of the ensemble informed us that this was the most famous story of his people. A brief plot summary of select acts follows, with reference to potential gospel analogies in the New Testament:

- Act I: The battle between the east and west tribes, a battle so bloody that the blood flowed into the river and the blood and water became one. (John 3:3–6; 1 John 5:5–8)
- Act II: The princess of one of the emperors is deeply concerned about the battle and wants the fighting to end. She pricks her finger, and with her own shed blood writes a letter pleading for the peace of the people. (Heb. 9:22, 13:9–14; Rev. 1:5–6)
- Act III: The presence of all the sheep and the shepherds on the hillside. (John 10:1–18)
- Act VII: A prayer for the souls of the dead that they may return to the clouds from which they came. (Rev. 1:7–8, 5:1–10)

Gospel analogies can become a basis for presenting the gospel story as we connect them with biblical themes, such as substitutionary atonement, Jesus as the Passover Lamb or the Good Shepherd, the resurrection, and eternal life.¹¹

¹⁰Example based on the personal experience of the author, April 2005.

¹¹Before this experience, our translator (who was an anthropologist) repeatedly stated, “I have no

Once the ethnodoxologist has become sufficiently culturally literate, each of the arts can play a significant role in presenting the message. Using both the visual and performing arts of the local culture, the possibilities are seemingly limitless. Chronological storytelling (orality) is one very effective method, although it is important that the sequence of stories provides a clear revelation of God's redemptive plan beginning with the first three chapters of Genesis.¹² As music often plays a key role in worship practice, and can contribute in many other ways in the development of Christian community, the following will consider specific challenges to its use in cross-cultural settings, with attention to the concept of "contextualization." Appropriate contextualization is essential for the ethnodoxologist seeking to assist new believers as they establish the principles for the use of the arts in the planting of the church.

THE SIGNIFICANCE AND COMPLEXITIES OF CROSS-CULTURAL CONTEXTUALIZATION

Contextualization is the process of using local cultural concepts and forms of communication in the process of applying biblical principles in worship, discipleship, and evangelism. This includes not only the spoken language, but the languages of the local arts. According to the *Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities*,¹³ the practice of Christian worship in a local cultural setting involves four considerations:

- Worship is transcultural: It transcends culture.
- Worship is contextual: It relates to the local culture.
- Worship is counter-cultural: It is transformative.
- Worship is cross-cultural: It relates to all cultures.

While all four of these relate to church planting, the following will focus on the complexities of contextual music making in cross-cultural settings.

To develop a more complete understanding of how music is used in

idea what an ethnomusicologist is or does." But after the performance the translator turned and said, "Now I know what it is that an ethnomusicologist is and does!"

¹²See Stephen Lonetti, *The Chronicles of Redemption* (n.p.: LifeGate Worldwide, n.d.).

¹³"Nairobi Statement on Worship and Culture: Contemporary Challenges and Opportunities" (Geneva: Lutheran World Federation, 1996). Available at <https://worship.calvin.edu/resources/resource-library/nairobi-statement-on-worship-and-culture-full-text/> (accessed December 8, 2023).

cross-cultural worship contexts, one must confront several issues. First, we must dispel the myth that music is a universal language. Such is not the case. Not unlike the variety of spoken languages, there are multiple music languages, many of which are not compatible with the western music system or even each other.¹⁴ This becomes especially evident in those languages that are tonal in nature. In tonal languages, the lexical meaning of a word can change drastically based on micro-variations in tone on a given “word.” Consider the following examples:

- Example 1 (Southeast Asia): A missionary team decided that the tribe should learn the hymn “How Great Thou Art” as part of the worship repertoire. Unfortunately, the musical tones applied to the opening phase “O, Lord, My God” changed the meaning to “Unlucky Old Man,” but they sang it anyway because that is what the missionary said was true worship.¹⁵
- Example 2 (Philippines): A missionary had been to a missions conference. Several missionaries were talking about how their people were singing. He became concerned that the members of his newly planted church were not. As part of the discipleship process he shared the text of the hymn “Nearer, My God, to Thee.” The people agreed and determined to practice singing these words. When the missionary had them try and sing the words with the traditional western tune (Bethany), there were two problems: (1) The pitches were completely foreign to their own scale system, and they could not match the pitches; and (2) the pitches applied to the word “nearer” changed the meaning to “further.” They queried the missionary. “Make up your mind. Are we to get closer to God, or further?” The missionary did not recognize their music language as music or singing.¹⁶

Clearly, these western tunes did not “translate” well, resulting in failed communication of important ideas about God and one’s relationship with God.

¹⁴Robin Harris, “The Great Misconception: Why Music Is Not a Universal Language,” in *Worship and Mission for the Global Church: An Ethnodoxology Handbook*, ed. James R. Krabill (Pasadena, CA: William Carey Library, 2013), 82–89.

¹⁵Example based on personal conversation, Urbana Conference, Champaign, IL, December 1996.

¹⁶Example based on personal conversation, Biak International Airport, Indonesia, April 1989.

Second, we must consider the issue of music as function versus music as entertainment. In many non-western cultures music tends to be associated with a specific function, such as a lullaby, a naming ceremony, or some other life-cycle activity. In western culture, we might hear a lullaby at a concert or even music associated with death, completely out of context with its intended function. Although we may be surrounded by music multiple hours per day, the genre to which we listen may not relate to the implied context of musical selection. For example, we may attend a concert featuring Brahms's *German Requiem* outside the context of a funeral mass. In this case the event may be more about the music—"art for art's sake." In contrast, we understand that to sing Christmas carols or "Happy Birthday" outside the context of its specific season or event may be deemed as inappropriate. Functional music occurs in connection with the related event. Using music outside of its intended context can minimize or completely negate its intended meaning or relegate it to the functional classification of music for entertainment or recreation.

A CONTEXTUAL MODEL FOR MUSICAL MEANING

Is music, in and of itself, moral, immoral or amoral? This can be a very difficult question for many people. Consider the following based on a model of music and meaning from Jeff Titon's *Worlds of Music* (fig. 1).¹⁷

FIG. 1. CONTEXTUAL MODEL FOR MUSICAL MEANING, BASED ON JEFF TITON, *WORLDS OF MUSIC*.

Musical Performance Elements	Related Music-Culture Aspects
MUSIC	AFFECT
PERFORMER	PERFORMANCE
AUDIENCE	COMMUNITY
TIME/SPACE	MEMORY/HISTORY

According to Titon, music has an "affect," which is its "meaning"—its "power to move."¹⁸ What music is perceived to mean is determined by the individual culture or consumer of music. When you tap your feet, or

¹⁷Jeff Todd Titon, ed., *Worlds of Music: An Introduction to the Music of the World's Peoples*, 5th ed. (Belmont, CA: Schirmer Cengage Learning, 2009), 15–19.

¹⁸Titon, *Worlds of Music*, 15.

clap your hands, why do you do so? What does it mean? In essence, music has no innate “power.” The power of music to move us is based on our understanding of the medium and the submission of our will to whatever we perceive that power to be. It is a learned response.

Next, the actual performance of the music must be considered.¹⁹ In the performance, the performer attempts to recreate the musical affect. The relative success or failure of that attempt depends on the skill of the performer and the relative familiarity of the genre by those consumers of the music.

Here the performance of music assumes the presence of an audience.²⁰ The audience is comprised of the entire listening community—the consumers of music. It is the audience or consumer that makes the rules. If they do not like the music they will not come to the event, purchase the music or the recording, or provide financial support to the organization or church.

Finally, music always occurs in a specific time and space. When and where music occurs and the event with which it is associated establishes a “memory history,” the perceived meaning of the song.²¹

As particular songs are repeated in similar situations, a strong ethical connection develops with that context, be it good or bad. Based on these concepts and individual experiences with music, various listeners may “attribute” morality or immorality to a song or an entire musical genre (see fig. 2).

¹⁹Titon, *Worlds of Music*, 15.

²⁰Titon, *Worlds of Music*, 15.

²¹Titon, *Worlds of Music*, 17.

FIG. 2. CONTEXTUAL MODEL FOR MUSICAL MEANING AND MORALITY.

Musical Performance Elements	Related Music-Culture Aspects
MUSIC	AFFECT
PERFORMER	PERFORMANCE
AUDIENCE	COMMUNITY
TIME/SPACE	MEMORY/HISTORY
<i>ATTRIBUTED MORALITY</i>	

Further examples show this to be true. Consider various performances of the hymn “Amazing Grace,” with lyrics that testify to common Christian and non-Christian experiences but lack a clear reference to Jesus Christ. How was the meaning of the song impacted by the performer or context in which it was sung? Which verses did they use or omit? Did it remain a Christian song with a gospel message? Did everyone in the same context attribute the same meaning to the song?

Musical choices in the context of local church worship in the United States also reveal the complexities of musical meaning and attributed morality. Why do worship leaders choose the music they do for specific services? Is it the leadership or each individual in the congregation that determines the meaning (or morality) of the song? Or does an individual accept or reject a song because of the music genre regardless of the spiritual value of the text?

VARIOUS APPROACHES TO CONTEXTUALIZATION

In his book *Insights for Missionaries*, Paul Hiebert suggests three historical approaches to contextualization:

(1) *Denial of the Old: Rejection of Contextualization*—Traditionally the tendency of missionaries has been to reject the old, assuming the use of any art form in any way associated with pagan use or practice should be summarily rejected. Only (ethnocentric) western forms were acceptable. In such cases there were two tendencies adopted by the local culture: (1) old worship forms moved underground; or worse (2) the western religion

was totally rejected as irrelevant. In final analysis, missionaries tended to become police.²²

The experience of a missionary from Indonesia illustrates this approach. To his great disappointment, the entire second generation of the church that had been planted was leaving the church. They told him that he had deceived them. He had dressed like them, lived like them, eaten their food, and translated God's word into their language. Now he was "making" them sing American songs. Obviously, if this was *the* sovereign God, he would have understood their music. "We're going back to the old religion."²³ An entire generation had rejected the message as culturally irrelevant, and the missionary would now need to retract his approach to correct the issue.

(2) *Acceptance of the Old: Uncritical Contextualization*—This approach to contextualization affirms that all arts are essentially good, and few, if any, need to be changed. The greatest issues here are: (1) the rejection of Christianity by second and later generations (see the example above) who may not understand or be aware of the meanings of past pagan practices and choose to return to the old religion, and (2) the emergence of syncretism as the new practices are combined with the old.²⁴

(3) *Dealing with the Old: Critical Contextualization*—In this approach, old forms are neither rejected nor accepted. Rather former practices are evaluated by scriptural truths. As the new congregation matures, it is they who become involved in those decisions. It is they, then, who will make the final decision, and become more inclined to follow them. The church thus becomes a local entity, more prone to long-term continuity. As Hiebert asserts, "A church only grows spiritually if its members learn to apply the teachings of the gospel to their own lives."²⁵

The critical approach to contextualization can be demonstrated based on experiences in Indonesia and Africa.²⁶ When a new biblical principle was taught in the Taliabo language and needed to be set to music, the different leaders from the three clans would assemble. What tunes could or could not be used to accommodate the desired text? Were there old associations with the tune that might confuse a non-believer or a new

²²Paul Hiebert. *Anthropological Insights for Missionaries* (Grand Rapids: Baker Book House Company, 1986), 185.

