SOUTHWESTERN BAPTIST THEOLOGICAL SEMINARY
School of Church Music

Artistic THEOLOGIAN

Journal of Ministry and Worship Arts

VOLUME 3 • 2015

Artistic Theologian

ISSN 2324-7282
Published by the School of Church Music
at Southwestern Baptist Theological Seminary
P.O. Box 22390
Fort Worth, TX 76122

DESCRIPTION

Artistic Theologian (ISSN 2324-7282) is an evangelical theological journal published annually at www.ArtisticTheologian.com by the School of Church Music at Southwestern Baptist Theological Seminary. It focuses on issues of worship, church music, aesthetics, and culture for Christian musicians, pastors, church music students, and worship leaders.

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A Word from the Editor

John E. Simons[1]

Artistic Theologian connects people and cultivates the sharing of ideas about worship, missions, and discipleship. As well, *Artistic Theologian* actively seeks to create thoughtful relationships between the academic and practical worlds of artistic ministry, and it is designed to give opportunities for peer-reviewed publication to scholars, students, and practitioners. This third volume also includes a collaborative article from a research and writing team of doctoral students working with their primary professor. The Editorial Board and the School of Church Music at Southwestern are pleased to present the third volume of *Artistic Theologian*.

The publication of this volume marks an important time of transition in the Ministry Department of the School of Church Music at Southwestern. It has been a privilege to serve as its chair for the last five years and the founding editor of *Artistic Theologian*. The Ministry Department will continue to make a strong contribution to our field and prepare students for artistic ministry as I leave for an administrative position at a university in California. As Editor-in-chief, I would like to thank my editorial colleagues, Dr. Scott Aniol and Dr. R. Allen Lott. Dr. Scott Aniol, managing editor, will become the new Editor-in-chief in July of 2015, and the fourth volume of *Artistic Theologian* will be published in Spring 2016.

[1] John E. Simons is Associate Dean, Professor of Church Music, and Chair of Music Ministry in the School of Church Music at Southwestern Baptist Theological Seminary in Fort Worth, Texas.

Artistic Theologian 3 (2015): 2–21

"Worship from the Nations": A Survey and Preliminary Analysis of the Ethnodoxology Movement

Scott Aniol, Robert Pendergraft, Lori Danielson, Jessica Wan,
Da Jeong Choi, and Kughaho Chishi[1]

As the world grows smaller through advancements in technology, communication, and transportation, Christians face important questions regarding the appropriate relationship between ministry and culture. Christian missionaries are increasingly forced to wrestle with cultural dilemmas, particularly in the area of worship. Older models imposed traditional western forms on worship in foreign contexts, yet many have recently questioned this practice as ignoring a culture's own indigenous styles and forms. One growing movement that seeks to answer these questions by encouraging full integration of Christian worship with the indigenous target culture is ethnodoxology. Building upon developments in missiology over more than forty years, the ethnodoxology movement has begun to impact significantly the conversation about and the practice of music and worship in missions, and of the missions endeavor in general.

The purpose of this paper is to trace the history and emphases of the ethnodoxology movement, assessing its strengths and offering proposals for further study. The paper begins with a brief summary of the historical developments that were antecedents to this new emphasis. It continues by synthesizing the movement's primary arguments. It concludes by offering a preliminary assessment of its strengths and potential areas of weakness.

History

The term "ethnodoxology" was coined by David Hall in 1997—a combination of the Greek word *ethnos*, meaning "peoples," and "doxology," meaning "praise"—as a way to describe a new set of principles that encourages the use of indigenous cultural forms in worship. Hall describes his definition of the term:

[1] Scott Aniol is Assistant Professor of Worship at Southwestern Baptist Theological Seminary and author of *Worship in Song: A Biblical Approach to Music and Worship* (Winona Lake, IN: BMH Books, 2009) and *By the Waters of Babylon: Worship in a Post-Christian Culture* (Grand Rapids: Kregel, 2015). This article was a collaborative effort as part of a doctoral seminar in world cultures and congregational song at Southwestern. The authors would like to thank Ron Man, Robin Harris, and Frank Fortunato for their invaluable help refining the article.

> I define ethnodoxology as "the study of the worship of God among diverse cultures" or, more precisely, "the theological and practical study of how and why people of diverse cultures praise and glorify the true and living God as revealed in the Bible."[2]

Today, the movement finds its expression primarily through the work of the International Council of Ethnodoxologists (ICE), which was founded in 2003, but its roots appear much earlier in several other missions movements.

Movements

Wycliffe, SIL, GIAL. The developments that led to the beginnings of ICE can be traced first to "Camp Wycliffe," a linguistic training school founded by William Cameron Townsend (1896–1982) in 1934.[3] By 1942, Camp Wycliffe spawned two organizations, Wycliffe Bible Translators and the Summer Institute of Linguistics (SIL). Wycliffe Bible Translators and SIL complement one another as Wycliffe seeks "to translate Scripture, train field personnel and promote interest in translation,"[4] and SIL is a Christian non-profit organization with the purpose to serve "language communities worldwide as they build capacity for sustainable language development."[5] In 1998, the SIL board of directors approved the formation of an independent graduate school—the Graduate Institute of Applied Linguistics (GIAL)—in Dallas, Texas, as an accredited institution, which eventually gave birth to a Master of Arts degree in World Arts, a program that trains cross-cultural workers in many of the principles of ethnodoxology. Brian Schrag and Robin Harris, who are both currently on the board of ICE, are among the World Arts faculty at GIAL.

Heart Sounds International. Separate from the Wycliffe stream, but also a contributor to the start of ICE, is Heart Sounds International (HSI), founded by Frank Fortunato in 1997 as a division of Operation Mobilisation (OM). The purpose of HSI is to establish a "partnership with local churches, ministries, and mission organizations to help fulfill the Great Commission and to see spiritual maturity developed in believers through their wor-

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[2] ICE, "Ethnodoxology," *International Council of Ethnodoxologists*, accessed April 14, 2014, http://www.worldofworship.org/Ethnodoxology.php. At the first Global Consultation on Music and Missions conference in 2003, Hall indicated that he had worked with Paul Neeley to develop a preliminary definition of "ethnodoxology," which they explained as the "study of how and why people of diverse cultures worship the God of the Bible" (Dave Hall, "Ethnodoxology 101 (What I Wish I'd Known Before I Got Off the Plane)" [Workshop presented at the Global Consultation on Music and Missions, Southwestern Baptist Theological Seminary, September 2003], audio cassette).

[3] John Wycliffe, the first person to translate the Bible into English, was the inspiration for the name of the camp.

[4] Wycliffe Bible Translators, "About Us," *Wycliffe*, accessed April 29, 2014, http://www.wycliffe.org/About/OurHistory.aspx.

[5] SIL International, "About SIL," *SIL International*, accessed April 29, 2014, http://www.sil.org/about.

ship and arts expressions."[6] HSI's mission relates to ICE as it seeks to promote "worship predominantly in the non-western world by providing services in audio and video production, training and teaching, and songwriting workshops."[7] In other words, the work of HSI is consistent with ICE's goal to help people groups worship God from the heart. Harris has also served with this organization.

Worship and Arts Network (AD2000 and Beyond Movement). Another organization that played a role in influencing ICE was the AD2000 and Beyond Movement, founded at the Global Consultation on World Evangelism (GCOWE) in 1989 with a "vision of a church for every people and the gospel for every person by the year 2000."[8] The AD2000 and Beyond Movement was a global evangelical network that sought "to encourage cooperation in establishing a church within every people group and the gospel for every person." In 1997, AD2000 and Beyond launched the Worship and Arts Network as a track "to inspire and affirm musicians and artists throughout the world to cooperate in seeing a worshiping church which is biblically faithful and culturally relevant for every people."[9] Although the AD2000 and Beyond Movement "was phased out" at the end of 2000,[10] those involved with the Worship and Arts Network decided to continue their work, which led to the formation of the Global Consultation on Music and Missions (GCoMM).

Global Consultation on Music and Missions (GCoMM).[11] The initial idea for GCoMM emerged when Frank Fortunato, coordinator of the Worship and Arts Network, invited a group of exhibitors at Urbana 2000 with an interest in the arts to an informal discussion over breakfast. Those joining Fortunato included Roberta King, Ron Man, Paul Neeley, and George McDow. The result of the meeting was an agreement to create a conference focused on missions, music, and the arts. The next year, McDow met with Thomas Avery, who was then the International Ethnomusicology Coordinator for Wycliffe, and Stan Moore, a former music missionary who was then the church music chair at Southwestern Baptist Theological Seminary (SWBTS), to discuss the possibility of such a conference.[12]

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[6] Heart Sounds International, "Who We Are," *Heart Sounds International*, accessed May 1, 2014, http://heart-sounds.org/whoweare.

[7] Heart Sounds International, "Main Page," *Heart Sounds International*, accessed April 29, 2014, http://www.heart-sounds.org.

[8] Luis Bush, "A Brief Historical Overview of the AD2000 & Beyond Movement and Joshua Project 2000," *AD2000 Conferences*, 1996, http://www.ad2000.org/histover.htm.

[9] Mission Frontiers Staff, "The Worship and Arts Resource Network Helping the AD2000 Movement: Present Worshipers to the Lord from Every People," *Mission Frontiers* 18, no. 5–8 (August 1996), https://www.missionfrontiers.org/issue/article/the-worship-and-arts-resource-network-helping-the-ad2000-movement.

[10] GCoMM, "A Brief History of the Global Consultation on Music and Missions," *Global Consultation on Music and Missions*, accessed April 29, 2014, http://www.gcommhome.org/history.htm.

[11] GCoMM met subsequently in 2006 (St. Paul, Minnesota) and 2010 (Singapore), and will meet in 2015 (Chiang Mai, Thailand).

[12] GCoMM, "A Brief History of the Global Consultation on Music and Missions."

They agreed that SWBTS, with the support of Wycliffe, could host the conference; thus the first GCoMM took place at SWBTS on September 15–18, 2003. During the conference, the International Council of Ethnodoxologists officially launched.

Mission Frontiers. The forming of ICE and other ministries can also be linked to a unique edition of *Mission Frontiers* magazine, as Harris explains:

> One of the exciting things about the history of this movement [ICE] is how connected it is to *Mission Frontiers* magazine. The 1996 July/August edition had a whole spread on worship—on having the focus of mission being worship. Many of us in this movement read that issue. Those articles were so influential and really launched us.[13]

International Council of Ethnodoxologists (ICE). The purpose of ICE is "to encourage and equip Christ-followers in every culture to express their faith through their own heart music and other arts."[14] Currently, ICE offers a certification program with several levels—Arts Worker, Arts Specialist, or Arts Training Specialist—equipping people to serve in the field of ethnodoxology in over 70 nations and on six continents.[15] The current board members of ICE are Robin Harris (President), Frank Fortunato, Jean Ngoya Kidula, James Krabill, and Brian Schrag.

Key Figures

Several key individuals who have been influential in working with the aforementioned movements deserve specific mention.

Frank Fortunato, Vice President of ICE, is one of the earliest influences on the ethnodoxology movement. Fortunato coordinated the Worship and Arts Network of AD2000, co-founded HSI, and currently directs the Global Renewal of Worship Center located at the Robert E. Webber Institute for Worship Studies. Fortunato's publications include *All the World Is Singing*: *Glorifying God through the Worship Music of the Nations*,[16] which he co-authored with Paul Neeley and Carol Brinneman.

David Hall played a significant role in the ethnodoxology movement as one who helped coin the term "ethnodoxology," which "was birthed from the labor pains of many dear friends who banded together a rag-tag collection of artist-musician-theologian-missionaries from many parts of the globe through the Worship and Arts Track of the

[13] Mission Frontiers Staff, "Enter the Conversation from Urbana '12: Empowering Every Tribe and Tongue to Worship Jesus," *Mission Frontiers*, March 2013.

[14] ICE, "Vision Statement of ICE," *International Council of Ethnodoxologists*, accessed April 29, 2014, http://www.worldofworship.org/vision.php.

[15] ICE, "ICE Association Benefits," *International Council of Ethnodoxologists*, accessed April 29, 2014, http://www.worldofworship.org/Associations/Association_Benefits.php.

[16] *All the World Is Singing: Glorifying God through the Worship Music of the Nations* (Tyrone, GA: Authentic, 2006).

AD2000 Movement."[17] Hall served as a Worship and Missions Pastor at Harvest Bible Chapel in Rolling Meadows, Illinois, from 1989 to 1995. Additionally, he was part of Pioneers from 1995 to 2008 as an International Worship Leader & Cross-Cultural Worship/Arts Trainer. Pioneers launched "Worship from the Nations," with Hall as the Founder and Director of Worship from 2000 to 2007.

James Krabill serves on the ICE board of trustees and is the general editor of *Worship and Mission for the Global Church: An Ethnodoxology Handbook*,[18] likely the most influential recent expression of ethnodoxology philosophy and practice. With approximately twenty years of living internationally in France, England, and West Africa, Krabill believes that "ethnodoxology at its best does serious research into the music and art forms within a given culture and then builds on them to explore how they might be used in the life, worship and mission of the local church." He believes that his "training has been more shaped by missiologists-interested-in-the-arts" than by ethnomusicologists, revealing "that there is an important link between the emerging discipline of ethnodoxology and what [he] would call 'incarnational missiology.'"[19]

Roberta King was a charter member of ICE and currently serves on the advisory council and the ICE certification committees. King served for more than twenty years as a missionary in Nairobi, Kenya, teaching at Daystar University and working with WorldVenture mission society to assist African church leaders "to develop appropriate songs for communicating the gospel in over 80 different languages."[20] She is currently Associate Professor of Communication and Ethnomusicology in the School of Intercultural Studies at Fuller Seminary. King is a contributor to the *Ethnodoxology Handbook* and numerous journals and magazines. She has stated that "her passion is to communicate Christ through song and the arts of a culture in ways that lead to her ultimate missional goal: to release God's people, from all nations, to worship Jesus Christ."[21]

Thomas Avery (1942–2008) was among the founders of GCoMM. Avery studied under ethnomusicologist Vida Chenoweth while earning his PhD in ethnomusicology at Indiana University.[22] Chenoweth later inspired him to develop computer programs based on the melodic analysis method she devised.[23] He was SIL's first international ethnomusicology coordinator and a member of the Society for Ethnomusicology, GCoMM, and ICE. Avery

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[17] Hall, "Greatest Influencers: John Piper."

[18] James Krabill et al., eds., *Worship and Mission for the Global Church: An Ethnodoxology Handbook* (Pasadena, CA: William Carey Library, 2013).

[19] James Krabill, Email message to Da Jeong Choi, March 20, 2014.

[20] "Faculty Profile: Roberta R. King," *Fuller Theological Seminary*, accessed April 29, 2014, http://www.fuller.edu/faculty/rking/.

[21] Ibid.

[22] Brian Schrag, Email message to Lori Danielson, March 29, 2014.

[23] James Krabill, Email message to Da Jeong Choi, April 2, 2014.

is credited on the ICE website as having "helped to promote missions in general and 'heart music worship' in particular," having "popularized that phrase in missions." [24] Moreover, he was a co-founder of the Wycliffe World Music Band, now called IziBongo,[25] which widely performs global Christian music.

Paul Neeley is a past President of ICE and co-founder of the Wycliffe World Music Band and has started other multicultural bands in the Dallas area.[26] He worked for twelve years with Wycliffe Bible Translators in West Africa from 1986 to 1998 and taught courses in ethnomusicology and missions at Dallas Baptist University.[27] He currently teaches multi-cultural worship at the Robert Webber Institute for Worship Studies. Neeley co-edited with Brian Shrag *All the World Will Worship: Helps for Developing Indigenous Hymns*,[28] a practical guide to ethnodoxology on the mission field, and co-authored with Frank Fortunato and Carol Brinneman *All the World Is Singing*.

Robin Harris is the current President of ICE and Assistant Professor and director of the Center for Excellence in World Arts at GIAL. Harris is the daughter of missionaries and served along with her husband in Alaska, Canada, and finally Siberia, where she worked with the Sakha people. During her time in Siberia Harris began to recognize her need for further education in ethnomusicology and cross-cultural ministry, leading her to pursue several degrees in ethnomusicology. Roberta King introduced Harris to Jean Kidula, who eventually became Harris's PhD advisor at the University of Georgia.[29]

Brian Schrag is Vice President of Education and Training for ICE, the International Coordinator for Ethnomusicology and the Arts for SIL, and an adjunct professor and the founder of the Center for Excellence in World Arts at GIAL. In 2006, Schrag "began to develop a core of World Arts courses for GIAL, expanding the ethnomusicology focus to include other arts such as dance, visual arts, and oral verbal arts."[30] Schrag and his colleagues have built their program on the foundation that was laid by "pioneers such as Vida Chenoweth [with whom Schrag studied at Wheaton College][31] and Tom Avery, who began apply-

[24] Brian Schrag and Paul Neeley, "Tribute to Dr. Tom Avery," *Tribute to Dr. Tom Avery*, accessed April 29, 2014, http://www.worldofworship.org/tomavery/index.php.

[25] "IziBongo," accessed April 29, 2014, http://ethnodoxology.org/izibongo/index.htm.

[26] "Paul & Linda Neeley," *IziBongo*, accessed April 29, 2014, http://www.ethnodoxology.org/izibongo/bios.htm#Paul&Linda.

[27] "Paul Neeley - Music Faculty," *DBU Music Faculty Bio - Paul Neeley*, accessed April 29, 2014, http://www3.dbu.edu/fine_arts/Faculty/MusicFaculty-PaulNeeley.asp.

[28] Brian Schrag and Paul Neeley, eds., *All the World Will Worship: Helps for Developing Indigenous Hymns* (Duncanville, TX: EthnoDoxology/ACT Publications, 2005).

[29] Robin Harris, Email message to Da Jeong Choi, March 21, 2014.

[30] "World Arts Program," *GIAL Insider*, July 2013, http://www.gial.edu/news-views/insider.

[31] Schrag, Email message to Lori Danielson, March 29, 2014.

ing insights and methods from ethnomusicology—the study of music in culture—to the Bible translation movement beginning in the 1960s."[32] Schrag worked with SIL as a linguist and ethnomusicologist in the Democratic Republic of Congo (1992–1998) and as an ethnomusicology consultant in Cameroon (2002–2006).

Influences

While the field of ethnodoxology finds its direct roots in these relatively recent movements and key individuals, some of its emphases developed earlier, and continue to find support today, in the work of missiologists, music missionaries, ethnomusicologists, and theologians.

Missiologists. Although not necessarily musically trained, missiologists have impacted the strategies used for employing music in native contexts. Their work has shaped the way that ethnodoxologists formulate their understanding of what missions is and the role that music plays. Two missiologists in particular have had a significant impact on the development of the ethnodoxology movement.

Paul G. Hiebert (1932–2007) served on the faculty of Trinity Evangelical Divinity School (TEDS) with influential missiologist David Hesselgrave[33] and, prior to that appointment, on the faculty of Fuller Theological Seminary. Hiebert's direct connection to the ethnodoxology movement is through Roberta King, on whose doctoral committee he served. Born to Mennonite Brethren missionaries in India, Hiebert spent much of his career researching and writing about that region. During his thirty years of service at Fuller and TEDS, Hiebert taught his students to contextualize their message according to the preexisting cultural systems.[34]

Charles H. Kraft served on the faculty of Fuller with Hiebert and was Roberta King's mentor during her doctoral studies.[35] Kraft's influence on the subject of contextualization cannot be overstated,[36] some of which has been quite controversial, particularly his in-

[32] "World Arts Program."

[33] Hesselgrave has no direct connection to the ethnodoxology movement, but his prolific writing in the area of missiology and cultural contextualization may serve as something of a philosophical framework for the ethnodoxology movement. See David J. Hesselgrave and Edward Rommen, *Contextualization: Meanings, Methods, and Models* (Pasadena, CA: William Carey Library, 2003).

[34] See, for example, Paul G. Hiebert, "Critical Contextualization," *Missiology* 12, no. 3 (July 1, 1984): 287–96.

[35] Roberta Rose King, "Pathways in Christian Music Communication: The Case of the Senufo of Côte d'Ivoire" (PhD diss., Fuller Theological Seminary, 1989).

[36] Hesselgrave and Rommen, *Contextualization*, 59. Especially influential was Kraft's *Christianity in Culture: A Study in Dynamic Biblical Theologizing in Cross-Cultural Perspective* (Maryknoll, NY: Orbis Books, 1979).

volvement with the so-called "insider movement."[37] Kraft teaches that "dynamic-equivalence transculturation" goes beyond merely contextualizing cultural forms but also includes content as well; thus for Kraft each culture will produce its own distinctive theology as well as cultural and ethical norms. Although some of Kraft's ideas were influential in the early 1990s, much of his more recent philosophy is not accepted by a broad range of ethnodoxologists today.

Music Missions. GCoMM traces its history in part to the groundwork laid in the mid-twentieth century by music missionaries of the Southern Baptist Convention (SBC), and especially through the influence of Southwestern Seminary. In April 1951, the Foreign Mission Board of the SBC appointed its first music missionaries, Don and Vi Orr, graduates of Southwestern. A seminary piano professor, though, would most significantly impact the movement.

T. W. Hunt (1929-2014) developed an interest in music missions while serving on the faculty of SWBTS, where he became the teacher of a generation of music missionaries. His teaching on music in missions culminated in his influential *Music in Missions: Discipling through Music*,[38] a book that began to articulate many of the core principles at the heart of what would become known as the ethnodoxology movement.

Stan Moore taught on the faculty of SWBTS from 1987 to 2003 following his service as a music missionary in Brazil under appointment from the Foreign Mission Board from 1978 to 1987. A former student of T. W. Hunt, Moore co-founded and directed the first GCoMM in 2003 on the SWBTS campus, the meeting during which ICE was launched, and has become involved in the planning for subsequent GCoMMs. Since 2003, he has been a Senior Fellow and Professor of Church Music and Worship at B. H. Carroll Theological Institute.

Ethnomusicologists. An older discipline that has particularly influenced the field of ethnodoxology is ethnomusicology. The field of ethnomusicology emerged in the 1950s out of the comparative musicology studies of the late nineteenth century. Heavily influenced by anthropological theories and research techniques, ethnomusicology promotes the study of music from within various and diverse cultures.[39] The principles of ethnomusicology spread to the field of ethnodoxology through several influential figures, including, beyond Tom Avery and Brian Schrag, Vida Chenoweth and more recently Jean Kidula.

Vida Chenoweth became a Wycliffe Bible translator in 1965 with the Usarufa people in New Guinea. Using her musical background, she became a world-renowned ethnomusicologist as she studied Usarufa music and developed a theoretical system that enabled her to write Christian songs for the Usarufa believers in their own musical style. Chenoweth "believed in the importance of finding the right musical expression to transmit and rein-

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[37] See Charles H. Kraft, "Dynamic Equivalence Churches in Muslim Society," in *The Gospel and Islam: A 1978 Compendium*, ed. Don M. McCurry (Monrovia, CA: MARC, 1979), 114–22.

[38] *Music in Missions: Discipling through Music* (Nashville, TN: Broadman Press, 1987).

[39] Helen Myers, ed., *Ethnomusicology: An Introduction* (New York: W. W. Norton, 1992); see also Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, 2nd ed. (Urbana: University of Illinois Press, 2005), and Ruth Stone, *Theory for Ethnomusicology* (Upper Saddle River, NJ: Pearson, 2007).

force the villagers' newfound Christian beliefs" because "it would have more impact and be more readily accepted."[40] Chenoweth wrote music for the people to use in worship; she also taught some of them to compose their own music, so there would be a growing repertoire of indigenous Christian music.[41] In 1975, Chenoweth returned to the United States to teach at Wheaton College and develop an ethnomusicology major within the Conservatory of Music in cooperation with Wycliffe and SIL. Among the more than 50 students that studied with her were Tom Avery and Brian Schrag.

Jean Ngoya Kidula, a native of Kenya, has been teaching ethnomusicology at the University of Georgia since 1998, where she served as Robin Harris's doctoral advisor. She is a contributor to the *Ethnodoxology Handbook* and is co-author with Roberta King, Thomas Oduro, and James Krabill of *Music in the Life of the African Church*.[42] Her most recent publication is *Music in Kenyan Christianity: Logooli Religious Song* (Indiana University Press, 2013).

Theologians. At least two theologians with burdens for missions have influenced ethnodoxology in significant ways.

John Piper has impacted the movement through his writings on worship and missions. For example, an excerpt from his 1993 *Let the Nations be Glad!: The Supremacy of God in Missions*,[43] which addresses the interdependent relationship of worship and missions, appeared in the May–August 1996 issue of *Mission Frontiers*, and other excerpts from his writings were included in the *Ethnodoxology Handbook*. Hall credits Piper for

> influenc[ing] a young worship and missions pastor to pursue the dream of seeing people from every tribe and nation worship God in a way that employs their cultural expressions to give [God] glory in a way that is truly beautiful, and unique among the earth's peoples while being grounded in the eternal truths of his Word.[44]

At GCoMM 2003, Piper was invited to give the keynote address in which he spoke extensively on the subject of music and missions.[45]

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[40] Laura LeAnn Phillips, "Vida Chenoweth and Her Contributions to Marimba Performance, Linguistics, and Ethnomusicology" (D.M.A. diss., University of North Carolina at Greensboro, 2000), 103–4.

[41] Ibid., 105.

[42] Roberta King et al., *Music in the Life of the African Church* (Waco, TX: Baylor University Press, 2008).

[43] *Let the Nations Be Glad!: The Supremacy of God in Missions* (Grand Rapids: Baker Book House, 1993).

[44] Hall, "Greatest Influencers: John Piper."

[45] The John Piper sermon page on the ICE website (http://www.worldofworship.org/Articles/JohnPiper.php) provides all these addresses, and they are archived in video format in the Roberts Library at Southwestern Baptist Theological Seminary.

Ron Man is a worship theologian active in ICE and was a contributor to the *Ethnodoxology Handbook*. Man served as a pastor in Vienna (1983–1988), as a worship pastor in Memphis, Tennessee (1988–2000), and in Germany (2000–2003) as a missionary with Greater Europe Mission. While in Germany, Man started Worship Resources International (WRI), which focuses on teaching the biblical foundations of worship as well as developing resources and networks of worship leaders and teachers. Since 2009 Man is serving again as a worship pastor in Memphis, and he also continues to minister worldwide through WRI.[46]

Other Influences

There have been other streams of influence on ICE and those involved with it. One of the earliest formal expressions of the necessity of cultural contextualization in worship was the Nairobi Statement on Worship and Culture, which was created by the Lutheran World Federation's Study Team in January 1996. The statement presents four significant principles on the relationship between worship and culture: (1) worship as *transcultural*, (2) worship as *contextual*, (3) worship as *counter cultural*, and (4) worship as *cross-cultural*.[47] The Nairobi Statement is used in ethnodoxology curricula and by many ICE members in their teaching.[48]

Another group that advocates ethnodoxology principles is the Calvin Institute of Christian Worship,[49] including its director, John D. Witvliet. Witvliet has written extensively on the subject, was a contributor to the *Ethnodoxology Handbook*, and frequently teaches among ethnodoxologists. Several books in the Calvin Institute of Christian Worship Liturgical Studies series address issues related to ethnodoxology, including *Christian Worship Worldwide: Expanding Horizons, Deepening Practices*, edited by Charles E. Farhadian.[50] Among the contributors to this volume are Witvliet and C. Michael Hawn, another contributor to the *Ethnodoxology Handbook* and an influential voice in the global worship movement. Hawn is now University Distinguished Professor of Church Music in the Perkins School of Theology at Southern Methodist University, where he has taught since 1992.

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[46] "About the Director," *Worship Resources International*, 2014, http://www.worr.org/about-the-director.

[47] Lutheran World Federation, "The Nairobi Statement on Worship and Culture," Document, *The Nairobi Statement on Worship and Culture* (1996), https://app.box.com/s/22dcrg4csocmkv7ggla3.

[48] Robin Harris, Email message to Lori Danielson, April 22, 2014.

[49] http://worship.calvin.edu.

[50] *Christian Worship Worldwide: Expanding Horizons, Deepening Practices* (Grand Rapids: William B. Eerdmans, 2007).

Primary Tenets of Ethnodoxology

The ethnodoxology movement is certainly not monolithic. However, proponents of ethnodoxology share core understandings that inform their philosophy and practice. The following section synthesizes the philosophical, theological, and biblical emphases of ethnodoxologists, which are rooted in two primary understandings concerning the nature of music and the nature of worship. It is important to note that the following principles continue to develop through dialogue among the figures mentioned above, and therefore they are not necessarily articulated the same way by all involved in the movement.

The Nature of Art

Music and other arts are common to people throughout history and around the world. The ethnodoxology movement recognizes the universal presence of art, but asserts that meaning in art is not universally understood. According to Harris, "Music may be a universal phenomenon, found in virtually every culture around the world. But it is definitely not a universal language!"[51] This they believe to be God-ordained; as Avery states, "The Lord did his work well at Babel and confused not only tongues, but human cultures and music as well."[52]

Rather, each individual people group nurtures its own "heart language," the "musical system(s) that a person learns as a child or youth and that most fully expresses his or her emotions."[53] According to Avery, heart music may be "even experienced prenatally. A musical style associated with the warmth and safety of a mother's womb must have profound emotional associations with that most secure period of a person's life."[54] Difficulty arises in the church when multiple heart languages are present. Rather than fight over music, the church must recognize that

> cultural heart languages are a gift from God to us and a gift that we should share with each other. The process of learning to honor and understand the various heart languages of our brothers and sisters with whom we are in Christian community is a key element of spiritual formation that can't be easily substituted.[55]

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[51] Robin P. Harris, "The Great Misconception: Why Music Is Not a Universal Language," in *Worship and Mission for the Global Church*, 89.

[52] Tom Avery, "Music of the Heart: The Power of Indigenous Worship in Reaching Unreached People with the Gospel," *Mission Frontiers* 18, no. 5–8 (August 1996).

[53] Schrag and Neeley, *All the World Will Worship*, 98.

[54] Avery, "Music of the Heart."

[55] David M. Bailey, "Honoring Diverse Heart Language in a Christian Community," in *Worship and Mission for the Global Church*, 443.

This is as true of all arts as it is with music. Because a person is conditioned to a heart language, perhaps even before birth, some ethnodoxologists suggest that heart language is not likely to change; it will remain the same for life regardless of change of location or experience. One's heart language is "rich in nuance, humor, gesture, and inflection. It's the words you naturally dream in."[56] Thus a people group is ultimately unable to express its range of affections without the use of indigenous art forms.

This is why music is not a universal language according to ethnodoxologists; in fact, it is impossible for someone from outside a culture to assign musical meaning. Harris suggests, "Our ability to decode the sounds we hear is culturally conditioned. And it is quite possible for us to misinterpret musical and other artistic signs because they have attached meanings which we don't understand."[57] Furthermore, Schrag insists that the "musical integrity" of a culture's music can only be "determined by musical experts in local culture."[58] One may need to focus even more narrowly within a given culture to determine meaning, because "confusion about the meanings of music and other artistic forms is not limited to cross-cultural misunderstandings. It happens even with different contextual microgroupings of a society or culture."[59] Members of a culture, then, may not necessarily be equipped to interpret musical meaning even within their culture. "The only way to know, therefore, what a musical or artistic form means is to *ask*"—that is, do research in the origin culture.[60]

The Nature of Worship

The second key understanding that influences many ethnodoxologists is their understanding of the nature of worship. Ethnodoxologists base their philosophy of earthly worship on the biblical principle that worship on earth should reflect the worship of heaven. Thus their understanding of the relationship of heavenly worship to human culture is a key ingredient in their philosophy and practice.