²³Personal conversation with the author, Crown College, Fall 1992.

²⁴Hiebert, *Anthropological Insights for Missionaries*, 186.

²⁵Hiebert. *Anthropological Insights for Missionaries*, 190.

²⁶Based on personal interviews with missionaries conducted by the author in 1989, 1990, 1991, and 1995.

believer? If so, those tunes were rejected. Eventually they just began making new tunes for new texts.

In Zambia, when an existing music program that ethnocentrically promoted the supremacy of western music was adapted to include local musical styles, the locals asked, “Is it okay if we do African music?” Based on this third approach to contextualization, the response was, “Certainly, but not without an evaluative process that applies biblical principles.”²⁷ Syncretism was rampant in the area, and leadership needed to be carefully provided with the appropriate biblical foundations to ensure appropriate contextualization.

THE CHURCH PLANTED

With the new body of believers established, three primary relationships emerge. The arts can play an effective role in each relationship, which are connected closely to Christian practices.

- The relationship of the believer (self) to God: Worship
- The relationship of the believer (self) to other believers: Discipleship, Care, Nurture
- The relationship of the believer (self) to non-believers: Outreach, Evangelism

In the following, the role of the arts will be seen in each of these Christian practices, thereby contributing to the development of Christian relationships with God, other believers, and non-believers.

WORSHIP

Before giving examples of how local arts contribute to worship, brief mention will be made of related scriptures. The Old Testament gives many examples of the use of the arts in worship. We see this in 1 Chronicles

²⁷Why is the music issue of such great significance? Consider the fact that music is the first language that we learn, well before the spoken language. Research now indicates that the fetus begins to form its musical language as soon as the auditory system begins to develop. The auditory system is fully functioning approximately twenty weeks from conception. Research indicates that within a year after the child is born it will recognize and prefer music to which they were exposed in the womb. It is the development of this auditory system that enables the child to learn the intricacies of the spoken language. Considering all these factors it is the musical language that becomes the most important aspect of our identity. We seem to be able to adapt to changes in our living condition, our food preference, even our language, but we just cannot seem to accept a change to our musical language. See Daniel J. Levitin, “My Favorite Things,” in *This Is Your Brain on Music: The Science of Human Obsession* (New York: Penguin Group, Inc., 2007), 223–46.

23–25, and in the instructions for the construction of both the tabernacle (Exod. 25–38; Num. 4:1–20, 10:1–10) and the temple (2 Chron. 2–4), culminating in one of the most significant times of worship recorded in Scripture (2 Chron. 5:1–10). The descriptions are replete with signs, symbols, colors, and animal imagery. The spiritual gift here is wisdom, that is, the ability to use the arts in ways that accurately reveal the character of God (Exod. 31:3; Col. 3:16).

In the New Testament, key verses include Ephesians 5:18–20. Here the source of the music is the filling of the Holy Spirit. The result is making music, along with thanksgiving and mutual submission “out of reverence for Christ” (v. 20). Music making does not appear to be an option for the believer, but rather a symptom of a Spirit-filled life. It is the external expression of an internal condition. Three examples may provide some insight into this phenomenon.

First, new believers on the tiny island of Taliabo in Indonesia produced distinctly Christian songs after first responding positively to the Christian gospel in 1987.²⁸ These people were traditionally animists who for generations had been involved in a revenge cycle of taking the heads of their enemies. Once their “sin barrier” (those factors in their lives that prevented a proper relationship with God) was removed they burst into song.²⁹ It seemed that every new teaching or scripture was immediately set to music. It was their memory system. Whenever a new song was needed the leaders of the three previously warring clans came together in a process of critical contextualization to make sure there were no musical connections with the former pagan practices.

Likewise, the Tugutil on the island of Halmahera (also in Indonesia) began to sing, despite an ancestral taboo against singing or playing a music instrument.³⁰ According to the superstition, the spirits become angry when they hear the music, except for two ancient chants that were part of the planting festival. If you made music at any other time the spirits might attack your home, and you and your family would get sick and die.

Once the Tugutil understood the gospel and their sin barriers were removed, they came to the missionary with an urgent request. They said that if they did not start singing their “guts were going to burst out all over the ground!” When the missionary asked what they wanted to sing

²⁸Based on personal experiences of the author from 1989, 1990, 1991, and 1995.

²⁹By the time the author arrived in 1989 the Christians of Taliabo had already composed seventy-five songs for worship, and by my fourth trip in 1995 they had composed over 200.

³⁰Based on personal experience of the author, 1990.

they said, “God’s story.” The resulting text began with the creation and fifteen verses later ended with the ascension.

The greater problem for the Tugutil was: “How do we sing?” The missionary responded, “I don’t know. Just open your mouths and start.” What came out was remarkable. No one seems to know the source, other than the Holy Spirit. They broke the taboo, and their faith was affirmed, as was the power of the sovereign God.

Yet, an encounter with the Kara people in Brazil was a different story.³¹ To the ethnodoxologists, any indigenous music seemed to be the purview of three shaman brothers. Every day, for hours on end, we listened to their singing and playing. By the end of the first week, we had developed an aural sense of their music system. It consisted of what appeared to be a four-tone scale, the equivalent of scale tones one, three, five, and six of the western major scale, with tones five and six always sung below one and three.

Using some of the texts from the western songs that had been translated into their local language, the ethnodoxologists attempted creating some songs compatible to their music system that might be acceptable to them. We first sang them to the missionaries. They encouraged us to sing them for the people who gathered that evening. Their immediate response was, “These are good men. They are singing our music. . . . Sing it again.” I argued that we had brought these songs from another village. They disagreed. “Nobody has music like ours.” Immediately the songs began to be heard throughout the village.³²

Each of the next two evenings two different women brought a sick child, requesting the missionaries to pray for them. The first mother said, “They told me to take my baby to the healer (shaman), but I told them that there was only one God, and He had all the power.” A request for such a prayer had never happened in the thirty-two years the missionaries had been there.

While it may be a temptation to want to write the people’s first songs, ethnodoxologists should first wait and see if and how the Holy Spirit moves. For one reason, original songs composed by the new believers can become a valuable testing ground for how the people have processed what they have learned from biblical teaching.

³¹Based on the personal experience of the author and fellow ethnodoxologist Héber Negrão, May–June 2015.

³²During our time working with the Kara, we were able to complete nine songs.

DISCIPLESHIP

The next relationship that the arts can benefit in a newly planted church is that of discipleship, when believers care for and nurture other believers. In Colossians 3:14–17, Paul instructs believers to teach and admonish using music in Christian education, “teaching and admonishing” (v. 16). As Neti Nina of the Taliabo people said, “We love God’s word that you have brought us, but these songs have sprung up from those of us who have had our sin barriers removed. Now we can sing them and use them to teach our children and grandchildren for the years to come.”³³ New Christian songs were being used for discipleship.

Furthermore, Paul’s admonition to teach and admonish—through music—“in all wisdom” (v. 16) points to the need to use the arts in ways that facilitate acceptable worship and spiritual growth. The antithesis is using the gift of music as a means of entertainment, fun, or as a marketing tool for the church in the ministry context. There is a clear distinction between these uses of music and the use of the arts in worship, discipleship, and outreach for spiritual purposes. The presence of “goosebumps” or the sensation of the soundwave striking the body may simply be an impact of a learned response to a specific genre. The spiritual outcome requires the involvement of the mind, that is, the evaluation, application, and response to the truth (Ezek. 33:32; John 4:24). The temporal impact of the “fun” experience cannot compare to the eternal value of the “joy” of salvation.

Another aspect of the relationship of the believer (self) to other believers is the care and nurture of others in need of healing. One way the arts may assist in healing (physical, emotional, or spiritual) is through a form of music therapy. For example, a young Taliabo mother died giving birth to triplets. That next Sunday the church in sorrow seemed unable to sing praises to God. A Christian named Di Nama came to the front of the church and said, “I hope what I am doing will help us all bring our joy back again.” He took out his bamboo flute and played the tune for the Taliabo doxology, “Lord, we want to thank You, You Three.” As he continued playing, the congregational began to hum along with him. As he finished the congregation responded, “Bia,” meaning “it is good.” The depression was broken, and the singing went on with enthusiasm.³⁴

In another instance, a Taliabo mother was in labor. The child was not in the correct birthing position. It was assumed she and the baby would

³³Based on the personal experience of the author, 1990.

³⁴Based on the personal experience of the author, 1990.

both die. It was the first birth in a Christian family without an offering given by the shaman to the local deity. “Have you sung your songs and prayed to God?” the missionary asked. Immediately the church members assembled began to praise God with one of their new Taliabo songs of praise. On the first verse the baby turned, and on the second verse the baby was born.³⁵

OUTREACH

It is clear that Scripture mandates the use of music as a means of worship and discipleship, but there are no specific directives that either prohibit or endorse the use of music for evangelistic purposes. There are several biblical references that demonstrate the use of music before all nations in the act of worship. The evangelistic by-product is the revelation of the character of God as worthy of our worship (2 Sam. 22:50; 1 Chron. 16:8–9, 23–24; Ps. 18:49; Rom. 15:9).

It is a basic requirement that the ethnodoxigist become proficient in the cultural languages of the ethnic group with which they are working, for contextualization becomes a key vehicle for presenting the gospel message in ways that lead to Christian maturity and the avoidance of syncretism.

AFTER THE CHURCH PLANT

The final phase of the ethnodoxigist’s work—now that an indigenous church has been firmly planted—is the equipping of the national church leadership to assume total responsibility. This includes the training of musicians to serve in worship leadership. The level of content and method of delivery of this training may vary according to the local leadership needs, but adequate equipping in both music and theology should be included. One strategy for such training involves the development of summer music camps open to believers and non-believers, thus providing both discipleship and evangelistic opportunities for those attending. Summer camps also provide practical experience for future leaders and teachers.³⁶

Once a strategy for equipping local leadership is in place, the ethnodoxigist must develop and adopt exit strategies. Now the ministry is left

³⁵Based on the personal experience of the author, 1990.

³⁶Music in World Cultures uses summer music camps as a means of discipleship and evangelistic outreach. Worship leaders and musicians who have been musically and theologically equipped serve as camp leaders and assistants, which provides supervised experiences in which they apply their knowledge and skills. See <https://miwc.org/where-we-are/eastern-europe> (accessed December 9, 2023).

to those who have been prepared. Well-equipped and spiritually mature local leadership is far superior to outside control. Although the potential issues can be complex, understanding of the intricacies of local culture is far better served by insider leadership evaluating the application of critical contextualization.