Likely the most commonly used Bible passage to describe heavenly worship comes from Revelation 7:9–10:

> After this I looked, and behold, a great multitude that no one could number, from every nation, from all tribes and peoples and languages, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands, and crying out

[56] Joan Huyser-Honig, "Ethnodoxology: Calling All Peoples to Worship in Their Heart Language," *Calvin Institute of Christian Worship*, February 10, 2009, http://worship.calvin.edu/resources/resource-library/ethnodoxology-calling-all-peoples-to-worship-in-their-heart-language/.

[57] Harris, "The Great Misconception," 83.

[58] Schrag and Neeley, *All the World Will Worship*, 111.

[59] Harris, "The Great Misconception," 84.

[60] Ibid. Emphasis original.

> with a loud voice, “Salvation belongs to our God who sits on the throne, and to the Lamb!”[61]

Some ethnodoxologists interpret John’s description of “every nation, from all tribes and people and languages” worshiping God as necessarily including cultural expressions, hence multicultural worship in heaven. They also point to God’s prescription for Old Testament worship to support their view. In Exodus 25:8–9, God described to Moses the pattern for his sanctuary: “And let them make me a sanctuary, that I may dwell in their midst. Exactly as I show you concerning the pattern of the tabernacle, and of all its furniture, so you shall make it.” God gave very specific instructions for corporate worship, and Hebrews 8:1–2, 5 elaborates on the reason for this precision:

> Now the point in what we are saying is this: we have such a high priest, one who is seated at the right hand of the throne of the Majesty in heaven, a minister in the holy places, in the true tent that the Lord set up, not man. . . . [The priests] serve a copy and shadow of the heavenly things. For when Moses was about to erect the tent, he was instructed by God, saying, “See that you make everything according to the pattern that was shown you on the mountain.”

In other words, the tabernacle the Israelites built was “a copy and shadow of the heavenly things,” so earthly worship should mirror heavenly worship. Hence, the thinking goes, the multicultural nature of heavenly worship should be reflected in worship on earth. Jaewoo Kim explains, “biblical worship in heaven will be like a global feast with a potluck dinner where every people group contributes its national dish and shares it with everyone.”[62]

Kim’s analogy of heavenly worship sheds light on how heavenly worship should encourage multicultural worship on earth. Farhadian explains,

> One advantage of becoming multicultural worshipers is that we can get a glimpse of the specter of heavenly worship, where all tribes and languages will be assembled before God, and where we really will have a sense of the fullness of Christ.[63]

The Philosophy of Ethnodoxology

The two understandings articulated above—namely, that music is not a universal language and that earthly worship should reflect the multicultural worship of heaven—converge in a two-pronged philosophy of ethnodoxology. First, ethnodoxology insists that each people group should be enabled to worship using its own indigenous art forms. Sec-

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[61] Scripture quotations are from *The Holy Bible: English Standard Version* (Wheaton: Standard Bible Society, 2001).

[62] Jaewoo Kim, “The Whole World Has Gone ‘Glocal,’” in *Worship and Mission for the Global Church*, 46–48.

[63] Farhadian, *Christian Worship Worldwide*, 15.

ond, ethnodoxologists encourage the integration of diverse cultural expressions in local worship gatherings. Both of these emphases find support in Scripture, according to ethnodoxologists, several examples of which are given below.

Psalm 117 is a call to universal adoration of God. Joan Huyser-Honig summarizes, "You might think of Psalm 117 as ethnodoxology in a nutshell. Like the psalmist, ethnodoxologists know there are as many God-given ways to worship as there are languages and cultures."[64] The ethnodoxologist interprets the psalmist's command to "Praise the Lord, all nations!" as an imperative to praise God within each distinct culture. It would therefore be inappropriate to hinder a people group from worshiping in their heart music by only using music from another culture.

A similar sentiment appears in Psalm 86:8–9: "There is none like you among the gods, O Lord, nor are there any works like yours. All the nations you have made shall come and worship before you, O Lord, and shall glorify your name." Josh Davis believes that part of the believer's responsibility is to help others experientially realize the worship of the nations on earth.[65] "It starts with a vision. Many years ago, God gave me a glimpse of nations coming together to worship him, here on earth as it is in heaven. It is a vision, birthed in the heart of God, recorded throughout scripture, and therefore worthy of energy, resources, and even my life!"[66] Davis sees this passage and others such as Matthew 24:14[67] as "further evidence of God's heart for all peoples" and that "God's mission, and therefore ours, will not be complete until all nations have received the testimony of the gospel."[68]

Therefore, according to some ethnodoxologists, these passages imply that people groups must be encouraged to worship with what is natural to their culture. Hall believes that God requires worship "from the inside-out, not the outside-in."[69] He contends that this idea "goes far beyond just the individual and corporate worship expressions of the body of Christ to embrace the remotest unreached people group and their culture. Not only must worship come from within the heart of an individual, it must come from within the heart of a people."[70] Similarly, using passages such as Isaiah 61:11,[71] ethnodoxologists explain that

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[64] Huyser-Honig, "Ethnodoxology."

[65] Josh Davis, "Designing Multicultural Worship with the Missio Dei in Mind," in *Worship and Mission for the Global Church*, 57.

[66] Josh Davis, "PROSKUNEO: Bringing Nations Together in Worship," *Unity in Christ Magazine*, accessed May 1, 2014, http://unityinchristmagazine.com/ministry/featured-ministries/proskuneo-bringing-nations-together-in-worship/.

[67] "And this gospel of the kingdom will be proclaimed throughout the whole world as a testimony to all nations, and then the end will come."

[68] Davis, "Designing Multicultural Worship with the Missio Dei in Mind," 58.

[69] Dave Hall, "Taking Worship to the Nations: Three Biblical Principles to Guide Us into Worship Renewal among the Nations," *Mission Frontiers* 18, no. 5–8 (August 1996). In fact, this understanding later led Hall to change his ministry's name from "Worship *to* the Nations" to "Worship *from* the Nations."

[70] Ibid.

the praise that "sprouts up" comes from the "indigenous praise, not some western import."[72] God does not intend the worship from the nations to be "planted, fed, fertilized and watered in some foreign land, then transplanted."[73]

The New Testament church itself faced the necessity of multicultural sensitivity since the church very quickly spread beyond just one people group. For example, Acts 15:1–35 recounts the dispute that arose in Antioch between the Jewish and Gentile believers and the ensuing council at Jerusalem. The Jewish believers insisted that the Gentiles should adopt their culture and customs. Paul and Barnabas, realizing the gravity of the issue, left for Jerusalem to consult with the apostles and elders. The result of the council was "to allow the Gentiles to express their culture as long as their activities were not idolatrous or immoral."[74]

Each of these passages, according to ethnodoxologists, implies the necessity of encouraging particular people groups to worship with their own local art forms. Each culture should be able to praise God using its own artistic styles as the "nations" that are represented within the Body of Christ. God is able to take all the artistic styles and use them for his honor and glory. Chenoweth states, "We must accept that the Holy Spirit can inspire and speak through vernacular music expression just as through vernacular prayer and Bible translation, or else we must deny the universality of God."[75]

Some ethnodoxologists insist that other passages, such as Philippians 2, stress the importance of creating unity through the incorporation of multiple cultural expressions in one given worship gathering. This command for unity "is not a mandate to have one dominant culture make other cultures assimilate."[76] Rather ethnodoxologists believe that verses 3 and 4 imply the encouragement of multiple heart languages out of humility and concern for one another. This means that "whoever is a part of the decision-making process needs to take an inventory of their own cultural biases and consider these verses."[77] In humility the leader considers the heart languages of those in his congregation and focuses worship toward Christ through the multiplicity of heart languages represented.

Likewise Ephesians 2, according to Andrew Walls, "explores the relationship between cultures in the Church."[78] At the time of the writing of Ephesians, there were only

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[71] "For as the earth brings forth its sprouts, and as a garden causes what is sown in it to sprout up, so the Lord God will cause righteousness and praise to sprout up before all the nations."

[72] Hall, "Taking Worship to the Nations."

[73] Ibid.

[74] Bailey, "Honoring Diverse Heart Language in a Christian Community," 444.

[75] Vida Chenoweth, "Spare Them Western Music," in *Worship and Mission for the Global Church*, 119.

[76] Bailey, "Honoring Diverse Heart Language in a Christian Community," 445.

[77] Ibid.

[78] Andrew Walls, "The Ephesians Moment in Worldwide Worship: A Meditation on Revelation 21 and Ephesians 2," in *Christian Worship Worldwide*, 32.

two dominant cultures to bring together into the body of Christ, and that has grown as a myriad of cultures have been reached with the gospel. Walls points out, "Each converted entity is necessary for a single-functioning body of Christ in the world. We will not reach the fullness of Christ without them."[79] The idea is that Christ needs to have all the nations or cultures represented in his body for the church to be complete. Because humanity is full of diversity, the Church must mirror that diversity, but also the "Church must be one, because Christ is one, embodying in himself all the diversity of culture-specific humanity."[80]

Thus, the worship of God among the nations and the cultures of the world could be described as a multi-faceted mosaic. Believers from diverse cultures should seek to "influence" each other and "appreciate . . . the contribution of every perspective," helping us to gain in "our understanding of God."[81] Hawn, for instance, prefers to use the "image of the mosaic . . . [with each piece that] has its own shape and hue, yet it fits together to form a larger whole."[82] Kenneth L. Wallace Jr. believes that God's kingdom is a mosaic of diverse cultures, and worship should reflect all of the cultures: "Multi-ethnic worship and ministry" displays heaven on earth (Revelation 7:9) as a "mosaic of God's elect [and] will become the new norm, to the glory of God and for the sake of his kingdom."[83] Similarly, John Witvliet suggests that each people group representing a culture worshiping God should think of itself as "one strand of a rich tapestry."[84]

Preliminary Analysis and Proposal for Further Research

The primary purpose of this paper is to survey the history and philosophy of the growing ethnodoxology movement. The remainder of the paper will briefly summarize strengths and weaknesses of the movement, providing a few issues that we believe need more careful consideration in the days ahead.

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[79] Ibid.

[80] Ibid.

[81] C. Michael Hawn, "Praying Globally: Pitfalls and Possibilities of Cross-Cultural Liturgical Appropriation," in *Christian Worship Worldwide*, 211.

[82] Ibid.

[83] Kenneth L. Wallace Jr., "Mosaic Church of North Carolina: From the Ground Up," in *Worship and Mission for the Global Church*, 36.

[84] John D. Witvliet, "Afterword: Inculturation, Worship, and Dispositions for Ministry," in *Christian Worship Worldwide*, 276–77.

Strengths

The first strength of the ethnodoxology movement is its emphasis on heavenly worship as the model for earthly worship. Since God clearly articulated that earthly worship is a shadow of worship in heaven, both in the Old Testament (e.g., Exodus 25:1) and the New Testament (e.g., Hebrews 9), drawing principles from the worship of heaven and applying them to worship on earth is clearly beneficial. Additionally, Hebrews 12:22–24 indicates that in Christ, Christians who worship on earth actually join with those in heaven, further strengthening the position that Christian worship should reflect that of heaven even now.

Second, the desire of ethnodoxologists that all ethnicities should have the opportunity to worship God is a worthy and lofty goal that can be supported in Scripture. Since God himself created ethnicities by confusing the languages at Babel, and since at Pentecost (Acts 2) he drew all nations together through the gospel, God desires all nations to worship him (Psalm 67:3–4; 117:1). Likewise, Jesus specifically commands, "The gospel must first be proclaimed to *all nations*" (Mark 13:11) and "Go therefore and make disciples of *all nations*" (Matthew 28:19). It is against this biblical backdrop that ethnodoxologists seek to introduce people from every nation to God so they are afforded the opportunity to worship the true God on earth in preparation for complete worship in heaven.

Third, placing emphasis on vernacular worship is an important aspect of worship life since for worship in spirit and truth to take place, the worshipers must understand the elements of a service. This was an important emphasis of the Reformation, which is often lost when believers are expected to worship in languages that are completely foreign to them. This is certainly true for spoken language, and although we find some limitations in how ethnodoxologists discuss musical language (see below), recognizing the various layers of meaning in music that are restricted to specific times and civilizations is an important consideration when advocating vernacular worship.

A related strength is the desire for authenticity in worship, a value that concurs biblically with how God wants to be worshiped. For example, God insists in Malachi 2:1–2 that what matters to God in worship is not simply the actions of the worshipers but also the state of their hearts. Moreover, Hebrews 10:19–22 emphasizes that a worshiper is to draw near to God "with a true [sincere] heart in full assurance of faith." Christians cannot draw near to God in worship with sincere hearts unless they understand what they are saying and singing.

Finally, the ethnodoxology movement has become an important voice in the call to look beyond American evangelicalism to the vast work God is doing around the globe. Ethnodoxologists are investing resources and time in people groups around the world, specifically by learning their arts, so that they may better know and interact with those peoples. This reflects the biblical prophecy that God will "cause righteousness and praise to sprout up before *all the nations*" (Isaiah 61:11).

Weaknesses

The first potential weakness with some ethnodoxologists is in their interpretation and application of biblical terms related to ethnic identity. As shown earlier, ethnodoxologists base their understanding of the nature of worship primarily on passages that indicate

the presence of all cultures in heaven. The terms they interpret to carry cultural connotations are those connected to ethnic identity, terms such as *ethnos*, *phulē*, and *laos*. Revelation 5:9, a passage ethnodoxologists often cite, uses such terms: "Worthy are you to take the scroll and to open its seals, for you were slain, and by your blood you ransomed people from every tribe [*phulēs*] and language [*glōssēs*] and people [*laou*] and nation [*ethnous*]."

The problem with how some ethnodoxologists interpret the worship of heaven and apply it to philosophy about earthly worship is that these kinds of terms do not refer to *culture*, but rather to a group of *people* united by common ancestry and heritage.[85] These people may also share a common culture, but the people and their culture are not inherently connected so that they may be equated. Furthermore, passages like this do not even necessarily imply that all ethnic groups will maintain their ethnic identities in heaven; rather, Scripture simply emphasizes the fact that Christ will redeem people *from* every kind of people group on earth.[86] In fact, while the New Testament certainly proclaims that Christianity will spread across all ethnic boundaries, the emphasis for the Church is that, rather than asserting its multi-ethnic composition, it is actually a *new* and distinct people group:

> But you are a chosen race [*genos*], a royal priesthood, a holy nation [*ethnos*], a people [*laos*] for his own possession, that you may proclaim the excellencies of him who called you out of darkness into his marvelous light. (1 Pet 2:9)

Thus, even if NT terms of ethnic identity were the same as culture, this does not prove that all cultural expressions and art forms are equally valid and will all be present in heaven. These passages teach that all *nations* will be in heaven; they do not teach that all *cultures* will be there. Regardless, the NT idea that more closely resembles a contemporary notion of "culture" includes terms that describe *behavior*, not ethnicity.[87] Behaviors are clearly not neutral, are to be judged whether they are good or evil, are not all appropriate for Christian worship, and will not all be present in heaven whether or not they are uniquely identified with particular ethnic groups. Therefore, using passages of Scripture that high-

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[85] Cf. Ethelbert William Bullinger, *A Critical Lexicon and Concordance to the English and Greek New Testament: Together with an Index of Greek Words, and Several Appendices* (London: Longmans Green, 1908), 316; D. Edmond Hiebert, *First Peter* (Chicago: Moody Press, 1984), 134; James Strong, *The Exhaustive Concordance of the Bible: Showing Every Word of the Text of the Common English Version of the Canonical Books, and Every Occurrence of Each Word in Regular Order, Together with Dictionaries of the Hebrew and Greek Words of the Original, with References to the English Words* (Peabody, MA: Hendrickson, 2004); James Swanson, *Dictionary of Biblical Languages with Semantic Domains: Greek (New Testament)*, electronic ed. (Oak Harbor, WA: Logos Research Systems, Inc., 1997).

[86] See, for example, Robert H. Mounce, *The Book of Revelation* (Grand Rapids: Wm. B. Eerdmans, 1998), 136 ("It is fruitless to attempt a distinction between these terms as ethnic, linguistic, political, etc. The Seer is stressing the universal nature of the church and for this purpose piles up phrases for their rhetorical value."); Robert L. Thomas, *Revelation 1–7: An Exegetical Commentary* (Chicago: Moody Press, 1992), 401 ("The enumeration includes representatives of every nationality, without distinction of race, geographical location, or political persuasion.").

[87] For a full explanation of this point, see Scott Aniol, "Toward a Biblical Understanding of Culture," *Artistic Theologian* 1 (2012): 40–56.

light the multi-ethnic nature of the church and heavenly worship does not necessarily prove the acceptability for corporate worship of all cultural forms on earth.[88]

This leads to a second problem, namely, the assumption that newly converted Christians will naturally worship God appropriately. Ethnodoxologists appear to assume that the fact that a particular people group has created and cultivated musical forms is inherent justification of those forms in worship once people in that group come to faith in Christ. Yet, when "culture" (including music and other arts) is understood correctly as "behavior," potential problems with this way of thinking become clear. New Christians do not always naturally behave in ways that are good. Although they are freed from the penalty and power of sin (Rom 6:17–18), the Holy Spirit indwells them (Rom 8:9–11), and they have new desires to please God (2 Cor 5:17), they nevertheless continue to battle indwelling sin (Rom 7:15–25), and the process of sanctification is one in which they progressively learn and grow in their understanding of what kinds of behavior are biblically acceptable. These biblical realities at least raise the possibility that what cultural and musical expressions are most natural to a newly converted people may not necessarily be good and right for Christian worship. Behavior in worship, like any other kind of Christian behavior, is something that must be taught and learned (1 Tim 3:15).

A third weakness relates further to the defense by ethnodoxologists of aesthetic relativism. Key to their argument is that music (and other art) is not a universal language; if music is not a universal language, then it follows that no moral judgments could be placed on particular kinds of music. This presupposition is rooted primarily in "arguments from disagreement," e.g., that anecdotal disagreements over what a particular song means prove that music is not a universal language. This is similar to arguments used by music formalists in the mid-nineteenth century beginning with Eduard Hanslick's *The Beautiful in Music.* However, after about 100 years of formalism dominating music philosophy, philosophers began to question "arguments from disagreement," and the consensus in music philosophy since at least the work of Susanne Langer (*Philosophy in a New Key*, 1942) is that there certainly is some nearly universal agreement about what music means on physiological and emotional levels.[89]

[88] To be fair, some ethnodoxologists do caution against using cultural forms that are strongly associated with paganism (see, for example, Robin Harris, "Contextualization: Understanding the Intersections of Form and Meaning," *EthnoDoxology* 3, no. 4 [2006]: 14–17). Nevertheless, any critical contextualization ethnodoxologists advocate is centered only on conventional associations that might exist and ignores natural, universal meaning.

[89] See Peter Kivy, *Introduction to a Philosophy of Music* (New York: Oxford University Press, 2002). Leonard B. Meyer provides one representative example of acknowledgment of differences between cultures while at the same time affirming the common-sense reality of universals between kinds of music: "My premise is simple: one cannot comprehend and explain the variability of human cultures unless one has some sense of the constancies involved in their shaping. . . . Because we are all products of a special and limited time and space, our behavior and beliefs are invariably influenced by the cultural and personal circumstances in which we find ourselves. But, needless to say, it does not follow from this 'provenance relativism' that the significance and validity of works of art, theories, and so on are confined to the time and place of their genesis. If they were, the art of the past (for instance, the plays of Sophocles) and the actions of the protagonists in history (Caesar's crossing the Rubicon) would be incomprehensible" (Leonard B. Meyer, "A Universe of Universals," *The Journal of Musicology* 16, no. 1 [1998]: 6).

Differences in music among various people groups, where they certainly do occur, seem to exist in primarily surface-level features such as characteristic timbres, certain functional harmonic systems, and unique rhythmic patterns that come to be associated with certain groups rather than anything more fundamental. Indeed, universals do exist among people in areas of sound perception, scale structures, and melodic contour because of the common humanity that all people share. Thus music and spoken language are not equivalent categories since the meaning of spoken language is mostly conventional,[90] while musical meaning can be universally perceived, on at least some levels, due to that fact that all people share a common physiology and thus a culture of humanity.

Therefore, the ethnodoxologist's assumption that all cultural expressions are equally valid and appropriate for Christian worship cannot be proven using the reasoning outlined above. Rather, a people group's natural behaviors, including their music and other arts, must be evaluated as to their moral worth and fittingness for worship before they are adopted. In many cases, a missionary will find that some indigenous music of a people expresses sentiments perfectly appropriate for Christian worship, but this is not a given.

Conclusion

The ethnodoxology movement has provided a helpful call for American evangelicals to recognize God's work among the peoples of the world. It has also supplied a necessary corrective for missionaries who have blindly transferred western music into the worship contexts of foreign societies without giving careful attention to what those forms expressed to those not naturally familiar with them. We are encouraged by these individuals and groups that are thinking, writing, teaching, and providing resources in these areas.

However, we believe that more careful dialogue is needed in order to prevent uncritical contextualization and the dangers of religious syncretism. We are concerned that in their attempt to caution missionaries from failing to consider what western musical forms mean in foreign contexts, some ethnodoxologists may have equally failed to consider that some indigenous forms may simply be ill-fitted to appropriate biblical worship, regardless of the culture. We fear that the ethnodoxology movement has at least the potential of swinging the pendulum in the opposite, but equally problematic, direction from what had been the *status quo* in missions practice.

Nevertheless, we believe that if ethnodoxology advocates define "culture" biblically as "behavior," if they recognize that music carries meaning universally on at least some levels, and if they recommend care and discernment in determining what music in a given society may or may not be appropriate for biblically shaped worship based on its inherent meaning, their other emphases will continue to be a great benefit to Christian worship around the world.

[90] We say "mostly" since even some meaning in spoken language is rooted in universals; see Noam Chomsky, *Aspects of the Theory of Syntax* (Boston: The MIT Press, 1969). Cf. Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard (The Charles Eliot Norton Lectures)*, new ed. (Cambridge: Harvard University Press, 2006).

Artistic Theologian 3 (2015): 22–45

Principles of a Baptist Theology of Worship

Matthew Ward[1]

Baptists are known, perhaps are even notorious, for their distinctive beliefs, and worship is rarely considered to be one of them. However, worship was once the central concern that created divisions between believers and shaped the beliefs now considered to be distinctively Baptist.[2] Early Baptists benefited from a robust theology of worship, and modern Baptists might be surprised to learn just how relevant the principles of that theology are today. The purpose of this essay is not just to explore those principles but also to open a dialogue about them. Pastors and worship leaders in Baptist churches often have a difficult time with worship because they do not know how to approach it objectively. The earliest English-speaking Baptist leaders struggled with some of the same issues we face today, and they left a surprisingly detailed record of their biblically inspired positions. Their perspectives and conclusions offer a helpful starting point for a new dialogue on a Baptist theology of worship. This essay will introduce their theology of worship through two basic questions: what did a church rooted in pure worship look like from the early English Baptist perspective, and how should those churches be evaluated? The principles they established and the questions they asked are surprisingly germane to Baptist churches today. From time to time in this essay, questions will be offered for reflection on how these issues from the seventeenth century still resonate in the twenty-first century.

A Specific Field of Meaning

The authors cited in this essay regularly used the term "worship" to refer to a specific subset of the wider biblical concept, namely its instituted, external, corporate aspect. The Reformers distinguished between internal and external religion, but because they cared about the unity of a diverse country, Anglicans prioritized the purity of the external. Most English Separatists and dissenters (including Baptists) prioritized the purity of the internal, but they recognized the importance of the external. Leading dissenters of that day, including John Owen, Jeremiah Burroughs, and Henry Lawrence, limited the scope of their argu-

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[2] For more information on the historical arguments presented in this essay, see my *Pure Worship: The Early English Baptist Distinctive* (Eugene, OR: Pickwick Publishers, 2014).

ments to the outward worship observed in church assemblies, or "instituted worship only,"[3] while explaining a pure heart as a necessary condition for proper external worship. This essay focuses on a specific group of Baptists, often called Particular Baptists, who united around a confession of faith issued in 1644, the First London Confession. The "fathers" of that Baptist tradition, William Kiffin and Hanserd Knollys, and the pastor of the church often credited with birthing that tradition, Henry Jessey, all followed that approach to worship. Kiffin restricted his arguments about worship to "the right and Orderly Administration of Ceremonies," which Knollys further clarified were the "holy Ordinances of the Gospel." Jessey likewise added, "Forms or Ordinances are ways and means of divine worship, or Christ's appointment."[4]

When Baptists and other Christian leaders argued about worship, they understood they were referring to the external worship of the assembly, or the instituted worship of the church (be that instituted by Christ or by Cranmer, the Bible or the *Book of Common Prayer*). Everything they did in public assembly was a type of rite or ceremony. For example, the Independent pastor Jeremiah Burroughs narrowed church worship to hearing the word preached, receiving the Lord's Supper, and prayer. He discussed at length the internal preparations for worship, but his *form* of worship related to those three *actions* of worship.[5] For Baptists, the acceptable actions in worship were the ordinances. Today, Baptists think of the ordinances as baptism and the Lord's Supper, but to early English Baptists an ordinance was anything ordained by Christ for worship. For example, Hanserd Knollys listed prayer, reading Scripture, expounding Scripture, preaching the gospel, baptism, the Lord's Supper, and singing as "Gospel Ordinances in which his Churches of Saints must worship God in Spirit and in Truth."[6] In

What does my church consider appropriate actions or ceremonies in worship? How do we make that determination?

[3] [Henry Lawrence], *Of Baptisme* (Rotterdam: n.p., 1646), 106. See also Jeremiah Burroughs, *Gospel-Worship, or, The Right Manner of Sanctifying the Name of God in General* (London: Peter Cole, 1658), 161; and John Owen, *Truth and Innocence Vindicated*, in *The Works of John Owen*, ed. William H. Goold, vol. 13 (London: Johnstone & Hunter, 1852; reprint, Carlisle, PA: Banner of Truth Trust, 1967), 447. *Of Baptisme* was published anonymously, but William Kiffin attributed the work to Lawrence.

[4] William Kiffin, *A Sober Discourse of Right to Church-Communion* (London: G[eorge] Larkin, 1681), 117; Hanserd Knollys, *An Exposition Of the whole Book of the* Revelation (London: n.p., 1688), 189; Henry Jessey, *A Storehouse of Provision to further Resolution in severall cases of Conscience* (London: Charles Sumptner, 1650), 9. Note that my *Pure Worship* gives the mistaken impression that Kiffin borrowed this idea from Jeremiah Burroughs; here he actually cited Henry Lawrence.

[5] See Burroughs, *Gospel-Worship*. This book is highly recommended reading for all students of worship.

[6] Hanserd Knollys, *The World that Now is; and the World that is to Come: Or the First and Second Coming of Jesus Christ* (London: Tho[mas] Snowden, 1681), 70–76; cf. *A Confession of Faith. Put forth by the Elders and Brethren Of many Congregations of Christians (baptized upon Profession of their Faith) in London and the Country* (London: Benjamin Harris, 1677), Article XXII, and *The humble Advice of the Assembly of Divines, Now by Authority of Parliament sitting at Westminster* (London: n.p., 1646), Article XXI, Section V.

summary, when Baptists spoke about worship, they referred to the orderly administration of the ordinances in a gathering for worship.

Knollys's list of ordinances can clarify much about the framework for a Baptist theology of worship. Corporate worship can be seen as a series of ceremonies, organized and directed by a pastor or other worship leader. The way a service is introduced, the way the Lord's Supper is celebrated, the way the offering is taken, all are ceremonies within the larger corporate worship service. Their organization and administration represents the scope of this discussion about worship. Early English Baptists worked to relate every such ceremony to an ordinance of the gospel. That itself could mean several things, as this essay will explore, but Knollys expressed their basic sentiment that "the whole Worship of God and all the sacred Ordinances of the Lord be administered according to the Gospel Institutions, Commandments, and Examples of Christ and his holy Apostles."[7]

That is not to say that Baptists could agree about what should be considered a command or example of Christ and His Apostles; this essay will mention multiple, mutually exclusive lists of ordinances. But it is equally important to recognize an even more fundamental question: does the ordinance refer to the ceremony alone or the circumstances surrounding the ceremony (the translation of Scripture read, the order of the elements, the mode of baptism, and so on)? Henry Jessey, who specifically did not separate from the established church because he saw the fine line Baptists would have to walk, knew that Baptists could not agree on the circumstances of disputed ordinances, such as laying on of hands at baptism, footwashing, and anointing with oil, so they should be more gracious with those who disagreed with them about the circumstances of baptism.[8] Early Baptists would have to learn to be cautious about what they decreed essential to an ordinance, but they would also learn to be faithful to everything determined to be essential.

The important matter for this introduction is that early English Baptists framed their questions about the church in terms of worship, namely instituted worship. When they wrote about worship, they meant the administration of external ceremonies (ordinances) that expressed the inward devotion of the participants. This distinction as much as anything has led to the current confusion and misunderstanding about the importance of worship to early Baptists. When they disagreed about baptism, they were not debating a doctrine but a ceremony; when they expounded on ordinances, they were not explaining institutions but worship.[9] They had in mind not only the words of Scripture but also the weekly experiences of an event. One mark of a true church was the right observance of the ordinances as an integral part of its worship.

Can I separate an essential ordinance from inessential circumstances?

[7] Knollys, *Exposition*, 123–24.

[8] Cited in John Bunyan, *Differences in Judgment about Water-Baptism, No Bar to Communion* (London: n.p., 1673), 116–17.

[9] Compare the wording in Henry Jessey, *Miscellanea Sacra: or, Diverse Necessary Truths* (London: T. M., 1665), 130, with Jessey, *Storehouse*, 102, as an example of such semantics.

The Relationship between the Church and Her Lord: The Church as a Worshiping Community

The driving force behind early English Baptists was a desire for true worship, namely worship that God Himself approved. For a church to worship truly, it must be constituted and structured rightly. What does a church rooted in true worship look like? To the early Baptists, this question was answered in terms of that church's form, matter, and model. Theoretical answers were unacceptable because a New Testament church existed in a particular form for a visible function. Instead, Baptists focused on tangible definitions and examples.

A True Church versus False Worship

In the background of every ecclesiological discussion from this era was the Anglican Thirty-Nine Articles. Article XIX, "Of the Church," defined a church as a congregation of faithful men in which the pure Word of God was preached and the sacraments duly ministered according to the ordinance of Christ. Article XX, "Of the Authority of the Church," further gave a church the power to decree rites or ceremonies for it to use in worship.[10] Early Separatists injected some modifications to this definition, including the idea of separation, voluntary covenant, and autonomy. All of these perspectives were rooted in worship. Separation was not only from false doctrine and profane men but also from false worship. The covenant of a church was "to worship and serve God according to his word, remembering to keep holy the Lord's Day." Autonomy was the right "to exercise Ecclesiastical government and God's spiritual ordinances in and for itself immediately from Christ."[11]

Early Baptists followed that lead. They defined a church as "a company of visible Saints called and separated from the world by the word and Spirit of God to the visible profession of the faith of the Gospel, being baptized into that faith and joined to the Lord and each other by mutual agreement in the practical enjoyment of the Ordinances, commanded by Christ their head and King."[12] Experiencing the ordinances in the context of the church meant corporate worship. If worship according to the commands and patterns of Christ required that they separate from the world of false institutions, they were courageously prepared to do so.

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[10] *Articles agreed on by the Archbyshoppes* (London: Richard Jugge and John Cawood, 1571) [on-line]; accessed 18 June 2012; available from http://www.reformed.org/documents/index.html?mainframe=http://www.reformed.org/documents/articles_39_1572.html; Internet.