What then will the continuing relationship be with those we have equipped and left behind? Brief consideration of typical issues follows. Each of these points to ways that ethnodoxologists can successfully exit the field after a church is planted.

(1) *The Realistic Assessment of Musical Needs*: Considering all aspects of a potential project, what are the real needs of the people? Do they really need ten electric keyboards when their scale system is not compatible with the western keyboard? What strategies for developing their keyboard skills have you put in place? Do they even have electricity? Of what practical use are western music instruments if they have no one to provide long-term proper instructors, or anyone to maintain them?

(2) *Finance and Funding*: Based on the local economy, what is the potential for total assumption of funding and financial control? Is financial independence a possibility? Are there ways to adjust current practices to provide for financial independence? Are you prepared to fund what the local economy cannot sustain?

When assistance for establishing schools of music in the churches is requested, each school should be required to submit a business plan for independence within a specified time limit. With the approval of the plan the supporting entity may provide seed money on a declining basis over the pre-determined time span, beginning with one hundred percent. Annual reviews (accountability) must be required to ensure continued support.³⁷

(3) *Legal Issues*: It should be emphasized that to maintain biblical integrity and Christian witness, government policies and legal requirements for registration should be followed. This includes the paying of required registration fees and taxes.

³⁷Based on the experience of Music in World Cultures work in Ukraine from 1997 to 2023, the process of development required some adjustment in the traditional means of delivering music instruction, both philosophically and financially. Music teachers previously were providing private instruction for a fee of \$0.45 per hour. Few families could afford that. With encouragement and demonstration, they adopted a new plan of group instruction. The fee was reduced to \$0.25 per hour, with ten students in a class. More families were able to afford the fee, and the income for the instructor increased from \$0.45 per hour to \$2.50 per hour. As the economy of Ukraine improved, and the concept was expanded, most schools were able to be established without outside funding. Similar programs have now been established in several other countries.

(4) *Relationship with the Mission Agency*: In some cases, only temporary assistance may be needed. Locals can be equipped and then are able to take on full leadership of the operation. In other cases, it may be necessary to establish a more long-term relationship. This may involve continued education, funding, or development of projects outside the normal scope of your ministry. There is nothing wrong with being available for counsel and encouragement, especially with the communication technology now available.

CONCLUSION

The growth of and demand for the contributions of the ethnodoxologist in the world mission movement has been well documented.³⁸ The Global Ethnodoxology Network serves as a major resource of information and network for the Christian artist seeking to serve God throughout the world.³⁹

Yet, no longer is the mission field “across the ocean.” Representatives of the nations of the world have come to the west. As ethnic and cultural diversity increases in the United States, local churches seeking to reach the nations with the Christian gospel should consider the principles of ethnodoxology, with ministry applications for worship, discipleship, and evangelism.

³⁸Charles Edward Dauterman, *The Growth of Music in Missions as Demonstrated in Urbana Student Mission Conventions from 1993–2006* (MA thesis, Bethel University, 2009).

³⁹See Global Ethnodoxology Network, accessed December 8, 2023, <https://www.worldofworship.org/>.

ABSTRACTS OF RECENT SWBTS SCHOOL OF CHURCH MUSIC AND WORSHIP DOCTORAL DISSERTATIONS AND RESEARCH PROJECTS

"A CIVIL WAR IN ZION": COMPARING THEOLOGY AND HYMNODY IN THE REVIVALS OF ASAHEL NETTLETON AND CHARLES FINNEY

Kimberly Drew Arnold, PhD

Throughout church history, Christian song has consisted of three distinct, yet interwoven elements: theology, poetry, and music. During the Second Great Awakening, changes occurred to all three elements of hymn construction. The theology shifted from Calvinistic theology to include more Arminian teachings, the poetry of hymns was simplified, and the music was harmonically altered. This dissertation demonstrates the theological shift between Calvinist revival leader Asahel Nettleton (1783–1844) and Arminian revivalist Charles Finney (1792–1875). Further, the change in hymnody is exhibited in the hymnbooks used in their revival services. Specifically, this dissertation reveals a difference between Nettleton's hymnbook, *Village Hymns* (1824), and a book developed by Thomas Hastings (1784–1872) and Lowell Mason (1792–1872) for use in Finney's services, *Spiritual Songs for Social Worship* (1832).

Chapter 1 provides the thesis and methodology of the dissertation, and defines key terms used throughout the study. Then, chapter 2 reveals the theological beliefs of each revival leader, based on the examination of primary sources. In chapter 3, evidence from pneuma-soteriological hymns (hymns that address the role of the Holy Spirit in salvation) is presented that demonstrates where their beliefs are reflected in their hymnbooks. With the examination of primary sources and pneuma-soteriological hymns, Nettleton's and Finney's doctrines of pneumatology and soteriology are established, revealing differences in theological emphasis.

Chapter 4 then exhibits a difference in hymn composition from the eighteenth to nineteenth century, based on data from an analysis of tunes

from *Village Hymns for Social Worship* (1824) and its accompanying Zion's Harp (1824), as well as *Spiritual Songs for Social Worship* (1832). Eighteenth-century hymns utilized a slightly more complex harmonic vocabulary, controlled melodic ranges, and uncomplicated melodic rhythms. In this chapter, the analysis reveals a simplification of poetic verse and harmonic language in nineteenth-century hymn construction.

This dissertation demonstrates the beginnings of significant shifts that occurred in hymnody and approaches to revival services during the Second Great Awakening. Hastings lived before the revival hymnody boom of the late nineteenth century, but the data shows his contribution to the beginning stages of this movement. The revival methodology of Finney developed into a system for conducting later revivals. More broadly, this dissertation shows how theology, poetry, and music work together in Christian hymnody. Specifically, this dissertation reveals alterations in theology, poetry, and music that reflected the ethos of the Second Great Awakening.

**ONE-MILE-WIDE, ONE-INCH-DEEP: A CASE
STUDY OF THE INDIGENIZATION OF GLOBAL
PENTECOSTAL WORSHIP IN A YORUBA CONTEXT**

Eun Ju Kim, PhD

Since the beginning of global Pentecostalism in the early twentieth century, the movement has emerged as being highly significant throughout its rapid expansion across the globe. This dissertation asserts that, although Pentecostalism has led to enormous growth in the number and spread of churches in Africa, it has also led to a deterioration in theocentric Christian spirituality. The overarching purpose of this study is to demonstrate the problems of anthropocentric spirituality in African Pentecostal worship by examining the correlation between African Pentecostalism and African traditional religion (ATR)—particularly in the Yoruba land—in order to address the need for a restoration of theocentric worship practice among Yoruba Pentecostal Christians.

Following an introductory chapter, chapter 2 lays the foundation for the study by pointing out the affinity between global Pentecostalism and the central beliefs of African traditional religion. The commonalities of both religions are found in a cosmology full of spiritual force and mystical experience in daily life, the value of music and dance in worship, and in

oral tradition as a critical method of communication.

Chapter 3 presents a biblio-theological view of theocentric worship and its practice by exploring Hebrew worship and some key passages of the Bible. Additionally, the researcher examines the views of three historical theologians—John Calvin, Jonathan Edwards, and John Wesley. Each worked in different contexts but pursued a common theocentric view of worship based on biblical principles.

Chapter 4 demonstrates how the worldviews of ATR and Pentecostalism intertwine in the Yoruba Pentecostal church-worship praxis, as exemplified in the Mountain of Fire and Miracles Ministries (MFM).

Chapter 5 summarizes the findings of the study and provides a critical analysis of MFM worship based on the principles of theocentric worship identified in chapter 3. This is followed by potential applications and areas for further research.

In essence, this dissertation describes the primary concern of “one-mile wide, one-inch deep” Christianity in Africa through an examination of distinctive features of Pentecostalism and ATR. Then, a dynamic and balanced view of worship is presented as a means of addressing the urgent need for church reformation in Africa.

REHEARSING OUR REDEMPTION: HOW LITURGICAL CONFESSION SHAPES OUR LIFE IN THE GOSPEL

Braden Joseph McKinley, PhD

For millennia, the people of God have consistently embraced confession as a consistent aspect of engaging with God in corporate gatherings. In both the Old and New Testaments, and throughout the majority of church history, confession remained a continual practice within the common rhythms of worship and ecclesial life. However, in recent decades among evangelicalism, confession has been a neglected and dormant concept within worship practice and theological discourse.

This dissertation seeks to address the sizable chasm in evangelical worship and scholarship concerning the practice of confession in the context of gathered worship. Hence, this dissertation proposes a renewed vision of liturgical confession—understood as a trifold sequence of *the call to confession*, *the confession of sin*, and *assurance of pardon*—to encourage the church to again incorporate confession into common worship practice; and likewise, to prompt the academy to uncover biblical, theological, and

historical research concerning confession to help the church embrace its manifold benefits.

To contend for the relevancy and legitimacy of liturgical confession, I have aimed to show the practice as integral for fulfilling the essence and content of worship itself. The *essence* of worship is drawing near in communion with God by faith in the gospel; the *content* of worship is the proclamation and enactment of the gospel. In liturgical confession, the trifold sequence acts out the essence of the gospel and so fulfills the essence and content of worship.

Therefore, this dissertation argues that liturgical confession functions as a condensed rehearsal of the gospel. The trifold sequence of liturgical confession becomes an enactment of the gospel message, thus expressing the means by which the believer shares communion with God. *The call to confession* embodies how God's self-revelation initiates relational engagement with his people while exposing their need of redemption; *the confession of sin* embodies repentance and faith in Christ for salvation; and the *assurance of pardon* embodies the eternal security of the believer as being united to Christ to share communion in the life of the Triune God.

This dissertation provides a robust presentation of the biblical foundations, theological principles, and liturgical examples of each movement of the trifold sequence of liturgical confession. Following an introductory chapter, the second chapter proposes an evangelical understanding of confession serving as a conceptual basis for the remaining chapters. Chapter 3 examines *the call to confession*; chapter 4 explores *the confession of sin*; and chapter 5, the *assurance of pardon*. The closing chapter summarizes the arguments of the study, proposes considerations for liturgical application, and presents issues for further study.

In sum, a comprehensive analysis of liturgical confession shows how each of its movements in isolation carries seeds of the entire gospel message; and ultimately, the three movements function in tandem as a condensed rehearsal of the gospel.

**DEVELOPING A BIBLICAL PRINCIPLE OF WORSHIP
CURRICULUM FOR THE CHOIR AT FIRST CHINESE
BAPTIST CHURCH, SAN ANTONIO, TX**

Mimi Zheng, DEdMin

This project aims to train the choir members of First Chinese Baptist Church on what worship is according to God's word. Chapter 1 presents the context of the church music ministry in FCBC and the goals within the methodology of this project. Chapter 2 provides an exegesis of three passages of Scripture (Genesis 1–3, Hebrews 7:18–8:6, and Revelation 4–5) to demonstrate that God has sufficiently revealed to His people the way to worship Him biblically. Chapter 3 discusses that post-modern Christians will deepen their faith and love for God through true biblical worship that is centered on Jesus Christ. Chapter 4 describes the details of this project, indicating what will take place each week for a period of six weeks. Chapter 5 evaluates the effectiveness of this project based on the accomplishment of the specific goals. Ultimately, this project seeks to equip the choir members of the FCBC to learn, understand, and apply the biblical principles of worship that have been revealed in Scripture.