[11] See the Brownist confession of faith recorded in Edward Bean Underhill, ed., *The Records of a Church of Christ, Meeting at Broadmead, Bristol. 1640–1687* (London: J. Haddon, 1847), xl; Henry Ainsworth and Francis Johnson, *The Confession of faith of certayn English people, living in exile, in the Low countreyes* ([Amsterdam: Giles Thorp], n.d.; reprint, 1607), 52; and Henry Jacob, *The Divine Beginning and Institution of Christs true Visible or Ministeriall Church* (Leyden: Henry Hastings, 1610), not paginated.

[12] *The Confession of Faith, Of those Churches which are commonly (though falsly) called Anabaptists* (London: n.p., 1644), Article XVII. The Second London Confession further clarified that a church had "all that power and authority which is any way needed for their carrying on that order in worship and discipline which [Christ] has instituted for them to observe" (*Confession of Faith* [1677], Article 26).

Does my church prioritize worship as a benefit of membership?

Murray Tolmie, an important historian of this era, concluded that Separatists formed their own churches in order to achieve "the fundamental right of conscience: to worship the way it saw best."[13] The right to worship, and by this the Separatists meant the external forms of corporate worship, was sacrosanct. Yes, they might leave a church because they did not like the instruments being used, but it was never for so shallow a reason as personal preference. Rather, their decisions to leave existing churches and form new ones were based on the principles they found in God's Word.

Thomas Cranmer built Anglican identity on the principle that the Bible was not the only source of worship practices for a Christian church. He retained for the Crown the right to ordain such rites and ceremonies as necessary and beneficial for the spiritual guidance of England.[14] The term often given to such rites is *adiaphora*, or things indifferent, such as the width of a pew or the number of times a church bell rings, allowable as long as not forbidden in Scripture. Baptists felt that Anglican leadership took that liberty to unacceptable lengths. Most importantly, they believed that the practices that resulted from such an approach were valid reasons for separation.

William Kiffin explained that he left the Anglican Church for three reasons: he did not have freedom to worship as he saw fit, he did not have an opportunity to participate actively in his church's worship, and he did not agree with the concept of a church tax. He concluded that "if we cannot keep faith and a good Conscience in obeying all the Commands of Christ [for the church] so long as we assemble ourselves with you, then we are necessitated to separate ourselves from you" and further boldly accused the Anglicans of reducing the people into "formal hypocrites."[15] By formal, Kiffin referred to the forms of worship imposed by the Crown on the local assemblies.

Kiffin's rejection of imposed worship was so important to the Baptists because they saw worship both as the purpose of their gathering and the mark of their identity. Did they belong to the Crown or to Christ? Were they to be shaped by the culture or the Word of God? Hanserd Knollys believed that "the Chief Work of Jesus Christ in his *first* Coming into the World was to save sinners, to build up his own House, *the Church of the Living God*, and to institute all Gospel Ordinances *necessary* for his Disciples to worship God in Spirit and in Truth."[16] Christ not

What are our sources for worship practices? Which ones most shape our worship?

[13] Murray Tolmie, *The Triumph of the Saints: The Separate Churches of London, 1616–1649* (Cambridge: Cambridge University Press, 1977), 1.

[14] See, for example, Cranmer's letter to Convocation recorded in C. H. Smyth, *Cranmer & the Reformation under Edward VI* (Cambridge: University Press, 1926; reprint,Westport, CT: Greenwood Press, 1970), 264.

[15] William Kiffin, *A Briefe Remonstrance of The Reasons and Grounds of those People commonly Called Anabaptists, for their Seperation* (London: n.p., 1645), 5, 8, 9.

[16] Knollys, *The World that Now is*, 2.

only established the church but also gave it all necessary instructions. Any further instructions from a human source could only be seen as inferior to those of Christ, and if a church were not free to follow Christ's instructions, it must declare its independence.

This conclusion created disagreements between Baptists and their reforming brethren, particularly the Presbyterians. Baptists, for example, refused to acquiesce to the decrees of the Westminster Assembly. When pressed for a reason, the answer was simple: Baptists would not be satisfied with an incomplete reformation. William Kiffin wondered, "What great thing is it to change *Episcopacy* into *Presbytery*, and a Book of *Common Prayer* into a *Directory*? I pray you consider, is there not the same power, the same priests, the same People, the same Worship, and in the same manner still continued?"[17] True reformation included the reformation of worship practices as well.

An interesting illustration of this reforming impulse, especially considering its lack of emphasis in modern American churches, was baptism. Early Baptists saw baptism as an instituted ceremony with a proper administration, one to which they should adhere closely. Importantly, unlike the Presbyterians or Independents, they considered the mode of baptism and the recipient of baptism to be integral to the ordinance, not an indifferent circumstance. That perspective raised eyebrows. Praisegod Barbone, a Baptist antagonist, argued that Baptists could never be sure that they had observed the ceremony perfectly. How could they know the heart of the administrator or the recipient or that they had not missed a spot? But if Baptists were unwilling to nullify their own baptisms in the face of a possible ceremonial error, they would have to admit that baptism's validity lay not in its form but its doctrine and thus respect the baptisms of other traditions. Barbone distinguished between the form and the essence of a church (the well-being from the being). The form, which included its external worship and thus baptism, was transient; the essence was inviolable in Christ.[18] He concluded that Baptists had gone beyond proper respect for a ceremony into the very ceremonialism of which they accused the Anglicans.

Does my church borrow worship practices from other churches or traditions that we otherwise disagree with? If so, why?

John Spilsbury, one of the pastors who signed the First London Confession, took this charge of ceremonialism seriously. His solution was to separate the doctrine of baptism from its administration. The doctrine of baptism included the non-negotiable rules for mode and recipient. The administration of baptism, its use in worship, belonged to the local church as a part of its covenant. Indeed, the covenant of the church gave authority to the ceremony of baptism such that its members did not need to become ceremonialists or formalists. Within certain limits, the local church could affirm the validity of a baptism. Spilsbury recognized the need for a certain amount of freedom within limits; ceremonies were

[17] Kiffin, *Briefe Remonstrance*, 6–7.

[18] Praisegod Barbone, *A discourse tending to prove the baptisme in, or under the defection of* Antichrist *to be the ordinance of Jesus Christ* (London: R. Oulton & G. Dexter, 1643), 11–24.

not as "clean" as doctrines.[19] Baptists would need to approach ceremonies of worship with a certain amount of grace and subtlety.

A generation later, John Bunyan picked up the threads of this argument again. He soundly echoed Barbone when he said of the ordinances, "I count them not the fundamentals of Christianity; not grounds or rule to communion with Saints; servants they are, and our mystical Ministers to teach and instruct us," and of the Baptists, "'Tis possible to commit Idolatry, even with God's own appointments."[20] His argument took a new turn, however, when he responded to accusations of failure to worship by stating, "For albeit that Baptism be given by Christ our Lord to the Church, yet not for them to worship him by as a Church."[21] Whereas Barbone simply gave wide latitude to the interpretation of baptism, Bunyan removed baptism as an element of church worship. By turning baptism into an act of personal, not corporate, worship, Bunyan circumvented some of the issues for debate that had formed about instituted worship.

How does my church determine the validity of a baptism?

Bunyan's tactic was important because he took properly instituted worship seriously. A rule that emerged from Westminsterian circles (from the pen of George Gillespie) that "a church is in so far true or hypocritical as it mixes or mixes not human inventions with God's holy worship."[22] Presbyterians believed Baptists had invented their ceremony of believers' baptism by immersion, making their churches hypocritical. Bunyan personally approved of believers' baptism by immersion, but he did not want to counter-call Presbyterian churches hypocritical. His solution was to remove baptism from the church entirely.

William Kiffin responded with a declaration as to why baptism was so important to Baptists: "I have no other design but the preserving the Ordinances of Christ in their purity and Order as they are left unto us in the holy *Scriptures* of Truth and to warn the Churches *To keep close to the Rule*, lest they being found not to Worship the Lord according to his prescribed Order he make a *Breach* among them."[23] If baptism was indeed given by Jesus to the church for use in His worship, churches could not for any reason fail to obey. Backing down from baptism, an act of true worship, for the sake of unity or charity (or individual choice) was unacceptable. The worship of God must be maintained no matter the cost; that is the church's responsibility both to God and to the believer in discipleship. Kiffin's view is a powerful and moving perspective of baptism.

[19] John Spilsbury, *A Treatise Concerning the Lawfull Subject of Baptisme* (London: n.p., 1643), 32, 41.

[20] John Bunyan, *A Confession of my Faith, And A Reason of my Practice* (London: n.p., 1672), 65.

[21] Bunyan, *Differences in Judgment*, 13.

[22] George Gillespie, *A dispute against the English-popish ceremonies, obtruded upon the Church of Scotland* (Leyden: n.p., 1637; reprint, Dallas: Naphtali Press, 1993), xxxv.

[23] Kiffin, *Sober Discourse*, To the Christian Reader.

These early Baptists were so concerned about the proper use of baptism in worship because they understood the connection between a church's beliefs and its worship (its identity and its actions). It was roundly recognized in dissenting circles that the rites and ceremonies a church used directly reflected its understanding of the commandments of God. A church found to worship falsely or to mix its worship with human inventions, as Gillespie had intimated, was hypocritical at its core. A hypocritical church in worship was the kind of church that Jesus would spit out of His mouth: a lukewarm church.[24] Certainly Baptists worried, as Kiffin did above, that their improper use of the ordinances in worship would create a breach between them and God.

Does my church treat baptism as an act of corporate worship?

But this concern about a church's ordinances also influenced early Baptist views of other churches. The important Puritan William Bradshaw had earlier acknowledged that those who had the power to create new forms of worship had the power to create a new religion.[25] This weighed heavily on Baptist minds as they surveyed the diverse liturgical landscape around them. If worship reflected the true identity of a church, then false worship reflected a false church. Their call to separate from false worship noted above really meant separation from a false church. Churches were assessed in terms of matter and form. The matter was a baptized person (of debated age); the form was either a profession of faith, a covenant, or baptism itself. There was great concern among Baptist circles that improper use of baptism in worship actually invalidated the very form of that church.

Does my church see our worship services as an extension and communication of our core beliefs?

Indeed, some felt that Baptists were *too* concerned with baptism in worship. Praisegod Barbone, for one, argued that Baptists did not have the credibility to be so strict; they knew they were not perfect in all they did in worship, so why should they expect other churches to be perfect specifically in baptism? Henry Jessey likewise counseled churches not to divide over disputed matters of worship, such as the laying on of hands at baptism, singing, or baptism itself.[26] Their reasoning reflected the distinction noted above between the being and the well-being of a church. They believed that worship belonged to the well-being of a church. Improper worship was unhealthy for a church but not enough to destroy it.

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[24] See Knollys's warning in *World that Now is*, 77–80.

[25] William Bradshaw, *Several Treatises of Worship and Ceremonies* (London: n.p., 1660), 35. The treatises were originally presented in 1604–5.

[26] See Barbone, *Discourse*, 11; and Thomas Crosby, *The History of the English Baptists*. 4 vols. (London: John Robinson, 1739–40), 1:312.

Has my church considered our corporate worship to be an essential element of our relationship with God?

John Spilsbury explained how Barbone and Jessey misunderstood the charge: "if they mean by defection the outward form of worship and Ecclesiastical government, and I think they do, then all the power and authority that ever has carried out any administration or constituted ordinance has taken its being thence and depends upon the same; and if so, then the power and ordainer and the ordinance so ordained must be both of one and the same stamp, as I have already proved: if the one be Antichrist's, the other must be also Antichristian."[27] False worship was not merely a symptom of an unhealthy church, it was the actual disease—corruption perpetuating corruption. Spilsbury did not believe that a church inhabited by the mind of Christ would abide false worship. A church *is* its worship; there can be no distinction.

Ecclesiology

If a church and its worship are inseparable, what is the organizational structure of a church marked by true worship? Reformers from this era generally thought of the church in terms of worship, discipline (or ministry), and government, or actions, offices, and structure. The First London Confession approved of any church "rightly gathered, established, and still proceeding in Christian communion, and obedience of the Gospel of Christ."[28] In what way was the structure of a church connected with its actions, namely its worship? Early English Baptists drew conclusions that were both simple and profound as well as extremely informative.

It has already been noted that William Kiffin separated from the established church in part because he had no freedom in their program of worship. The *Book of Common Prayer* declared itself binding, notwithstanding certain pockets of laxity on the part of the local authorities. The Crown understood the power of worship to unite (or divide) the people and as such demanded uniformity of worship throughout the nation. Baptists appreciated that secular concern, but they equally understood the power of worship to unite (or divide) them with Christ. They did not want to worship according to the will of the Crown but the will of Christ. If the Crown claimed authority over worship, they would not have the freedom to be obedient to Christ.

In one sense, religious liberty has always been a fundamental Baptist principle. The First London Confession devoted six articles to this concept, recognizing the magistrate's authority to make laws necessary and appropriate but denying that authority to stretch into the realm of church action, most importantly worship. It declared, "And if any take this that we have said to be heresy, then do we with the Apostle freely confess to worship the God of our Fathers after the way which they call heresy, believing all things which are writ-

[27] Spilsbury, *Treatise*, 39.

[28] *Confession of Faith* [1644], Article XL.

ten in the Law and in the Prophets and Apostles."[29] Some things were between a man and His Maker, and they expected and granted that direct accountability. While subsequent emphases on religious liberty have focused on doctrinal beliefs, these early Baptists focused heavily on freedom of worship. Therefore in a deeper sense, religious liberty was for these Baptists about their right of direct access to God as a church.

In calling for freedom of worship, Baptists were already drawing the threads of salvation and worship together. Salvation could not be coerced, and certainly not by the will of a person. Likewise, true worship could also not be coerced; a gift demanded is no gift at all. True worship could not be orchestrated or generated; true worship must be free worship. Just as salvation was a personal transaction, so also was worship. The difference was that worship also had a corporate element, one upon which the early Baptists focused in their writings. Salvation was personal; one stood alone before God in judgment. Worship was personal *and* communal; a church stood together before God in fear and love.

How seriously does my church take and teach the right of access to God in worship?

Emphasizing the corporate aspect of worship in the context of religious liberty led to two ecclesiological consequences: a church must be free (autonomous) to make decisions about worship, and a church must consist of individuals qualified to worship. John Spilsbury concluded that the great privilege of salvation was "communion with the Church of Christ in the outward worship of God and the use of Christ's Ordinances."[30] It was a privilege that Christians and churches should cherish, not neglect. Importantly, those who were not saved were not grafted into the true vine and thus drew no power from true worship. Hanserd Knollys likened them to the five foolish virgins of Matthew 25. They had the form of godliness in worship but not the power thereof. They looked identical to the five wise virgins, but when the time came to be with the bridegroom, the door was shut to them.[31] Baptists placed the power of worship above the form, and they believed that God alone granted this power.

In the first place, the privilege and power of worship in salvation undercut the reason given by the authorities for the imposed national liturgies and directories: common people and common ministers needed help to worship God. Baptists believed that was not true. John Spilsbury recognized that God gave the church "his Spirit for their guide, his Word for their rule, and himself for their warrant."[32] They

Does my church use manmade resources to help in worship planning? If so, why? What do we gain from them?

[29] *Confession of Faith* [1644], Article LII[I].

[30] John Spilsbury, *Gods Ordinance, The Saints Priviledge* (London: M. Simmons, 1646), 72.

[31] Hanserd Knollys, *The Parable of the Kingdom of Heaven Expounded* (London: n.p., 1674), 97–101.

[32] Spilsbury, *Treatise*, 12.

did not need some magistrate's pity or charity; they had the direction of the living God and the power of His life-giving Spirit. They would not forego the honor of that counsel for a manmade system like the *Book of Common Prayer*. Christ, not their culture or their peers, would tell them how to worship Him.

In the second place, this privilege and power necessitated a turn to congregational church polity. William Kiffin declared, "Christ has given this Power to his Church, not to a Hierarchy, neither to a National Presbytery, but a company of Saints in a Congregational way."[33] If churches were directly accountable to Christ for their worship of Him, then they must be governed in such a way as to have that responsibility. Indeed, they could be governed no other way coherently. Historian Stephen Wright described an early Baptist church well: "It was founded mainly upon the direct collective inspiration to be found in the preaching, prophecy, and prayer of all the members, and from its source, the immediate presence amongst them of the risen Christ."[34] Christ Himself inhabited the local church; any intermediate human oversight would always be inferior compared to Christ's immediate rule, particularly with respect to His instituted worship.

Congregationalism accomplished the autonomy and accountability of a church in its worship of the living God; it also freed the church from the great challenges of a hierarchical church institution. As has already been stated, Baptists understood the importance of uniformity in worship for the identity of a "denomination" or "tradition." But they also realized that such concern for uniformity forced the governing authorities to emphasize the external. In other words, when Anglicans expressed concern for the purity of worship, they meant the purity of the rites and ceremonies.[35] But when Baptists expressed that same concern, they presumed (and prioritized) the purity of the *worshiper*. They understood that the pure external forms about which they wrote meant only so much to God. Rather, as Hanserd Knollys realized, "The power of Godliness does make the Believer fruitful under that form of Godliness which Christ has instituted for the Worship of God."[36]

If a church must worship in Spirit and Truth, and only Christians can do so, then only Christians could be in that church. That basic belief led to two scandalous convictions that Baptists today take for granted. First, if all Christians could worship in Spirit and Truth, then there was no separate priestly class; officers were for the well-being and not the being of a church. True worship was a great privilege of salvation, and thus there was certainly no need for a man specially trained to be an administrator of a complex liturgy. Indeed, that liturgy existed because those in authority believed common Christians could *not* worship effectively on their own. Baptists believed that God equipped certain men with

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[33] See Kiffin's Epistle to the Reader in Thomas Goodwin, *A Glimpse of Sions Glory: Or, The Churches Beautie specified* (London: n.p., 1641).

[34] Stephen Wright, *The Early English Baptists, 1603–1649* (Rochester: The Boydell Press, 2006), 32.

[35] See H. F. Woodhouse, *The Doctrine of the Church in Anglican Theology, 1547–1603* (London: SPCK, 1954), 154ff.

[36] Knollys, *Parable*, 46.

gifts of such leadership, but those men were drawn from the church and accountable to it, not to a hierarchy or written liturgy.[37]

Does my church account for the regenerate/non-regenerate nature of our assembly in our worship planning?

Rejecting the trained priestly class certainly led to occasional spectacles in worship services,[38] but the second conviction led to even greater confrontations. If infants could not worship in Spirit and Truth, then infants could not be in the church. Thomas Grantham, a Baptist leader in different circles of that day, perceptively asked "whether the difference between the Baptists and Paedobaptists be not chiefly (if not only) about imposing Ceremonies on Infants?"[39] Because the purity of worship depended on the worshiper more than the rite, the passive role of an infant in any rite availed nothing. From the outside, Baptists were accused of putting their children out of the church. They knew that their children were never in the church (at least until they made public their own profession of faith through baptism). But that does not mean Baptists ignored their children—truly, they bore the highest responsibility for their care and upbringing: "The Lord knows we long and labor to have our houses as churches of Christ."[40] In the corporate assembly, however, children were to be silent observers.

Baptists so highly pursued regenerate membership not simply to be separate from a wicked and corrupt generation but because Christ deserved a pure bride. In fact, God demanded the church to be holy for the glory and communion of His Son.[41] Puritans obsessed about the external holiness of an individual in their attempts to observe the fruits of salvation. Baptists obsessed about that holiness for the purposes of worship. Their definition of a church mentioned earlier further said that Christ "makes his people a spiritual House, a holy Priesthood, to offer up spiritual sacrifice acceptable to God through him; neither does the Father accept nor Christ offer to the Father any other worship or worshipers."[42] Christ, worthy of the

How does my church address the hearts of our gathered worshipers?

[37] *Confession of Faith* [1644], Article XVII, XXXIII, XXXV, and XXXVI.

[38] The era of the Westminster Assembly saw an eruption of heresiography, particularly against those who agreed with the Baptists that one did not need special training or license to minister God's Word. The scandalous (and sometimes exaggerated) descriptions of irregular behavior in worship resulted in Parliament outlawing all unlicensed preaching on April 25, 1645. See *Pure Worship*, 71–78, for examples.

[39] Thomas Grantham, *The Quaeries Examined, Or, Fifty Anti-Quaeries Seriously Propounded to the People called Presbyterians* (London: n.p., 1676), 9.

[40] Robert Steed and Abraham Cheare, *A Plain Discovery of The Unrighteous Judge and False Accuser* ([London]: n.p., 1658), 6. Steed served as William Kiffin's co-pastor for many years in the late 1600s.

[41] Hanserd Knollys, *Christ Exalted: in a Sermon* (London: n.p., 1645), 15.

[42] *Confession of Faith* [1644], Article XVII.

highest worship, warranted the very best of humanity in that worship. Only a redeemed person, sensitive to the Word and led by the Spirit of God, should consider such a high offering. To Baptists, the "strange fire" warned about in Leviticus 10 meant not only the actions but also the heart of the worshiper.

These ecclesiological conclusions drawn in the context of worship did not answer every question, nor did Baptists apply them consistently (or always coherently). But worship gave them the starting point from which they developed the positions now considered Baptist distinctives. The uniformity or lack thereof with which they implemented these conclusions led to the early Baptists' greatest achievements and greatest failures.[43] Worship brought out the best and worst in them.

Cooperation

The Puritan William Bradshaw perceptively remarked, "The more one Church differs from another in Rites and Ceremonies, the more it differs in substance of Doctrine, and the more one Church draws nearer unto another in Ceremonies, the more it draws near unto it in substance of Doctrine."[44] Baptists understood and appreciated this observation. They did what they could to set a general framework within which their churches could worship freely yet still cooperate. Many of the church schisms among early Baptists were the result of worship divergences, including the laying on of hands at baptism, the Sabbath, singing, women's participation in worship, Quaker silent-ordinances, and the details of the Lord's Supper. Baptist leaders counseled and implored churches not to divide over worship, but worship was too strong and principled a matter for the people to set aside.

In the earliest days of this Baptist movement, Baptists were able to overlook potential disagreements about worship because they were trying to build a tradition struggling under persecution. Furthermore, they were willing to admit being on a journey of discovery, coming out of Babylon's false worship and seeking the worship God desired. If they did not entirely agree on matters such as worship in the present, perhaps they would in the future. They knew that divisions caused by worship would severely damage their strength and their reputation. Consequently, at the beginning of their movement, these Baptists emphasized areas of agreement. It was only after the Civil War dethroned the king and destroyed the Westminsterian hegemony, while Lord Protector Oliver Cromwell looked favorably on independent-minded Baptists and other dissenters, that the Baptists had the free time and energy to investigate and debate their differences.

The most important point of agreement for these Baptists was the pursuit of the apostolic model of church. Yes, that model included proper doctrine and structure, but it primarily included proper worship. Most importantly, appealing to the apostolic church allowed Baptists to bypass centuries of formal worship as well as the layers of arguments based on liturgical succession. They did not care what humans had invented in the post-

[43] *Pure Worship* argues that, among other things, disagreements about worship led directly to the end of any formal association among London Particular Baptists.

[44] Bradshaw, *Several Treatises*, 8.

apostolic era but only what they knew of the apostolic church. In their first general assembly (which did not meet until after religious toleration was declared in 1689), the Particular Baptists explained their pursuit of the apostolic church: "Forasmuch as they did nothing in those purest Primitive Times in the sacred Worship of God, either as to time or form, but by a Divine Warrant from the Holy Apostles, who were instructed by our Lord Jesus and were guided in all those Affairs by his faithful and infallible Holy Spirit."[45]

Modern visions such as Robert Webber's "Ancient-Future" movement continue to seek a pre-Constantinian liturgy, but early Baptists sought only the truly primitive apostolic model. Benjamin Cox (in his appendix to the London Confession), Hanserd Knollys, and William Kiffin each referred to the Acts 2 model as a goal, Kiffin describing that model as "not only Commanded, but Practiced."[46] Knollys also looked to the churches mentioned in Revelation for this model, observing that the church in Ephesus "congregated together to Worship God in Spirit and in Truth *visibly*, walking in all the Commandments and Ordinances of God *blamelessly*, according to the Order of the Gospel," and observing in Sardis "the soundness of *Doctrine*, purity of Gospel-*Administrations* in the Worship of God, and the strictness of *Discipline* in this Church."[47]

Does my church know where our worship practices originated? How willing are we to evaluate them?

William Kiffin found urgency in the apostolic model in his debate with Bunyan over baptism. He saw Bunyan's position as stepping away from the "Gospel Order settled by Apostolic Authority and Direction," and called his readers to pay close attention to that order, "especially considering the day wherein we live, many endeavoring to bring in their own Inventions into the Worship of God, which should make all Christians be more careful and Zealous to Cleave to the Institutions of Jesus Christ as they were first Delivered by the holy Penmen and the Practice of the Primitive Christians."[48] Although the goal of apostolic worship practices united and guided early Baptists, their conclusions about how to achieve that goal divided them.

From the beginning, Baptists were aware of a tension between their desire for freedom and their desire for uniformity. All early Baptists agreed with Hanserd Knollys that "there must be a Conformity unto the Revealed Will of God in his Word, especially in the External part of the Instituted worship of God in the Gospel." In principle, they also agreed with Knollys's conclusion that "there ought to be a Uniformity among all the Churches of God in every Nation, in every City and in every Village. All that worship God in one place are

[45] *A Narrative of the Proceedings of the General Assembly Of divers Pastors, Messengers and Ministring-Brethren of the Baptized Churches, met together in London* (London: n.p., 1689), 17.

[46] Benjamin Cox, *An Appendix to a Confession of Faith* (London: n.p., 1646), 10; Knollys, *World that Now is*, 49; Kiffin, *Sober Discourse*, 29.

[47] Knollys, *Exposition*, 18, 42.

[48] Kiffin, *Sober Discourse*, 58–59.

to Worship him in one way, with one accord, and with one shoulder."[49] However, they could not agree on that model. This was acceptable in the sense that they had withdrawn from the established church to pursue their own freedom in worship. It was unacceptable because they now wanted to cooperate with churches that might disagree with them over the most important purpose of their assembly: their worship.

All these early Baptist churches had to draw at least some conclusions about the content of their weekly worship services. Some were more certain of their practices than others. In the background of their different practices was the concept of "light" or illumination. Benjamin Cox established the early, gracious position on their practices: "Although we know that in some things we are yet very dark, and in all things as yet we know in part and do therefore wait upon God for further light, yet we believe that we ought in our practice to obey, and serve, and glorify God in the use of that light which he has given us."[50] This observation acknowledged that they would not agree on every matter of worship, and it freed them to practice what they believed to be right, but with grace and humility. Nevertheless, they sometimes came to mutually exclusive claims of certainty, and no matter how much grace they desired to extend to one another, they each had a limit concerning what they considered acceptable in God's worship.

How does my church feel about cooperating with churches that have different practices of worship?

Consider Knollys's list of ordinances mentioned above. Early Baptists only practiced ordinances in their worship, so such a list guided every worship service. Knollys mentions prayer, reading Scripture, expounding Scripture, preaching the gospel, baptism, the Lord's Supper, and singing.[51] However, other Baptists included additional ordinances in their comparable lists. Thomas Patient, Kiffin's first co-pastor, included hearing, thanksgiving, and almsgiving; Henry Jessey included fasting; John Griffith, a founder of the General Baptist tradition in London, included the laying on of hands at baptism.[52] Other Baptists also considered washing feet and anointing with oil. About most of these, Baptists were in full agreement. However, the laying on of hands at baptism led some churches to form a separate "Six-Principle Baptist" tradition across England, and singing led to the complete dissolution of the London Association by 1695. And this is not even to mention the Seventh-Day Baptist tradition or the losses of Baptists to Quakers largely with respect to worship.[53]

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[49] Knollys, *Parable*, 42, 43.

[50] Cox, *Appendix*, 11.

[51] Knollys, *World that Now is*, 70–76.

[52] Thomas Patient, *The Doctrine of Baptism, And the Distinction of the Covenants* (London: Henry Hills, 1654), 171; Jessey, *Miscellanea Sacra*, 3; John Griffith, *Gods Oracle & Christs Doctrine* (London: Richard Moon, 1655), 37ff.

[53] See Ward, *Pure Worship*, 208–13, for further reading.

Why was worship such a disruptive or destabilizing element for early Baptists? It was fundamentally important and difficult to keep in perspective. Murray Tolmie describes this effect on early Separatist churches: that "the search for an exclusive and universally binding model of a true Christian church placed upon the tiny separatist congregations a burden impossible to bear" such that "the very smallest detail of church order and worship became a heavy responsibility."[54] The early Particular Baptists attempted to overcome this burden with grace and cooperation, and for a long time that worked. Eventually, though, members of their churches became impatiently convinced of their own worship practices and unwilling to wait for their sister churches to receive that same light.

This impatience created a tension they could not manage. The benevolent Henry Jessey queried his paedobaptist peers, "Now must we tarry in this Babylonish way, till such a mighty glorious Angel come? Or must we reform as far as we see?"[55] Yet he also counseled churches not to divide over singing, asking those churches *not* to reform as far as *they* saw. The stricter William Kiffin defended his debate with Bunyan saying that "care must be had in the first place to observe the Rules given by our great Lord, and to walk according to them, and not for Communion sake to leap over the Order Jesus Christ has Prescribed in his Word."[56] Perhaps Jessey and Kiffin simply expected other churches to adopt their own conclusions, perhaps Jessey was more comfortable with disagreements than his peers, and perhaps Kiffin was more comfortable with isolation than his peers.

Does my church worry more about personal preferences, ecclesial relationships, or God's Word in our actual worship practices?

Multiple positive and negative lessons can be learned from early English Baptist perspectives on ecclesiology. Positively, Baptist churches today would do well to reemphasize worship as the early Baptists did. Worship shaped the most important Baptist distinctives, and it gave Baptists great motivation to maintain regenerate membership and take their autonomy seriously. Negatively, worship clarified the need for Baptist churches to operate with grace and humility. Worship was seen as a just cause for separation. Churches today need to look at the diversity of worship practices and ask themselves an important question: "Do I disapprove of another church's worship practice because I believe it is unbiblical, or because I just do not like it?" Early English Baptists left much guidance on how to make that determination, and that is the final topic for this essay.

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[54] Tolmie, *Triumph of the Saints*, 2.

[55] Jessey, *Storehouse*, 16.

[56] See Kiffin's Preface in Thomas Paul, *Some Serious Reflections On that Part of M. Bunions Confession of Faith Touching Church Communion with Unbaptized Persons* (London: n.p., 1673).

The Relationship between the Church and the Word: The Gospel as a Liturgical Hermeneutic

Early English Baptists built their movement on a basic premise: "The Rule of this Knowledge, Faith, and Obedience, concerning the worship and service of God, and all other Christian duties, is not man's invention, opinions, devices, laws, constitutions, or traditions unwritten whatsoever, but only the word of God contained in the Canonical Scriptures."[57] That rule united them and guided them in many ways, two of which will be introduced here. That "Rule," according to articles VI and VII of the First London Confession, was the Gospel—not only the good news that man could enter into a relationship with God through Jesus Christ, but also the good news that God has given man prescription how to maintain that relationship in worship. In this way, the Gospel not only motivated them to continue the Reformation from doctrine into worship but also helped them understand how to interpret and apply Scripture to their decisions about worship.

This essay is not meant to be a primer in liturgical hermeneutics. Suffice it to say that a liturgical hermeneutic both helps a church interpret Scripture from the perspective of worship and helps a church apply Scripture to its worship. Calling the Gospel a liturgical hermeneutic means that early Baptists considered and intended their worship to communicate and embody the Gospel of Jesus Christ.

Does my church know what principles we implicitly use to guide our worship services? Are we intentional about those principles?