BOOK REVIEWS

ZON, BENNETT. *MUSIC AND METAPHOR IN NINETEENTH-CENTURY BRITISH MUSICOLOGY*. BURLINGTON, VT: ASHGATE PUBLISHING COMPANY, 2000. 233 PP. \$24.95.

In his work *Music and Metaphor in Nineteenth-Century British Musicology*, Bennett Zon examines how music history was affected by language used in the critical writings and musicological discourse of the nineteenth century, including various metaphoric templates or lenses. Zon describes how templates adopted from other disciplines such as art, science, poetry, and religion provided an insight into the development of musical theories together with such ideas as the theory of evolution and the sublime.

In the opening chapter, Zon states his thesis alongside specialized words used in the literature under consideration. The use of the word “analogy” is found sporadically in writings of this period and Zon closely aligns its meaning with the word “metaphor.” Although “metaphor” does not seem to appear in British musicology of this era, the author refers to it as a “methodical template and analogy as a periodistic and poetic form of comparison” (2). His use of “metaphor” provides a catch-all heading for diverse types of musicological discourse of the period in question (4). The term “musicologist” was also not a word in use during this period. However, Zon utilizes this term to describe anyone writing about music history (e.g., music critics or philosophers).

Chapter 2 focuses on musicology through the arts, which includes the templates of painting, architecture, imitation, language and poetry, and images. Zon begins by examining William Crotch’s writings, which used the vocabulary of both literary and visual arts for music. He then discusses John Ruskin, who applied an architectural template to composition, stating that first species counterpoint is “full of dignity and stands firm, like the heavy Doric or the massive Norman” (38). Ruskin’s notion of sublimity was rigidly attached to the Gothic cathedral, which in his mind was the only space that truly represented the sublime. The view of music as an

imitative art continued in the writings of authors such as William Jones and Joseph Goddard. The discussion of programmatic versus absolute music considers the work of George MacFarren and William Wallace, who take different stances on the subject.

In his third chapter, Zon tackles metaphors of religion in musicology. He examines music's divine origin, and the notion that traditional or ritual music exemplifies God. Music evolves from its primitive form to chant, and thus Augustus Pugin understands plainchant as a metaphor for the church's historical primacy and continued authority. Pugin overlaps chant with Gothic architecture and throughout his writings employs Gothic vocabulary and adjectives associated with the sublime (73). Other writers of this period, such as Edward Young and John Jebb, believed that music and its creation came from God. They viewed music through the lens of morality and felt that "The flaws of music are the flaws of mankind, and the history of music, from its divine origins to its corruption under man, is the history of the fall from grace" (84). R. Herbert Newton places music as the starting point for self-realization while stating that "music in the age of science is there for the purposes of reminding man of God in what is essentially a Godless age" (111).

Chapter 4 is the largest section in the book and focuses on musicology through the lens of science. Zon examines writings from authors influenced by Darwin's theory of evolution. Many of these writers focus on the origin of music and its development. Edmund Gurney concentrated on the analysis of individual compositions seeking to prove that evolutionary theories were the only way to explain the rudiments of musical expression and aspects of music such as melody, harmony, and polyphony (129). Herbert Spencer concluded that harmony evolved from melody and that music evolved from the emotional elements of speech (122). Joseph Goddard focused on the attachment of past emotions aligning them to musical expression, while other authors such as John Cook, approached their writings with a scientific metaphor based in mathematical proportions and the science of acoustics (116). C. Hubert H. Parry highlighted the individualism of the artist asserting it was only through their upending of the status quo that evolution either continued or stagnated.

Zon's concluding chapter opens with a discussion on primitive music as a mirror of the present, with attention to the writings of Samuel Rowbothom and Richard Wallascheck. As more books are written on the general histories of music during this era, the use of narrative overtakes the use of

metaphor in most musicological discourse, thereby reducing the use of its figurative language.

Zon closes his book with an excellent bibliography of resource material. His expertise in the field of long nineteenth-century British musicology is evident in the scope of his monographs and his work as a founder of various scholarly associations, societies, and editorials focusing on the nineteenth century. This book provides an in-depth study on British musicology of the era. The interplay of analogies and metaphoric templates provides an insightful and informative view into music philosophy, musical discourse, and academic writings of the time. Each chapter supports Zon's thesis providing meticulous evidence of how each template colored the respective author's views and theories on music. Zon does not avoid the shortcomings of the authors or articles, and his analysis of the musicological discourse is detailed and enlightening. Due to its specific niche in musicology this book aims at an academic audience and is ideally suited to those studying musicology, history of ideas, philosophy, or aesthetics.

Elizabeth Nolan

COPELAND, DAVID A. *BENJAMIN KEACH AND THE DEVELOPMENT OF BAPTIST TRADITIONS IN SEVENTEENTH-CENTURY ENGLAND*. LEWISTON, NY: EDWIN MELLEN PRESS, 2001. 204 PP. \$179.95.

David A. Copeland, emeritus professor of communications at Elon University, earned theological degrees from Southeastern Baptist Theological Seminary and a doctorate in mass communications from the University of North Carolina. He has authored twelve books and edited over thirty books on media history.

Benjamin Keach and the Development of Baptist Traditions in Seventeenth-Century England was written to affirm Keach's contribution to the evolution of Baptist principles. Copeland details Keach's faith journey and ministry practices. Copeland's journalism work and church history background uniquely qualify him to tell Keach's story.

The work consists of five sections: an overview of the seventeenth century, a survey of the strife surrounding Keach, the tenets of being Baptist,

the congregational song controversy, and a summary of Keach's beliefs and contributions. The four appendices contain bibliographies of Keach's works: an annotated bibliography from Copeland; one from Thomas Crosby, who was also married to Keach's daughter; one from historian Walter Wilson; and a list of works attributed to Keach but not included in the work of Crosby or Wilson.

Copeland describes the contentious religious landscape of seventeenth-century England. While the monarchy was crumbling, Anglicans and Presbyterians battled for control. During this upheaval, some English Calvinists were baptizing believers by immersion. When the fight was over, Baptists had become entrenched in London. Copeland outlines Keach's influence on Baptist thought, noting, "He defended believer baptism vehemently; he defended his minority position of laying on of hands to baptized believers all of his life; he voiced the necessity of a minister's maintenance to support minister's full-time pay" (3).

The disputes in which Keach was embroiled are detailed in chapter 2. He was imprisoned briefly for writing *The Child's Instructor* in 1664, two years after the Act of Uniformity (19). This catechism taught infants should not be baptized, laymen could preach, and Christ would reign personally on earth (20). These tenets directly contradicted Anglican church teachings. Keach's feuds with Henry Danvers over the laying on of hands, his feuds with General Baptists over election, his support of paying ministers, his support for closed communion, and his defense of the Sunday Sabbath are each addressed.

Chapter 3 provides an overview of Baptist beliefs. Copeland emphasizes the Baptist view of the ordinances, which for Keach included the Lord's Supper, baptism, and the laying on of hands. Copeland also notes Keach's work *Zion in Distress* as influential in the fight for religious liberty (76).

Copeland addresses Keach's most significant contribution to the church: congregational hymn singing. He details how the practice evolved from singing after the Lord's Supper to singing throughout the entire service (121). While hymn singing was not unprecedented, no one prior had written as staunch a defense of the practice as Keach. *The Breach Repaired in Worship: or Singing Psalms, Hymns, and Spiritual Songs Proved to be an Holy Ordinance of Jesus Christ* (1691) was pivotal in establishing the practice among Baptists.

Copeland closes with a summary of Keach's life. He excuses what some call Keach's "hot-headed" temper and encourages the reader to consider

the differences in the times in which Keach lived. He writes, “When heretics needed refuting, Keach was the man to denounce the heresies” (157).

Keach’s ideas were not original, but his prolific writing is one of the reasons these ideas continue today. To be a Baptist means you believe in baptizing believers by immersion. To have a worship gathering without singing a hymn or manmade text would be foreign to Baptists today. Many churches pay their ministers, and some practice closed communion. Although the practice of laying on hands after baptism is rarely observed, churches often lay hands on people during ordination or prayer. Copeland credits Keach with winning the battle for hymnody and “pouring the foundation for Watts” (141).

Rather than judging the merits of the arguments between Keach and his opponents, Copeland allows history to decide by stating the outcomes of the disputes. He fairly addresses the work of Isaac Marlow and others who fought with Keach. He also acknowledges the inferior writing style found in Keach’s hymns. It is no trivial matter Baptists do not sing any hymns written by the father of Baptist hymnody. Instead of fixating on Keach’s lesser poetry skills, Copeland focuses on Keach’s ability to articulate precise theological arguments.

Copeland’s writing captures the reader’s attention with a style that reads more like that of a journalist than an academician. Unfortunately, Copeland does not mention how Keach’s personal characteristics might have contributed to the disputes. He references Keach’s temper only in passing. He also fails to address the character flaws of Keach’s opponents. He treats each conflict as being only about theological issues and not about personalities, ignoring how personal issues may influence the tenor of arguments. When he does address Keach’s temper, he excuses it, writing, “The very nature of Baptist autonomy created disputes in the establishment of church polity” (156).

Benjamin Keach and the Development of Baptist Traditions in Seventeenth-Century England illuminates the world in which the Baptist faith began to thrive in England. While other denominations find historical figures to celebrate as founders, Baptist history is more muddled. This work affirms Keach’s place as one of early Baptist history’s prominent influencers. It is accessible and should be widely read, especially among Baptists. I recommend it to pastors, scholars, and laypersons interested in Baptist history.

BEALE, G. K. *WE BECOME WHAT WE WORSHIP: A BIBLICAL THEOLOGY OF IDOLATRY*. DOWNERS GROVE, IL: INTERVARSITY PRESS, 2008. 341 PP. \$38.00.

G. K. Beale serves as professor of New Testament Studies at Reformed Theological Seminary and has written over one hundred books and articles on theological topics from both the Old and New Testaments. In *We Become What We Worship*, Beale asserts, “What people revere, they resemble, either for ruin or restoration” (16).

After an introductory chapter, Beale begins chapter 2 with an in-depth study of Isaiah 6. Verses 9–10 have often been seen as problematic because it appears that God is telling Isaiah to speak to the nation of Israel in such a way that they would not repent (38). However, Isaiah’s commission should not be seen as God providing an opportunity for repentance but rather for judgment.

No study of idolatry in the Bible would be complete without an examination of Israel’s egregious worship of the golden calf in Exodus 32. Beale provides such in chapter 3 showing that Israel chose to worship (revere) a calf and subsequently began to act like a stubborn calf. Moses describes the people as being “stiff-necked,” “let loose,” “quickly turned aside from the way,” and “needed to be gathered together” (77–78). In contrast, Moses’s face shone after having been in God’s presence. Beale notes that a possible translation could be that his face “became horned,” which symbolized God’s wrath and caused the people to fear approaching him (80). The contrast between the calf-like people and Moses who resembled the “only true glorious power” symbolized by “ox horns flashing” on his face would not have been misunderstood by the Israelites (81). However, nearly all modern translations (except the Wycliffe and the Douay-Rheims 1899 American edition) do not translate Exodus 34:29, 30, and 35 in this way. Although fascinating to consider in the context of the golden calf narrative, one should be careful before declaring that Moses had horns after having spent time with the Lord on Mount Sinai.

Chapter 4 investigates idolatry’s origins in the Garden of Eden. Pride has often been the chosen categorization of Adam’s sin in Genesis 3, but Beale argues that idolatry is a better description because Adam chose not to revere God but “allowed the serpent to rule over him” (132). Consequently, Adam stopped reflecting God’s image (at least in part) and began to mirror the serpent’s character. Genesis 3 describes the serpent as a liar and a deceiver.

Beale surveys extra-biblical, early Jewish thought about idolatry in chapter 5. Notably, Philo espoused that “those who worship lifeless images will become as lifeless as those images” (143). Jewish commentary such as Philo’s help readers understand how first-century Jews interpreted biblical events.

In chapter 6, Beale transitions his argument to texts from the Gospels. He admits that the word “idol” and “false god” are rare, but the concept of idolatry is not absent (162). Jesus’s quotations of passages dealing with idolatry (e.g., Isa. 6 and 29) are well documented in all four Gospels. In Matthew 15:14, Jesus says the Pharisees are “blind guides of the blind.” Their commitment to tradition was causing them to be blind, deaf, and stale (176).

Surveying the book of Acts in chapter 7, Beale notes that in Acts 7:5, Stephen calls the men “stiff-necked”—an obvious reference to the golden calf event in Exodus (190). Similarly, Paul quotes Isaiah 6:9–10 in Acts 28:25–28 while under house arrest in Rome. Beale believes Stephen and Paul are quoting these Old Testament references because they could see the results of idolatry in Jewish society—“the nation’s commitment to some other object of worship, presumably dead traditions” (200).

In chapter 8, Beale notes that the writings of Paul present an opportunity to look at Beale’s thesis from a positive perspective—that of not only ruin, but also restoration. Paul writes in 1 Corinthians 6:17, “But the one who joins himself to the Lord is one spirit with Him” (223). This passage is closely related to 1 Corinthians 10:14–22, where in verse 20 Paul is urging the Corinthians to avoid idol worship because they would “become sharers in demons” (1 Cor. 10:21) (224).

Beale closes his biblical survey by exploring idolatry in Revelation in chapter 9. In referencing Revelation 9:20–21, Beale explains, “Idols are one of the main instruments used by the forces of darkness to keep people in darkness” (265). As long as people were worshiping idols, they would be “sharers in demons” and would be united with and a reflection of them.

Chapter 10 is devoted to how people are restored from ruin. Beale examines restoration examples found in the Gospels, Isaiah, Acts, Paul’s writings, and Revelation. Chapter 11 explores how people resemble idols in modern culture. Beale warns of the “excessive self-focus” found in both the “culture of the church” as well as in “non-Christian culture” (295). He closes with exhortations to be careful so that focus is not gradually shifted from God to things of the world (299).

Beale set out to prove that what people revere, they reflect, for either

ruin or restoration. He makes a cogent argument based on ample biblical evidence.

We Become What We Worship was written for the “serious Christian reader” (34). Anyone with a desire, motivation, and time to learn more about the pervasiveness and seriousness of idolatry will be encouraged and challenged.

Jonathan Shaw

GUENTHER, EILEEN MORRIS. *IN THEIR OWN WORDS: SLAVE LIFE AND THE POWER OF SPIRITUALS*. SAINT LOUIS, MO: MORNINGSTAR MUSIC PUBLISHERS, 2016. 492 PP. \$32.00.

Eileen Guenther, an accomplished scholar, organist, and choral director, served as a professor of church music at Wesley Theological Seminary for more than thirty years. In addition to instructing students in courses on music and worship, Guenther led workshops around the world, presenting on such themes as music and social justice, global music, and spirituals. Her scholarly publications include a notable book on clergy-musician relations, as well as this text on spirituals, and she has been featured in *The Huffington Post* and *The Christian Century*. An interest in world music led her to serve as a visiting lecturer at Africa University in Zimbabwe, and she has spearheaded intercultural student immersion trips to South Africa.

In Their Own Words: Slave Life and the Power of Spirituals is a comprehensive piece of scholarship on the genesis, historical significance, and cultural context of the African American spiritual as viewed through the lens of a vast array of first-person accounts from the enslaved people themselves. These primary sources—derived from more than two hundred written narratives and 2,300 interviews of slaves and former slaves conducted in the 1930s (410)—emphasize the inspirational nature of the spiritual as applied to daily life for those suffering the indignity of oppression. Guenther’s purpose is to emphasize the universality of the spiritual as it applies to conditions outside of slavery (xvi), highlight a theology sourced from the King James Bible (xviii), offer a comprehensive index of the inner thoughts of the enslaved as reflected in their song texts (xix), and address the aesthetic potential of the spiritual via its community-building

power and unique beauty “that speaks to the human condition —from the heart to the heart” (xix).

This nineteen-chapter text is divided by the author into three sections. Part I introduces the reader to the definition, origins, and historical performance practices of the spiritual. The first two chapters are devoted to the spirituals’ African roots and European musical influences, highlighting their unique characteristics, form, and methods of transmission. The next three chapters detail the history of the slave trade in America and includes numerous testimonies, both in narrative and interview form, of antebellum slave life. The final two chapters in Part I outline slavery’s impact on the religious life and character of both slave and master. In the eight chapters of Part II, Guenther presents historiological details of daily life as a slave, reinforcing each component with multiple first-person testimonies. These accounts provide the reader with detailed insights into slave/master relations, life in the slave quarters, vulnerable populations, work duties, rituals, slave auctions, and matters of control, rebellion, and escape. Part III marks a return to the subject of music. Chapter 17 supplies biographies for the significant early arrangers of spirituals—such as the Fisk Jubilee Singers, Harry Burleigh, and James Weldon Johnson—beginning in the post-war period and continuing through the Civil Rights movement. Chapter 18 serves as an index for subject matter frequently encountered in spirituals, listing songs relating to each of the more than forty topics. The final chapter functions as a brief synopsis of the entire book including the ways these songs have influenced other musical genres and continue to impact audiences today. Guenther provides two appendices that readers may find especially helpful in matters of programming. Appendix A lists one hundred spirituals and the specific biblical references found in each song. Appendix B features a reverse concordance of the same material, listing each book of the Bible and the corresponding spirituals.

In this seminal text Guenther has outlined African-American slave experiences as seen through letters, journals, and interviews. The author tackles this emotionally wrenching subject matter in a scholarly, rational, yet respectful manner, allowing the voices of the enslaved to find dignity in their narratives. Recognizing that not every arrangement or performance of spirituals adequately conveys the depth of suffering found in this music (42–43), Guenther’s comprehensive research aptly communicates the seriousness, inherent fear, and uncertainty of these enslaved humans and speaks of the power of the Gospel as directly seen by an oppressed people.

This well-organized collection of primary sources provides ample material for the modern musician, choral director, or music minister to draw upon, adding essential nuance to any performance or congregational response.

Despite the breadth of historiological information here, there is little discussion of the spirituals' impact upon western classical music (344, 345) and the author does not mention any Black composers, such as Florence Price or William Grant Still, who utilized elements of the spiritual in their own, highly respected compositions. Guenther also overlooks a glaring paradox: that this music — created by some of the most oppressed humans in American history — is now chiefly performed in communities and denominations that are predominantly white, wealthy, and well-trained in music. Yet it is this paradox that proves the universality of the spiritual and its unique ability to connect disparate groups.

Guenther's detailed research allows for a deeper understanding of the texts found in spirituals, from mundane tasks of daily work to complex concepts of Christian theology, highlighting a potential to transmit the hope-filled message of the Gospel in all aspects of life. Readers should use these collected insights to promote and encourage the singing of spirituals in schools, churches, and concerts to facilitate connection with both Creator and neighbor, even across man-made divisions of race, class, and denomination.

Alison Beck

CHERRY, CONSTANCE M. *THE WORSHIP ARCHITECT: A BLUEPRINT FOR DESIGNING CULTURALLY RELEVANT AND BIBLICALLY FAITHFUL SERVICES*. 2ND ED. GRAND RAPIDS, MI: BAKER ACADEMIC, 2021. 340 PP. \$20.99.

Constance Cherry serves as professor emeritus of Christian Worship at Indiana Wesleyan University and is on faculty at Sarang Global Academy in Seoul, South Korea. In *The Worship Architect*, Cherry endeavors to help those who lead and plan worship services to be “biblically faithful, corporately authentic, and culturally relevant” (4). Of utmost importance for Cherry is that worship, particularly in the local church, is pleasing to God. As an architect divides the task of designing and construction

in “phases,” Cherry divides *The Worship Architect* into four sections and equates the organizers of worship as architects.

Phase one (chapters 1 and 2) is devoted to the architect’s first step in constructing a building: the foundation. In chapter 1, Cherry lays out a definition of worship that will be built upon in subsequent chapters. Worship not only encompasses the Sunday morning activity but should be seen as a journey—moving closer to God both physically and spiritually (28). In chapter 2, Cherry reminds the reader that Christ is the cornerstone. As the cornerstone is fundamental in the construction of a building, Christ is the cornerstone in Christian worship (33).

Phase two (chapters 3 through 8) outlines the creation of four necessary *rooms* (movements) that can be seen as sections in a worship service that follow each other linearly (59). Discussing the role of the Holy Spirit in chapter 3, Cherry contends that the Holy Spirit will guide *the worship architect* in planning thoughtful, Holy Spirit-inspired services. Making a thoughtful plan before the service does not diminish the role and inspiration of the Holy Spirit, as order is something to be desired, not shunned (53).

Chapter 4 discusses the Gathering, the first room a worship architect builds. Succinctly, the Gathering is the call to worship that not only helps the participant prepare to enter the next room in worship but reminds worshippers of Christ’s presence (70). In chapter 5, the worshiper enters the second room, the Word—the time when people prepare to hear from God by the reading, preaching, and proclamation of the Scriptures. Whereas the Gathering is man responding to God, the Word is God revealing himself to man (86).