Worship as an Ongoing Reformation

William Kiffin declared Baptists to be in lock-step with the greater Reformation in telling them that "you are for a Church of Christ's own Erection, for a Ministry of his own Calling, and for Ordinances of his own Appointing."[58] Kiffin, however, believed the Reformation fell short; it had addressed necessary and critical doctrinal matters, but failed to address worship fully. He saw his role and that of Baptists as a "furtherance rather than a disturbance" of the Reformation, addressing matters of equal importance to that of doctrine.[59] If "reformed" worship looked like that of the Anglicans and Presbyterians, Kiffin found it still hopelessly superstitious and unacceptable.

In essence, Baptists treated their pursuit of pure worship in the same way Luther and Calvin treated their pursuit of pure doctrine. John Spilsbury stated, "The holy Scripture is the only place where any ordinance of God in the case aforesaid is to be found, it being

[57] *Confession of Faith* [1644], Article VII.

[58] John Norcot, William Kiffin, and Richard Claridge, *Baptism Discovered Plainly & Faithfully* (London: n.p., 1694), Preface (by Kiffin).

[59] Kiffin, *Briefe Remonstrance*, 7.

the fountainhead containing all the instituted Rules both of Church and ordinances, so that when or wheresoever any of these are wanting in their constitution and cannot be found in their outward orderly form, we are to go directly unto its institution and recover the same again from thence."[60] Their emphasis on the Gospel, however, gave them a firm understanding of how to use that Scripture.

Spilsbury made it clear that the Gospel gave a priority to which Scriptures they should use with respect to their worship and constitution: "They are those Scriptures that are necessary to bring God and man together unto a oneness in Christ. And this is the Gospel, which . . . brings persons to be of the household of God, which household is that composed order, and instituted state of Christ's Church of the new Testament."[61] The New Testament represented a new era in the history of salvation, an era in which God's plan for humanity finally received its fullest and clearest revelation in Jesus Christ, the new covenant in His blood. The purpose of the New Testament was to demonstrate the administration of that new covenant.[62] The rules for the church, God's people under this new covenant of salvation, were given in the New Testament; therefore, that was their guiding source.

What part of the Bible does my church emphasize in worship planning?

Importantly, those rules included worship. Worship embodied the Gospel, therefore worship must be led by the New Testament. This included the choice of ordinances, for "the Ordinances of the Gospel give a more clear vision of Christ than those under the Law,"[63] and the administration thereof, for "tis most evident that the Worship of the Old Testament for the beauty and ornament of outward Ceremonies and the splendor of their observation far exceeds and excels that Worship which God commands now."[64] The relationship between the Gospel and simplicity will be addressed below; the consequence here is the priority of the New Testament over the Old for the church's worship.

Worship's priority and worship's New Testament source intersected in "will-worship," a term taken from Colossians 2:23 that Jeremiah Burroughs defined as "we must not worship God according to our own wills."[65] William Kiffin gave the clearest explanation of why will-worship must be taken seriously:

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[60] Spilsbury, *Treatise*, 38.

[61] Spilsbury, *Gods Ordinance*, 22.

[62] Ibid., 9.

[63] Knollys, *Exposition*, 190.

[64] Hercules Collins, *Some Reasons for Separation From the Communion of the Church of England* (London: John How, 1682), 22. Collins was a good friend of William Kiffin and an important Baptist in the 1680s.

[65] Burroughs, *Gospel-Worship*, 10.

> Man's Nature is very prone to be meddling with things beyond his Commission, which has proved the very pest and bane of Christianity; for notwithstanding that dreadful prohibition, Rev. 22. 18, 19. of *adding to*, or *taking from* his word, is not Europe full of pernicious Additions and Subtractions in the Worship of God, which are imposed as Magisterially as if stamped with a Divine Character, though in themselves no other than (as Christ himself calls them) the *Traditions of men: Matth*. 15. 3.? It is a superlative and desperate piece of audacity for men to presume to mend any thing in the Worship of God, for it supposes the All-wise Law giver capable of error, and the attempter wiser than his Maker.[66]

Any bit of purely human creativity in worship, no matter how clever, would always be a step backwards in the reformation of worship.

Do our worship leaders feel pressure to be consistently creative for the "human audience"?

Sometimes the additions of men were rather obvious to Baptists, as the use of vestments or incense. Sometimes the additions of men were to instituted ordinances, as the larger ceremony of the Mass or infant baptism. Sometimes the additions of men were highly debatable, such as the circumstances concerning congregational singing. Nothing was entirely "safe," though, because Baptists were extremely aware that Satan would be able to twist the Scriptures to support a form of worship more to his liking.[67] They relied on the Spirit's guidance in their assemblies to know and understand the difference. God desired proper worship, and He gave proper guidelines for it. It was the responsibility of Christ's followers to ascertain and observe those guidelines.

The search by Baptists for what might be called a "New Testament liturgy" was bolstered by their pursuit of the apostolic model described above. The apostles' churches worshiped in a visible and tangible form, meaning that such a form existed, and they believed it existed in the New Testament. Knollys declared, "But there is a form of Godliness which is of God's own Institution under the Gospel wherein Men ought to worship God in Spirit and Truth, John 4. 23, 24, according to his own appointments."[68] Determining God's own appointments became troublesome to Baptists for the reasons explained above. They agreed on most of the ordinances. They agreed on most of the circumstances of those ordinances. Yet what they could not agree on became a major stumbling block to cooperation.

Without realizing it, Baptists could not clearly explain their approach to Scripture. Scholars use the terms "regulative principle" and "normative principle" to describe the two primary approaches to Scripture regarding worship and regularly apply them to movements in Christian history. Unfortunately, at least from the perspective of studying this era and also from that of the Baptists themselves, those terms mask the fact that neither were

[66] Kiffin, *Sober Discourse*, Preface.

[67] Spilsbury, *Treatise*, 35.

[68] Knollys, *Parable*, 25.

observed consistently or even coherently. Kiffin would have quickly placed the Baptists in the camp of the regulative principle, as his definitions clearly demonstrated: "where a *Rule* and *express Law* is prescribed to men, that very *Prescription* is an express prohibition of the contrary," and his most direct statement: "God hath Prescribed a particular way and method in which he will be Worshiped. He is so tender and nice therein that the least Variation from his own Stated Order will not be allowed by him, which appears by the punishment of such as Transgressed, and the praises given to such as kept his Ordinances and they were Delivered unto them, mentioned at large before."[69] It was not until Benjamin Keach, decades later, that anyone associated with this group of Baptist leaders acknowledged the naivety of their position, and he was thoroughly lambasted for that admission.[70]

How much attention does my church pay to the little details of worship? How do we argue for or against those details?

In reality, Baptists used countless such variations in their worship. One example is the Lord's Supper, a significant arena of much debate. Kiffin fondly recalled his nonconformist elders who would rather abstain from the Lord's Supper than kneel during it, as was the custom of the Anglicans. But the debates in such circles during the 1630s and 1640s included the difference between sitting and reclining, the minister handing an element to every communicant or them passing the elements, being around a table or in pews, separating the elements or taking them together, and so on. It was even a matter of discussion to some that women did not expressly participate in the Last Supper in the upper room, or that it happened at night, or that they sang a hymn subsequently.[71] The First London Confession did not address the Lord's Supper at all, leaving it to the individual churches to resolve issues surrounding it. The truth was that the Bible did not address every circumstance of worship, leaving Baptists (and every other Christian) to supply certain details. But their inability to explain their own hermeneutical assumptions or methods became a huge barrier to their cooperation and communication.

Early English Baptists maintained the strongest unity when they acknowledged a certain range of liturgical freedom granted them in Scripture and each church's right to explore that range. Their unity became threatened when they insisted on treating their unique positions or conclusions as biblical necessity. Because they did not all have a healthy awareness of that distinction, overcoming their differences was difficult, if not impossible. Baptist churches today are rarely accused of taking worship *too* seriously, but they are regularly faulted for taking certain manmade circumstances of their worship too earnestly. They would do well to learn from the early English Baptists who thought it good

[69] Kiffin, *Sober Discourse*, 28–29, 57–58.

[70] Benjamin Keach was converted to the Particular Baptist position by Hanserd Knollys and was one of the driving forces behind hymn singing among Baptists. He pointed out that the argument from silence (the normative principle) that he used to defend his practice of hymn singing was the same argument that Baptists and others had used to defend their practice of prayer, particularly before the sermon.

[71] See, for example, Kiffin, *Sober Discourse*, 121; Gillespie, *Dispute*, 431ff.; Burroughs, *Gospel-Worship*, 264–65; Collins, *Some Reasons for Separation*, 13.

to pursue and stand firm on God's prescriptions in His worship. On the other hand, their inability to differentiate between those prescriptions and secondary circumstances can serve as a warning. The dissolution of the London Particular Baptists because they could not agree on the circumstances of singing in worship (too complex an issue to examine here) provides a cautionary tale for those lacking in grace.

Worship Embodies the Gospel

The most important contribution early English Baptists made to instituted worship was its connection with the Gospel. The good news of Jesus Christ so informed their identity that they knew their worship should enhance and not distract from that message. There are two obvious reflections of this influence based on the discussion above. First, the ordinances were the primary means of evangelism. Knollys stated, "Jesus Christ has instituted and ordained the Minister of the Gospel and all Gospel-Ordinances for the salvation of sinners to the Glory of God the Father."[72] Remember that the ordinances included preaching and reading God's Word. Second, salvation was a prerequisite to and not a consequence of the right *use* of the ordinances. Whereas other Reformers considered the ordinances in their more sacramental sense, as a "use" or "means" to salvation, the Baptists understood "means" quite differently. Kiffin explained, "As the *Supper* is a spiritual participation of the *Body and Blood* of Christ by Faith, and so (not merely by the work done) is a means of Salvation, so *Baptism Signs* and *Seals* our Salvation to us, which lies in *Justification* and discharge of sin."[73]

How does my church explain the importance of the ordinances?

The difference between Kiffin's view and a sacramental view was the line between presentation and participation. The ordinances presented the Gospel, either verbally as in preaching and prayer or visually as in baptism and the Lord's Supper; this was why the New Testament must be privileged in worship. A non-Christian could observe those ordinances in worship and be brought under conviction of the Gospel. Only a Christian, however, could participate in those ordinances. Only a Christian could take the Lord's Supper, be baptized, pray, or read Scripture aloud in congregational worship. Baptists would note that distinction to their hearers as a way of encouraging them to consider their own spiritual condition.[74] Those hearers who assented to the Gospel could be baptized, brought into membership of that church, and participate fully in the worship of God.

The Gospel shaped the early Baptists' understanding of worship just as their experience of worship gave them a greater appreciation of the Gospel. They wanted their preaching to be evangelistic. Knollys was clear about this: "It is my duty to preach the Gospel to

[72] Knollys, *World that Now is*, 10.

[73] Kiffin, *Sober Discourse*, 25–26.

[74] See, for example, Knollys, *Christ Exalted*, 1–15.

you and to exhort you to seek Christ, Act. 17. 22, 27., but it is the mere mercy and free grace of God to drive you to Christ, which nothing but his everlasting love can move him to do, Jer. 31. 3."[75] As Particular Baptists, those who took a limited and predestinarian view of the Atonement, this put them at great odds with the other Reformed Englishmen who omitted evangelism from their uses for preaching, treating worship as a kind of Bible conference. Baptists wanted their worship to be edifying and evangelistic.

On the one hand, early Baptists wanted their worship services to be coherent to the people who visited them (an understandably small number considering the persecution they would likely face). That coherence would make their gospel presentation more understandable as well as their preaching for edification. On the other hand, they also wanted their worship services to be more than a sermon. Remember that the Gospel was both the good news of salvation and the good news of an ongoing relationship with God. Baptists wanted their churches to "enjoy" the ordinances. Knollys believed that God planted churches "that they may meet together in ONE to Worship God publicly in Spirit and in Truth in all his sacred Gospel Ordinances, to the Glory of God, and for the mutual edification of that mystical body of Christ, whose head he is."[76]

The Gospel was for non-believers and believers. The Gospel made worship accessible to non-believers, and it gave a greater depth of experience to believers. Worship glorified God, but it also edified the mind and soul of man. That was the beauty of the Gospel to early Baptists and the reason why worship was of such importance to them. They emphasized preaching, "both for the conversion of sinners and the edifying of those that are converted," but not to the exclusion of the other ordinances.[77] God gave worship as a gift of immense benefit to believers in the church, but infused it with the message that could bring outsiders into that church.

Importantly, the emphasis on the Gospel and the great privileges of salvation led some early Baptists to acknowledge the role of women in worship. A rigid regulative principle had caused many Englishmen to conclude that women could not participate in worship because they must remain silent and there were no clear biblical examples of women taking the Lord's Supper. Knollys believed that Christian women possessed the same right to worship. He even endorsed the highly unusual instance of a woman, Katherine Sutton, who composed and sang hymns in her church services.[78] The privileges of salvation eventually carried the day in Baptist practices, though not after a long and bitter fight.

Does my church give a clear presentation of the gospel in an environment and structure that is coherent to non-Christians?

[75] Ibid., 13.

[76] *Confession of Faith* [1644], Article XXXIII; Knollys, *Exposition*, 18.

[77] Cox, *Appendix*, 10.

[78] Katherine Sutton, *A Christian Womans Experiences of the glorious workings of Gods free grace* (Rotterdam: Henry Goddaeus, 1663), Preface (by Knollys).

One final principle to note about Baptists' early approach to worship concerns the place of set forms in worship (such as a precomposed hymn). During their early days, they had to contend both with the *Book of Common Prayer* and the *Directory for Public Worship*. The Anglicans focused on ceremony in their Book, and the Presbyterians prioritized efficient edification in their Directory. The Gospel informed the Baptist concern with both. Most importantly, decreeing or instituting any kind of order of worship implied to the people its necessity. If one had to use such an order to approach God, then it must be necessary in order to have a relationship with God, which means that it must be connected with salvation. For example, Baptists rejected any set form of prayer precisely because they knew the author of that prayer could not guarantee its efficacy. The same would be true of a homily. God could not be manipulated by the form of a ceremony.

How does my church use pre-written prayers, songs, or devotions?

Similarly, Baptists believed that elaborate ceremonies obscured the clear and plain message of the Gospel. On the one hand, it would be easy for the people to be caught up in the pomp and circumstance of an ornate set form of worship and forget the purpose or object of their worship. On the other hand, the more elaborate the liturgy the more focused the people would be on the accuracy of its execution, associating proper worship with keeping a script. But they knew that God had intentionally moved away from the grandeur of Temple worship to the simplicity of gospel worship in order to reorient the worshiper to what really mattered. Sophisticated manmade ceremonies could not bring a human soul to salvation and therefore must be shed. Christ's institutions revealed everything God wanted man to know about maintaining their relationship.

Obviously, this distrust of elaboration resulted in early Baptist worship being quite plain and centered around preaching, as explained above. It also meant that Baptists typically removed all visual symbols from their worship spaces and practices. Knollys, for example, rejected crosses, altars, and paintings because he saw in practice that those objects became idols to the people.[79] Baptists feared the slippery slope of set forms of ceremony. Any set form of prayer would inevitably lead to a Prayer Book, a Prayer Book would lead to uniformity in images and genuflections, and such uniformity would lead to the complete control over a church.[80] They believed they were far better off not going down that road in the first place. One area that proved especially difficult for them was the precomposed hymn, something that violated their opposition of set forms of worship but that was necessary for congregational singing (itself a disputed practice). The debate over singing revealed the uneven fault lines in Baptists' approach to Scripture.

How elaborate has my church made the production of our worship services? Have we considered the ramifications of that decision?

[79] Knollys, *Exposition*, 114–15.

[80] Benjamin Cox, Hanserd Knollys, and William Kiffin, *A Declaration Concerning The Publike Dispute Which Should have been in the Publike Meetinghouse of Alderman-Bury* (London: n.p., 1645), 11–12.

Early Baptists were willing to use Christ's ordinances in their worship because they revealed the Gospel, edified the whole man, and were approved by God. Everything else was an exercise in human futility. This does not mean that all Baptists endorsed equally each practice or that all Baptists placed the same emphasis on the Gospel. There are far too many details and examples to explain in a short essay. But Baptists' emphasis on the Gospel shaped and distinguished their approach to worship for many years.