Chapter 6 is devoted to the third room, the Table. During this time participants uniquely “engage in the acts of worship” that retell the story of Christ’s death and resurrection (104). For worship services that do not celebrate the Lord’s Supper, chapter 7 discusses alternative responses to the Word (117). Chapter 8 illuminates the final room, Sending. No less important than the others, worship architects should not simply *end* the service but *send* the people out on mission (135).

Phase three (chapters 9 through 12) equates to windows in a building. Windows not only let in light, but they allow for “seeing in.” Cherry argues prayer, music, and the Christian calendar “enlarge the function of the structure in that they provide a means for perceiving what is beyond the structure” (141). Chapter 9 demonstrates not only the utility but the

necessity of prayer in worship (144). Cherry describes various types of prayer and encourages architects not to be leery of “prepared” or written prayers (155).

In chapter 10, Cherry explains the necessity of singing in Christian worship using music. Beyond being biblically mandated, singing is an activity that allows all to participate and is a “vehicle for expressing and building our faith” (174). Chapter 11 continues with Cherry’s observations about music and offers practical advice for its evaluation, selection, and execution. Cherry calls on the “pastoral musician” to be “a leader with developed skill and God-given responsibility for selecting and employing music in worship that will serve the actions of the liturgy and reflect on theological, contextual, and cultural considerations, all for the ultimate purpose of glorifying God” (202). A pastoral musician (by its definition) refreshingly re-orientes those tasked with making decisions to think of themselves from a pastoral perspective as opposed to a worship “leader” position. In closing this section of the book, chapter 12 gives a brief but detailed overview of the Christian calendar.

Phase four (chapters 13 through 15) illustrates how an architect must consider *why* a structure is built the *way* it is (243–44). In similar fashion, worship architects have a responsibility to consider how the structure of the service will engage and encourage participation. Chapter 13 defines style and attempts to demystify the stigmas that surround various styles such as liturgical, traditional, and contemporary. Regardless of style chosen, each can embody the four rooms and the movement through them. Cherry stresses that although style is contextual, it must always be subservient to content (253).

Chapter 14 refers to global worship defined as the greater worshipping community, not simply another ethnic group (273). Architects need to remember that believers, seekers, and non-believers will be in attendance simultaneously (274–82). In chapter 15, Cherry illustrates how a hospitable leader will engage and encourage all to participate fully in worship (300).

Cherry set out to equip organizers of worship services to develop, plan, and lead worship services that honor God and engage people. Cherry provides an abundance of practical tools through application sections in each chapter as well as updated appendices. *The Worship Architect* is accessible for anyone interested in understanding worship more deeply as well as a valuable resource for leaders.

LEMLEY, DAVID. *BECOMING WHAT WE SING: FORMATION THROUGH CONTEMPORARY WORSHIP MUSIC*. THE CALVIN INSTITUTE OF CHRISTIAN WORSHIP LITURGICAL STUDIES. GRAND RAPIDS, MI: WILLIAM B. EERDMANS, 2021. 272 PP. \$26.99.

In *Becoming What We Sing*, David Lemley (assistant professor of religion at Seaver College, Pepperdine University) argues that “in contemporary worship music ... Christian liturgies and cultural liturgies converge” (2). At this intersection of liturgies, spiritual formation occurs. This book sets out to determine how contemporary worship music (CWM) contributes to spiritual formation in the Christian life.

In the first three chapters, Lemley examines the nature and function of music in worship and culture. In chapter 1, Lemley argues that “communion with God is the goal and means of spiritual formation and is the measure of authentic worship” (25). Furthermore, “the words and actions of the worshiping church proclaim its faith and thus shape the faith of participants” (27). Lemley goes so far as to contend that “the church’s song is a sign of their union with Christ and one another, and of their mission to bring ‘everything’ into this loving communion” (45). Music serves as a significant factor in Christian formation in gathered worship.

In the early church, “musical participation was an act of proclamation, articulating God’s salvation history, that established singers as actors in God’s story” (61). Because singing played such a pivotal role in the church, “only the community that *gathered* at the Lord’s table would create the songs of the early church” (67). In Augustine’s context, “the experience of music connected head and heart and was a vehicle for forming and sustaining the boundaries of orthodoxy” (75). The church’s songs call the community to the collective work of worship and witness in the bounds of the faith once for all delivered to the saints (Jude 3).

Lemley reminds the reader that, for all the benefits music can provide, it can also become a distraction in itself, for “in music ... there is a temptation to want beauty without God” (70). Sometime, there can be subtle shifts in focus that malform the church as it sings. Lemley cites “the frequent and growing use of first-person in English hymnody, after Watts” as one such shift (94). Music (text and tune) must be carefully evaluated, understood, and employed.

From the Latin phrase *lex orandi, lex credendi, lex vivendi*, chapter 3

describes the connection between the ideals of the liturgical *ordo* and the cultural liturgies of pop music. Just as CWM functions in a Christian liturgy, “pop music . . . is a part of a *cultural liturgy*, encountered through embodied practices, training the imagination and tuning the desires of listeners” (102). Questions of worldview, values, the nature of “the good life,” and identity are central in both Christian and cultural liturgies (105).

Chapters 4 and 5 serve as a pivot from the broader conversation around music to the development of CWM and the “pop *ordo*.” Chapter 4 tells the story of the rise of CWM and the Praise & Worship movement. In this movement, music takes on a sacramental nature. For music to be sacramental, it “must serve (or be) a symbol with the capacity to receive the full range of worshipers’ experiences and bring them into contact with the central mysteries of faith” (129). Interestingly, “to authentically worship in CWM, a worshiper or congregation is formed by participation in a community bound by taste and patterns of consumption” (151). In this way, music is both expressive and formative.

Chapter 5 is a case study of the band U2 that explores the *ordo* of pop and the “kinds of lives the *ordo* might promise” (157). Lemley contends that U2’s intent is “to inform a certain way of seeing the world and empowerment for a certain ethical vision in everyday life” (179). Whether texts and tunes (and their “intent and content”) are capable of achieving the desired formational outcome remains to be seen (179).

Chapters 6 through 8 draw the conversation to a conclusion by examining the church that CWM built and discussing the function and future of CWM in the formative, liturgical practices of the church. Lemley concludes that “the criteria of authentic worship performance and the experience of a flow liturgy work together to form habits of practice that shape a particular theological imagination” (190). However, just as “a steeple can never constitute a church . . . the sonic spaces of CWM are fully capable of hosting the event of participation in God’s self-communication, but they cannot be mistaken for worship itself” (201). In the end, “a musical experience in itself . . . does not attain worship in spirit and truth” (219). However, a “participatory, creative response can help facilitate the critical connection between the sacramental symbol and the daily domestic” (215). The result of Lemley’s study is a CWM liturgical-formation matrix that describes “a worshiper’s sense of relationship to God” and “the participant’s desired individual or social identity in relationship to [their] context” (228). The author suggests that local church composition may provide an

interesting path forward as individual churches produce songs that are both expressive and formative of their shared faith and particular context.

This work is a fascinating exploration of the formative function of contemporary worship music that will provide pastors, worship leaders, and scholars with tools to evaluate the songs they sing and employ music in a meaningful way for the good of the church and the glory of God.

Wes Treadway

STANTON, MATTHEW. *LITURGY AND IDENTITY: LONDON BAPTISTS AND THE HYMN-SINGING CONTROVERSY*. VOL. 21 OF CENTRE FOR BAPTIST STUDIES IN OXFORD PUBLICATIONS. OXFORD: REGENT'S PARK COLLEGE, 2022. 295 PP. \$30.24.

Historian Matthew Stanton completed his doctorate at Queen's University Belfast in 2020 and serves as a pastor in Ontario, Canada. Stanton displays his skill for reconstructive history in *Liturgy and Identity: London Baptists and the Hymn-Singing Controversy*. Drawing from original sources (including sermons, periodicals, hymn books, and personal correspondence), Stanton effectively recreates the late seventeenth-century debates surrounding congregational hymn singing. This project involves not only introducing a wide range of historical figures in and around London during that time, but also tracing the way that the beliefs and convictions of these figures changed over the course of the controversy. Stanton successfully advances the argument that “[Benjamin] Keach’s work came to shape and later define the singing practices of Particular Baptists, informing, as a consequence, the practice of the emerging evangelical movement” (1).

A thorough introduction provides biographical information on Benjamin Keach—his baptism as a teenager into the General Baptist church, his marriages, and even his early persecution for his anti-paedobaptist views. Keach’s shift from General Baptist to Particular Baptist in the early 1670s is contextually important for the theological debates that would occur later. Chapter 1 outlines the progression of Baptist liturgical practice from the beginning to the end of the seventeenth century, with special attention paid to the role of congregational singing. Chapters 2 and 3 describe the

way that Keach introduced congregational hymn singing to his church at Horselydown, and then offers an analysis of the poetic content and thematic structure of Keach's hymns. Chapters 4 and 5 detail the printed debates that ensued after Keach's introduction of hymn singing (there were two waves of such debates in the 1690s) along with the gradual adoption of the practice by Baptists in London. The final chapter assesses the long-term impact of Keach's innovations on the evangelical movement in the late seventeenth and early eighteenth century.

According to Stanton, there was no fixed Baptist position on congregational singing during the seventeenth century. This is true because (1) Baptist congregations were ecclesiastically independent, and (2) many Baptists (both churches and individuals) shifted theologically over the course of the century. While each church claimed adherence to the regulative principle and continuation of Reformation ideals, in reality there was a wide variety of practice concerning corporate worship in Separatist congregations. This is where Stanton offers the most practical help: his research helps the reader understand the when, where, and why of the major players of Baptist worship history.

To best understand the overarching shift in attitudes toward congregational hymn singing throughout the seventeenth century, Stanton precisely describes five points that were debated in Baptist circles. First, was singing a congregational or a solo practice (46)? For the congregation to participate together, existing forms and content would need to be used. Second, what content was considered "appropriate for public worship" (49)? Third, was congregational hymn singing an ordinance for the church (46)? If singing was indeed an ordinance, then a supply of hymnody was needed. Fourth, Baptist minister Hercules Collins made the argument that any song or hymn was valid for worship "as long as its message could be confirmed by Scripture" (57). The fifth and final step toward a new theology of hymn singing was the belief that singing should be considered an ordinary gift, not an extraordinary one (47). Although these issues sparked vigorous debate throughout the 1690s, Stanton asserts that "by 1712 congregational hymn-singing [had] become an established practice within the cultures of dissent" (244).

Stanton dedicates chapter 3 to an analysis of Keach's hymns. The placement of this chapter unfortunately breaks the chronological flow of the narrative, but Stanton deftly educates the reader on the merit of Keach's hymnody through multiple textual examples, including analysis of rhyme

schemes, prosody, and subject matter. The poor quality of Keach's hymnody is well known. Hymnals today rarely include more than one or two Keach poems (if any), and his talent was vastly overshadowed by the genius of Watts and Wesley. Stanton offers an excellent explanation why Keach's hymnody did not survive for long (poor quality notwithstanding). When John Gill assumed leadership of the Horselydown church after Keach's death, he stopped the practice of hymn singing (140). When the church began singing hymns again around 1780, the hymns of Watts and Wesley were without parallel and represented the bulk of the popular hymn repertoire. Even in his own church, Keach's hymns were not sung after his death.

It is a testament to Stanton's outstanding scholarship that by the end of this volume, the reader feels that they have come to know Keach the man. After the General Assembly of Particular Baptists in London (1692) called for a stop to the vitriolic print debate over hymn singing, Keach largely avoided the controversy moving forward. He simply wrote more hymns, compiled more hymnbooks, and wrote in favor of hymn singing without addressing his detractors.

This book will be most useful to students and researchers, but those interested in Baptist history or the practice of congregational singing will enjoy reading it as well. Stanton's review of the extant literature is invaluable—he impartially articulates the strengths and weaknesses of various Keach biographies. Only through the detailed exploration of personal connections and writings are we able to trace how beliefs were shared and shaped centuries ago. Stanton deserves commendation for this meticulous re-creation of late seventeenth-century Baptist worship culture focusing on Benjamin Keach.

Christopher Correlli

BEBBIE, JEREMY S. *ABUNDANTLY MORE: THE THEOLOGICAL PROMISE OF THE ARTS IN A REDUCTIONIST WORLD*. GRAND RAPIDS, MI: BAKER ACADEMIC, 2023. 251 PP. \$38.99.

Jeremy Bebbie occupies a unique space in Christian thought today as a preeminent theologian, philosopher, and musician. He is an ordained minister in the Church of England, and has taught at Cambridge,

Aberdeen, and Duke University. Currently, he is the Thomas A. Langford Distinguished Research Professor of Theology at Duke Divinity School. Begbie has dedicated his prolific academic career to the intersection of faith and the arts.

In this, his most recent foray into theology, arts, and philosophy, Begbie tackles reductionism, one of the most troubling thought movements in modern times to people of faith. Reductionism is the outlook in which the universe is reduced to a machine, the brain to a computer, and the mind to nothing but the firing of neurons. Begbie pushes back against this proclivity by drawing from three streams of thought: (1) philosophical critique, (2) aesthetics, and (3) Christian theology. Through this multi-pronged method, Begbie asserts a double thesis. First, he argues for the distinctive capability of the arts to resist modernity's reductionist drives (xiii). Second, he argues that the artistic pressure of the arts toward the uncontainable holds considerable theological import (xv).

In chapter 1, Begbie explains Naturalistic Reductionism (NR), which rejects "any nonphysical entity or property including, of course, God" (6). It is highly concerned with hierarchy, breaking down the world to the lowest or smallest level possible and considering every other level of reality as derivative. Chapter 2 is about four specific reductionist ideologies pressuring the arts, including evolutionary reductionism, sociocultural reductionism, linguistic reductionism, and instrumental reductionism.

Begbie titles both chapters 3 and 5 "A Scriptural Interruption." In chapter 3, he uses John 9:1–34 to illustrate how true knowledge transcends the reductionist drives described in chapters 1 and 2. Knowledge is given to the blind man through faith and grace, and not discovered through reduction and the natural sciences.

In chapter 4, Begbie pokes holes in the major forms of reductionism described in the first two chapters. Although he admits his goal is not to completely refute modern reductionist philosophy, he does successfully demonstrate how each reductionist drive contains "a proneness to incoherence and a strangely restricted vision of what calls out for attention and explanation" (63). Then in chapter 5, Begbie explores the story of the Samaritan woman at the well in John 4 because "this passage urges us to imagine God as active in this world . . . as One who cannot be contained" (87).

Having explained and refuted reductionism in various forms, Begbie then turns to "Art's Generativity" in chapter 6. In summary, the arts "draw

on and generate potentially inexhaustible dimensions of meaning,” thus making them irreducible (94). The arts provide metaphorical combinations of ideas that are unlike, yet familiar enough to provide meaning. This “defamiliarization” then gives windows into deeper and different modes of cognition.

Chapters 7 and 8 describe the momentum of uncontainability springing from God’s Trinitarian being. Begbie first uses the story of God’s theophany to Moses in the burning bush to expound upon God’s uncontainable infinity, immensity, ineffability, agency, and faithful love. Then Begbie discusses God’s uncontainable faithfulness in Christ. Begbie draws on Augustine to describe the loving generativity and other-orientated life of the Trinity: Father, Son, and Holy Spirit.

The final two chapters discuss the “resonances” and “reverberations” of the uncontainable drives within the arts and theology. Chapter 9 gives many examples from music, visual art, and literature. Chapter 10 is a brief analysis of the “moreness” present in Michelangelo Merisi da Caravaggio’s “Supper at Emmaus” (1601) painting, which is the front cover artwork for the book.

Overall, Begbie successfully uses a fascinatingly diverse approach to counter reductionism, transitioning from philosophy to aesthetics to music to theology with great facility. The scriptural interruptions bring a nice reprieve from the heavy philosophical and scientific chapters, and one unexpected strength of the book is the application for the Christian life the author expounds in little paragraphs and phrases throughout the work.

Begbie advances his double thesis particularly well in several places. For example, he convincingly shows how linguistic reductionism cannot account for the fact that “some things can be accessed *only* metaphorically” (116). He expounds on the art’s theological import, commenting that Bach’s music “performs possibilities for the theologian in a way that can render the extraordinary character of God’s life at work in the world more conceivable” (193).

Even though Begbie claims music is “the most irreducible” and very instructive for theology (xviii), he could have given more musical examples. He dedicates approximately equal space to visual art and literature as he does to music. Additionally, though Begbie’s examination of Bach’s music is insightful, he has already analyzed Bach in other books. He could have brought his analytical acumen to bear on other composers or musical works in this discussion. For example, his brief observations

regarding rap's multi-layered meaning (117) were helpful, and he could have provided similar commentary regarding other genres.

This book will certainly prove helpful to philosophers, musicians, artists, and theologians who are concerned about reductionism. It would not be appropriate for entry-level philosophy courses, but would prove beneficial to higher level undergraduate and graduate classes. Christian artists, musicians, philosophers, and apologists will find *Abundantly More* to be exceedingly inspirational.

James Cheesman

HICKS, ZAC. *WORSHIP BY FAITH ALONE: THOMAS CRANMER, THE BOOK OF COMMON PRAYER, AND THE REFORMATION OF LITURGY*. DOWNERS GROVE, IL: IVP ACADEMIC, 2023. 221 PP. \$29.49.

Zac Hicks pastors at Church of the Cross in Birmingham, Alabama, and teaches as an adjunct lecturer in music and worship at Samford University. He holds a DMin degree from Knox Theological Seminary. In addition to this work, Hicks is the author of *The Worship Pastor: A Call to Ministry for Worship Leaders and Teams* (Zondervan, 2016) and *Before We Gather: Devotions for Worship Leaders and Teams* (Zondervan, 2023).

In *Worship by Faith Alone*, Hicks examines the gospel-centrality of Thomas Cranmer's theology of worship as found in the Book of Common Prayer by carefully surveying his systematic approach to reforming the liturgy of the Church of England. He explains, "This book seeks to clarify the Scripture's vision for gospel-centered worship with the hope that such clarification might lead us toward a daring confidence that the very power that stands at the center of Christianity ... is sufficient to withstand all contenders and lead the church into the uncharted waters of the future" (2). It is a historical approach to understanding how the church might recapture and maintain a gospel-centered approach to worship and liturgical theology.

The book is divided into two main sections. Part one addresses how Cranmer's gospel-centered theology was established, and part two addresses how Cranmer's gospel-centered theology was applied to liturgy in the

Book of Common Prayer. Chapter 1 explains the great importance of the concept of *sola fide* in Cranmer's theology of purgatory and the sacraments. Hicks writes, "It appears that *sola fide* is the governor of Cranmer's theological decisions" (42). Establishing this is important because the sacraments were a major focus of Cranmer's liturgical work. Chapter 2 then moves to develop a grammar of *sola fide* from the writings of the Apostle Paul, because "much of the language, many of the themes, and the strong antithetical pattern of negation and affirmation that permeates and fills the Book of Common Prayer suggest a strong and pervasive Pauline influence" (43). A great deal of Hicks's discussion centers on Paul's use of the phrase "not I, but Christ" in Galatians 2:20. Hicks demonstrates how this Pauline influence can be traced through the writings of Patristic, Medieval, and Reformation church leaders. Part one of the book ends with chapter 3 and Hicks applying the framework of this Pauline grammar to the liturgical work of Cranmer. He summarizes, "*sola fide* functions as a theological grammar, governing how theology is constructed according to the gospel, and we noted that Paul's paradigm of 'not I, but Christ' will be a uniquely suitable shorthand for investigating the grammar of Cranmer's liturgy" (79).

Part two of the book seeks to show how this theological grammar was applied in Cranmer's work in the 1549 and 1552 versions of the Book of Common Prayer. Chapter 4 discusses how the grammar of *sola fide* led Cranmer to rearrange the order of the liturgy that had been practiced by Roman Catholics up to that point. Hicks goes to great lengths to show how this came to bear specifically on the practice of the Communion liturgy. Chapter 5 considers how Cranmer's understanding of *sola fide* influenced changes that he made to the terminology in the liturgy. Cranmer made certain that the gospel was preached in every aspect of the liturgy so that it could be received by faith alone.

Chapters 6 and 7 discuss the impact of Cranmer's understanding of *sola fide* on both the ceremony of the liturgy and the impact this redesigned liturgy had on the devotional life of worshipers. Hicks remarks, "For Cranmer, commitment to the centrality of the gospel in worship was not merely a theoretical exercise, but rather it was the heartbeat of the life of faith for believers. The Archbishop would not go to such extreme lengths nor take such painstaking care if he did not think that the kinds of changes instituted actually made a difference" (188).

The final chapter of the book is a conclusion that also applies Cranmer's

framework to worship in the twenty-first century. Hicks summarizes, “Remaining faithful to the gospel in worship is not simply filling our content with the good news of Jesus Christ but also being ‘gospel-grammared’ in the way that content is delivered” (189). Hicks defines gospel-centered worship and briefly applies it to modern worship.

Specific features of the text will serve distinct reading communities. Hicks’s side-by-side comparisons of Roman Catholic liturgies and the Book of Common Prayer will prove helpful for liturgical scholars. His emphasis on gospel-centrality (following Cranmer) should serve as a guide for worship planners. However, an expanded final chapter would have given room to connect the intricate historical and theological work with a contemporary philosophy for worship ministry.

Overall, Hicks has provided an in-depth analysis of Cranmer’s understanding of *sola fide* and how that understanding influenced the Book of Common Prayer. He shows how Cranmer’s editorial decisions in the 1549 and 1552 liturgies were driven by a theological grammar that was derived from Scripture (rather than tradition). This historical study may inspire modern worshiper leaders to seek a more gospel-centric approach to worship planning.

Jason Arrowood

MAN, RON. *LET US DRAW NEAR: BIBLICAL FOUNDATIONS OF WORSHIP*. EUGENE, OR: CASCADE BOOKS, 2023. 604 PP. \$58.00.

Ron Man has spent his adult life training worship leaders and pastors all over the world. He is the director of *Worship Resources International* (WRI), whose mission statement synthesizes Man’s passion and calling: “Through teaching and resources, *Worship Resources International* assists churches around the globe as they glorify God through worship, the arts, and missions” (WRI website). In addition to his world-wide speaking and teaching schedule through WRI, Man maintains his role as missionary in residence at First Evangelical Church in Memphis, TN, where he has also served as worship pastor (1988–2000, 2009–2018). In the interim

years, Man moved to Germany when he joined Greater European Mission and developed WRI.

Armed with his own artistic gifts as a musician (Bachelor of Music in Theory and Composition and a Master of Music in Conducting from the University of Maryland and further study in conducting at the State Music Academy in Munich), in-depth theological studies (ThM at Dallas Theological Seminary and DMin from Liberty University), significant local church ministry experience, an extensive personal understanding of global worship and missions, and a true gift of teaching, Man's new book is a culmination of his life's work—truly his *magnum opus*.

Some readers might also be familiar with Man's *Proclamation and Praise: Hebrews 2:12 and the Christology of Worship* (2007). In *Proclamation*, Man helpfully corrects modern evangelicalism's unfortunate propensity to worship *worship* as he clarifies and expounds upon the absolute necessity of the continuing ministry of Christ as the only mediator of worship between God and man.

In *Let Us Draw Near*, Man examines and illuminates the Christo-centric priority of worship, and interestingly his specific discussion of Hebrews finds itself near the center of the book (chapter 24 of 40) wrapped in a cocoon of valuable information that explores biblical, theological, historical, practical, and missional aspects of worship. He writes of Hebrews 13:15: "The intense Christ-centeredness of the book comes to a head here. *In Christ* we have life. *With Christ* we can boldly approach the Father. *Through Christ* we offer our worship" (227).

According to the author, his hope for *Let Us Draw Near* is that it—

1. explores "biblical and theological foundations of worship"
2. examines "the centrality of worship to all of life and ministry"
3. attempts to "highlight unifying truths ... [and] dig out from the Scriptures foundational understandings ... that should remain true in every culture and church setting"
4. affirms the "considerable freedom that the New Testament seems to give individual churches to apply [these] foundational truths" (18).

Among all the aspects of this book that provide the reader with both practical and theological insights into Christian worship (as enumerated above), the work's most valuable treasure is the extensive research, detailed citations, and references to hundreds of scholars, theologians, practitioners, and worship resources. The bibliography is nearly twenty pages long, which

is why readers will be grateful for footnotes rather than chapter endnotes. In addition to the exhaustive bibliography, a helpful subject index and scripture index reference forty-nine of the sixty-six books of the Bible.

While the book is saturated with scripture and significant quotations from leading scholars and theologians, Man weaves his own thoughtful and helpful insights into the fabric of his teaching, making this book accessible. Because of the way Man writes, the reader can imagine him standing in front of a group of indigenous pastors speaking to them and listening to what they have to say about worship in their culture. For example, in his chapter on the “Centrality of Worship in Missions” (chapter 9), Man writes,

At the 2010 Global Consultation on Music and Missions in Singapore, I delivered a plenary address entitled “Creative Arts, Missions, and Worship” . . . I summarized my conclusion with . . . this explanation: “Why should we use the creative arts? *In order to contextualize and focus the message of missions.* Why should we do missions (evangelism and discipleship)? *So that God might receive the worship of all peoples.* Why should the peoples worship God? *Because he is supremely worthy of all praise*” (95–96).

In nearly every chapter of the book, Man reiterates the essential divine dialogue that should take place in worship. He writes that the “paradigm of true worship” is the principle of God’s revelation to man and man’s response to God. “Worship is always a response; until God has shown us himself, we have nothing to say to him” (23–24).

Another helpful aspect of this book is its flexibility. It would find a home in the local church setting *or* the academy. Man has effectively organized the material so that portions can be pulled out for specific Bible study discussions or course reading assignments. For example, a series on worship in the Old Testament (Part 4) can stand alone as a specific study. The same is true with New Testament Worship (Part 5), Worship in Church History (Part 6), and Worship in the Church (Part 7).

In the Conclusion (Part 8), Man shares a synthesis of forty years of study and praxis by articulating “twelve biblical principles of worship” (438). “The principles—general, transcultural, unifying principles—that grow out of our study of the biblical texts” (438) begin with God’s glory (Principle 1) and move to the reality in Principle 2 that worship is “first

and foremost for God” (442). The other principles articulated by the author include (3) “Worship is a dialogue . . . of revelation and response” (446); (4) “The Word of God must be central in our worship” (449); (5) “Worship is the responsibility of all God’s people” (455); (6) “Our worship is acceptable in and through Christ our High Priest” (461); (7) “Our response of worship is enabled, motivated, and empowered by the Holy Spirit” (464); (8) “Worship is the response of our entire lives to God” (470); (9) “God is much more concerned with our heart than with our form of worship” (474); (10) “Worship should promote the unity and edification of the body” (478); (11) “Young and old need each other in the body of Christ”; and Principle 12, “These truths must be taught and retaught” (491).

While some aspects of the book are repetitive, the author was probably trying to heed his own twelfth principle (“truths need to be taught and retaught”). Furthermore, because of the possibility that some might want to extract sections for specific study, the repetition is necessary.

Man leaves little uncovered in the exploration of evangelical worship as the author systematically and comprehensively covers topics (listed above) for a vast audience. Worship leaders and worship educators dare not miss the valuable four appendices with titles such as “Think Before You Speak,” “Whose Gathering Is It Anyway?,” “Music for Worship,” and “An Outline for Teaching Worship in Evangelical Seminaries.”

Occasionally when reading this book, I would have preferred Man take the mic back and let the reader know more of what he thought about a particular subject rather than merely citing other scholars’ ideas. While his exhaustive research and use of authoritative quotations are jewels on this crowning achievement, I felt the author used too many voices for each section and they ultimately outweighed his own voice. With his forty years of teaching and leading worship globally, Man is certainly one of the world’s foremost authorities on the subject of worship, and he has earned the right and the respect of all of us to keep the microphone in his own hands.

Ron Man’s *Let Us Draw Near* is an invaluable contribution to the study of Christian worship. I look forward to using it in my classes and in our worship curriculum in Southwestern Baptist Theological Seminary’s School of Church Music and Worship.

Joseph R. Crider

TAYLOR, W. DAVID O. *A BODY OF PRAISE: UNDERSTANDING THE ROLE OF OUR PHYSICAL BODIES IN WORSHIP*. GRAND RAPIDS, MI: BAKER ACADEMIC, 2023. 224 PP. \$19.59.

“Hear, O Israel! The Lord our God, the Lord is One. And you shall love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength” (Mark 12:29–30, ESV). In *A Body of Praise: Understanding the Role of Our Physical Bodies in Worship*, W. David O. Taylor (associate professor of theology and culture at Fuller Theological Seminary) delves into the “strength” portion of the Great Commandment. Taylor explores historically, biblically, and theologically how Christians should understand their bodies and how we should employ them in our worship—especially within the gathered assembly of corporate worship.

Using a story from the 2020 COVID-19 lockdowns comparing the “soul-only worship” experienced through live-streamed services with the human need to “gather in our bodies in a common physical space in order to worship God together,” Taylor presents his thesis: “Our bodily participation in worship is essential not just to faithful worship but also to a fullness and richness of corporate life” (3–4). Taylor continues to elaborate on his thesis as he describes how God created humans to flourish as we gather to worship “in our good bodies alongside the bodies of others as Christ’s own Body” (4).

Taylor writes that his book is “about the unique glory of the physical body in corporate worship” (4). Chapter 2 begins the first part of Taylor’s argument, pushing back against “a widespread presumption that our bodies are neutral or passive agents in corporate worship” (4). In chapter 3, Taylor elegantly recounts the significance for the body in the early centuries of the church. He explains how, in opposition to body-denying pagan claims of the time, Christians believed that the body mattered because Jesus Christ had taken on human flesh and *retained* that flesh in his resurrected humanity (30). In chapters 4, 5, and 6, Taylor reveals his biblical and theological arguments, which rely heavily on his understanding of the concept of *imago Dei*. Taylor agrees with biblical scholars who have determined that “the corporeal dimension of the divine image is far more central to our humanity than had been thought possible or desirable by previous generations of theologians” (46). Taylor writes that human beings do not simply “*have* the image of God inside them” as

qualities of personality, rather, that humans “*are* God’s image from head to toe and inside out” (47).

As Taylor focuses his argument in chapter 5 on Scripture’s mandate for embodied worship he ties his argument back to his initial thesis: “(1) that we *must* worship God with our bodies, (2) that we *need* to worship God with our bodies, and (3) that we *get to* worship God with our bodies” (5). Demonstrating the biblical veracity of his argument in chapters 4–6, Taylor employs a wide spectrum of Scripture from the Creation account to the Psalms to the New Testament Epistles, and finally to Jesus’ ministry recorded in the Gospels. Facing the weight of Scripture’s witness, Taylor asserts that “our physical bodies are a ‘joint work of Christ and the Spirit’” and as such, they “do not diminish corporate worship, nor do they endanger ‘acceptable’ worship of God. Instead, they ably serve the good purposes of God in the public praise of God, as a portrait of God’s glory in and through our physical lives” (65).

As a seasoned and thoughtful theologian, chapters 7–9 excellently reflect the epiphanies from Taylor’s study, including a discussion of what is perhaps the most underestimated physical sense in evangelical worship: smell. As he conveys the story of the bonding process between he, his wife, and their adopted infant son, Taylor beautifully connects qualities of our human experience to the figurative use of smell language in the Bible (81–87).

Taylor’s most likely miscue comes from his discussion of the differences between sign, symbol, and sacrament (18–20). Taylor clearly explains his intent and use of “sacrament.” In doing so, Taylor attempts to distinguish his understanding from the soteriological meanings employed by other traditions (19–20). Despite Taylor’s efforts, I fear many readers may be more likely to become defensive towards the words “sacrament” and “sacramental” rather than accept Taylor’s argument for embodied worship. Why not simply avoid these words?

With thoroughness and gentility, Taylor’s *A Body of Praise* presents an understanding of the role our physical bodies have in corporate worship. Taylor correctly identifies that many evangelicals struggle with what to do with their bodies in worship and is right when he calls on evangelical churches to correct their understanding concerning the importance of the body in worship. Although Taylor describes ways to engage our physical bodies in worship that could press against the sensibilities of some, this book gives all readers much from which they may benefit. Deftly surveying Scripture and the history of Christian worship, Taylor’s book can help

all worshipers better understand how they may respond to God's Word through use of their body's actions and postures in corporate worship.

Marcus Brown

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