The Gospel, then, was the measuring stick for early Baptist worship practices. Did their worship services embody that Gospel—both in evangelistic presentation and in celebration of a life lived in the presence of God? Did they worship according to God's own appointments? Did they emphasize the purity of Christ's bride? Did they employ means that obscured the simple message of the Gospel? Those were the questions that they asked themselves persistently to ensure they brought God proper glory. Their worship services were not productions for consumption but vital elements of their relationship with God. That basic perspective guided their planning and evaluation.

Ideally, these principles and examples will spark some ideas for reflection. Perhaps these questions will raise further issues for contemplation. It does seem that early English Baptists identified the framework of a truly Baptist theology of worship, one that fits closely and carefully with all our Baptist distinctives. Why is that so? Because our Baptist distinctives were actually shaped by that framework of worship. Rediscovering this origin of our distinctive beliefs and reopening the dialogue about worship has the potential to revitalize our churches' participation in worship and refresh our leaders' planning of worship. "Worship renewal" has been a fashionable term for quite some time. Baptists should realize that worship renewal has been a part of our English-speaking tradition from the very beginning.

Artistic Theologian 3 (2015): 46–54

The Forgotten Art of Anamnesis

Brad Allen[1]

Anamnesis (an/am nē/sis) n., 1. the act of reminiscence

Long before the age of smart phones and tablets, I could recall addresses and phone numbers of all my friends. That time has passed and now I do not even know the phone numbers of my own children. Like many, I tap their name on my smart phone and it dials their number. I e-mail or text them, and thus, do not have a clue of their mailing address. During the era of Bible drills, I knew exactly how deep to turn in my Bible to the book of Second Peter. Today, my Bible is an app on my smart phone; tap a book and chapter and within a second, it appears on the screen. Am I more dependent on technology and less dependent on my memory?

A popular praise chorus contains the words, "We will remember, we will remember, we will remember the works of your hands. We will stop and give you praise, for great is thy faithfulness."[2] However, do we really pause in the midst of worship to remember? The fast-paced, technological society we live in has a dramatic effect on not only our daily lives, but also our worship. Has technology caused us to forget that which we are supposed to remember? I fear that for many worshipers, remembering our actions and elements of worship is a forgotten, if not lost, art.

Anamnesis and the Lord's Supper

One of the most apparent areas in which remembrance is lacking is the observance of the Lord's Supper. Many church congregants say they believe the Bible and everything found therein. They confess that Jesus Christ is the Son of God and that Christians should follow the commands and examples set forth by Christ. They acknowledge that Christ instituted the Lord's Supper and gave forth the command to go into the entire world preaching the gospel. One might even find a table with the inscription "Do This in Remembrance of Me" in front of the pulpit. Baptist congregants might also tell you that a proper Lord's Supper includes bottled grape juice and a morsel of stale, unleavened bread. However, the Lord's Supper is often an afterthought; something added to the worship service only once a quarter and even then rushed to fit within a ten-minute period at the end of the service.

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[2] Tommy Walker, "We Will Remember," *Break Through: Live at Saddleback*, WeMobile Music. 2005. Used with permission.

The depth of the Lord's Supper has been lost—the meaning obscured, the comfort buried, and the teaching element forgotten. There is no longer anticipation of a Heavenly Feast because the observance has become a fast food meal. One source of this problem is that our seminaries and institutions of higher education fail to educate pastors and worship leaders on the importance of the Lord's Supper, thus leading the local church to the observance of it as an appendage to the service, conducted without much thought and meaning.

The Appendage of the Lord's Supper

Today, in most churches, individual glasses or cups containing a small amount of grape juice or wine distribute the elements of the Lord's Supper. Some churches even use a special pull-tab package that contains both bread and juice, thus creating a vending machine supper ready in an instant. Even worse is the diminishing of the supper far beyond anything Ulrich Zwingli would have ever imagined. In this service, ministers seek to assure the congregation that the Lord's Supper is merely a symbol with no sacramental or grace-communicating aspects. It is simply a command that the church must fulfill until Jesus comes again. This radical devaluation often leads churches to tack on the supper to the worship service, streamlined for the sake of convenience and stripped in terms of theological and spiritual significance.[3]

In fact, some modern-day churches have lost the entire meaning of the Lord's Supper. For many churches, technology and visual imagery has become the primary way to deliver the message of the gospel. Communion should be the central act of worship when we meet, not a curiosity or one more "worship element" squeezed onto the PowerPoint program.[4] Franklin Segler's complaint of fifty years ago is no less accurate today:

> The Lord's Supper, like baptism, should always be observed as a central part of the worship service and not made merely an addendum. In too many instances, it has been customary to have a full-length service then add the Lord's Supper at the end as a sort of afterthought. Such a careless observance is not worthy of this act of worship."[5]

Anamnesis of the New Covenant

The theme of covenant plays a pivotal role in the observance of the Lord's Supper. Covenants form relationships. Covenants between people create a relationship between

[3] Bill Leonard, *Baptist in America* (New York: Columbia University Press, 2005), 151.

[4] Dan Schmidt, *Taken by Communion* (Grand Rapids: Baker Books, 2003), 17.

[5] Franklin M. Segler, *Christian Worship: Its Theology and Practice* (Nashville: Broadman Press, 1967), 148.

people. A covenant between God and people establishes a relationship between God and the people. The Sinai Covenant formed a relationship between God and the Hebrews. At the Lord's Supper, Christ instituted a new covenant. Second Corinthians 3:6–18 and Hebrews 9:18–28, 10:16–17 show the correlation between the Mosaic and Christian covenants. The blood of animals sealed the old covenant and Christ's blood sealed a new covenant as stated in Luke 22:19–21. Luke makes a strong eschatological argument for the future coming of God's kingdom and the supper to come. As Robert Stein commented, "even as among their Jewish contemporaries the Passover awakened hopes and longings for the coming of the messianic banquet, so even more should the Lord's Supper cause Luke's readers to look not only backward to their Lord's death, but forward to his return."[6] Jesus established a new covenant to fulfill the prophecy from Jeremiah 31:31–33. The observing of the Lord's Supper reenacts the new covenant between participants and God.[7]

Historical Foundations

Christian and Jewish worship find commonality in worship within the early church. Jewish converts to Christianity continued to worship in the Temple and to keep Torah as well as attend worship within the Christian church. The Lord's Supper was the single most important occasion in the early church. What began as a simple act of eating bread and drinking wine in remembrance of Jesus Christ will later evolve into elaborate liturgical practices.

The problem in grasping the concepts of the early church arise due to the lack of complete written records, divergent translations of extant sources, and the use of expressions that may mean something totally different to the modern reader. The letters of Paul and the writings of the early church fathers offer a variety of names for the Lord's Supper. Understandably, the early church fathers use language that reflects Jewish ideas of worship. At the same time, according to C. W. Dugmore, "the early Christians added another element to their life and worship, derived directly from Jesus. This was the perpetuation, in prayer and the breaking of bread, of the experience of the Upper Room."[8]

An important concept in the ancient period was that world and worship were one. The Eucharistic focus was not on bread and wine but on the communal breaking and sharing of bread as a symbolic action of God nurturing the people.[9] Wolfgang Vondey reflects the same theology when he observes that Paul employs bread as an illustration of his the-

[6] Robert H. Stein, *Luke*, The New American Commentary, vol. 24, ed. David Dockery (Nashville: Broadman Press, 1992), 544.

[7] Eduard Schweizer, "Body," *Anchor Bible Dictionary*, ed. David Freedman (New York: Doubleday, 1992), 769.

[8] C. W. Dugmore, *The Influence of the Synagogue upon the Divine Office* (London: Faith Press Ltd., 1964), 6.

[9] Ingrid Shafer, *The Eucharist: Only a Symbol?,* [online] http://astro.temple.edu/~arcc/euch.htm, February 3, 2010.

ology, and that in Luke's Book of Acts, bread was at the very core of life and worship in the community of the first Christians.[10]

Early Christians experienced persecution for their beliefs and great secrecy influenced worship practices. G. D. Yarnold suggests "that such secrecy may account for a certain reticence, or reluctance, to commit to writing too much detail when the narrative of the Supper came to be recorded in the Gospels or elsewhere, lest the written work should fall into the hands of unbelievers."[11] The *Didache* reminded believers to be faithful to the Eucharist. First-century Christians took this admonition seriously, even to the point of death.[12] Early Christians understood that Jesus, by way of the Eucharist, was within their midst. As Richard Spielmann explains it, "they believed their Lord was present, but they did not go into detailed descriptions of how he was present."[13] Eric Rust sums up this idea by saying remembrance means calling the past back into present experience so that it becomes a present reality.[14]

Anamnesis in the 21st Century

Baptist theologian G. Thomas Holbrooks has attempted to recover the early Baptist understanding of the Lord's Supper, and states that "the English translation of *anamnesis* . . . means 'to recall or represent the past event in such a way as to make it currently operative, to make its power available in the here and now.' "[15] He believes that it is much more than a commemorative meal:

> Communion is more than a bare memorial that calls to remembrance something which happened long ago. It is a remembrance that draws the fullness of God's past action in Christ into the present moment with power, so that believers experience anew God's reconciling love.[16]

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[10] Wolfgang Vondey, *People of Bread: Rediscovering Ecclesiology* (Mahwah, NJ: Paulist Press, 2008), 105.

[11] G. D. Yarnold, *The Bread We Break* (London: Oxford University Press, 1960), 27.

[12] See transcripts of the court inquiry held at Carthage in North Africa, on February 12, 304, in Massey Shepherd, *The Worship of the Church* (Greenwich: The Seabury Press, 1960),. 4–5, quoting Migne, *Patrologia Latina*, VIII, 688.

[13] Richard Spielmann, *History of Christian Worship* (New York: The Seabury Press, 1966), 17–18.

[14] Eric Rust, "Theology of the Lord's Supper," *Review & Expositor* 66 (1969): 38.

[15] G. Thomas Holbrooks, *A Baptist's Theology*, ed. R. Wayne Stacy (Macon: Smyth & Helwys, 2000), 187.

[16] Ibid.

In addition, Gerald Borchert encourages the modern church to recapture the significance of the Lord's Supper: "While we are not likely to return to the style of the early church, perhaps a concerted reflection on what the Supper was in Paul's time might engender some creativity into our later formalities and encourage us to recover some of the lost meaning in our worship celebration of the Supper."[17]

Recovering the Element of Remembrance

So what are the steps in recovering the art of remembrance? Scripture contains several biblical truths concerning the Lord's Supper that provide a foundation for its centrality in worship.

First, there is spiritual nourishment found in the Lord's Supper. Of all the elements on the table before him, Christ chose bread. By doing so, Jesus became the shewbread in the Temple described in 1 Kings 7:48. He became the bread that Melchizedek offered to Abraham in Genesis 14:18 and the cake that the angel brought to Elijah in 1 Kings 19:6. Nourishment occurs because Christ, like bread, sustains life as he promised in John 6:57. Bread satisfies hunger as Christ fulfills the soul, and bread fortifies the physical heart (Psalm 104:15) as Christ bolsters the weary heart. W. Norman Pettenger, for instance, refers to "the strengthening holy food" of the Eucharist.[18]

The Lord's Supper reflects the presence of Christ. Christ called the bread "his body," indicating that he is present in the Lord's Supper. Daniel Jenkins states, "In themselves these elements have no power. They are signs, which have potency only as they point away from themselves to him whom they signify."[19]

Third, Christ tells us that the Lord's Supper is a time of remembrance and proclamation as explained in 1 Corinthians 11:23–26:

> For I received from the Lord what I also passed on to you: The Lord Jesus, on the night he was betrayed, took bread, and when he had given thanks, he broke it and said, "This is my body, which is for you; do this in remembrance of me." In the same way, after supper he took the cup, saying, "This cup is the new covenant in my blood; do this, whenever you drink it, in remembrance of me." For whenever you eat this bread and drink this cup, you proclaim the Lord's death until he comes.

Fourth, Luke 24:29–32 indicates that revelation occurs at the table.

> But they urged him strongly, "Stay with us, for it is nearly evening; the day is almost over." So he went in to stay with them. When he was at the table with them, he took bread, gave thanks, broke it and began to give it to them. Then their eyes were opened

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[17] Gerald Borchert, *Worship in the New Testament* (St. Louis: Chalice Press, 2008), 111.

[18] W. Norman Pittenger, *The Christian Sacrifice* (New York: Oxford University Press, 1951), 68.

[19] Daniel Jenkins, "Christ Comes to Us," in *The Table of the Lord*, ed. Charles Wallis (New York: Harper Brothers Publishers, 1958), 65.

> and they recognized him, and he disappeared from their sight. They asked each other, "Were not our hearts burning within us while he talked with us on the road and opened the Scriptures to us?"

Fifth, the Lord's Supper brings unity to the church as asserted in 1 Corinthians 10:16–17:

> Is not the cup of thanksgiving for which we give thanks a participation in the blood of Christ? And is not the bread that we break a participation in the body of Christ? Because there is one loaf, we, who are many, are one body, for we all partake of the one loaf.

A prayer in the *Didache* reads, "As this broken bread was scattered upon the mountains, but was brought together and became one, so let thy Church be gathered together from the ends of the earth into thy Kingdom; for thine is the glory, and the power, through Jesus Christ, forever."[20]

Sixth, anticipation is part of the Lord's Supper. Christ promised that he would not drink from the fruit of the vine "until that day when I drink it with you anew in the Kingdom of God" (Mark 14:25). Oscar Cullmann, in his study of worship in the early church, explained that the Eucharist looks back to the Messianic Meal promised by Jesus at the Last Supper, which was highly anticipated by the Christian community. [21]

Seventh, the Lord's Supper contains the theme of forgiveness and thanksgiving. Matthew 26:27–28 states that "they took the cup and gave thanks and that the wine now poured out was for the forgiveness of sins." Psalm 103:3–4 reflects this sentiment as it praises the Lord, "who forgives all your sins and heals all your diseases, who redeems your life from the pit and crowns you with love and compassion." The theme of forgiveness extends to the "new covenant" as promised in Jeremiah 31:34: "I will forgive their iniquity, and I will remember their sin no more." I. Howard Marshall claims that "in due course the Lord's Supper became the sign not simply of the offer of salvation but also of the reception of salvation."[22]

In addition to these biblical truths about the role of the Lord's Supper, the entire gospel story is on display during Communion. There is renewing of a covenant (Ps 2:5), remission of sin (Matt 26:28), a blotting out of a debt we cannot pay (Col 2:14), a sharing in the Spirit (1 Cor 12:13), strengthening of grace (Heb 13:9), a seal of faith (2 Cor 7:9), and promise of resurrection (John 6:34).

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[20] Charles H. Hoole, trans., *Didache* (chap. 9, 4), [online] www.earlychristianwritings.com. accessed September 1, 2009.

[21] Oscar Cullmann, *Early Christian Worship* (Chicago: Henry Regnery, 1953), 15.

[22] I. Howard Marshall, *Last Supper, Lord's Supper* (Vancouver: Regent College Publishing, 1980), 85.

Practical Suggestions

Robert Webber provides several practical suggestions that will help Communion become a more powerful medium for communicating God's saving work and our appropriation of it.

> *Put more stress on what God is doing through Communion and less emphasis on the unworthy state of the worshiper*. . . . By overindulging ourselves in a remembrance of our sin, we sometimes get stuck at that point. Then the real message of bread and wine, which is a proclamation of forgiveness and healing, is overshadowed by a preoccupation with sin.
>
> *Increase the frequency of celebrating Christ's death and resurrection at the Communion Table.* It was the norm of the early church to proclaim Christ's death and resurrection at the Table every Sunday. . . . The testimony of those who have turned to more frequent Communion affirms that it develops, enhances, and encourages a growing relationship with the Lord.
>
> *Ask the people to come forward to receive the bread and wine.* Since response to Christ is an important element of Communion, why not find a symbolic way to express it? . . . One can receive Christ without the external actions, but don't the external actions enhance, encourage, and even help to solidify that which we do internally?
>
> *Sing songs during Communion, which reflect both God's work and our response.* Music itself is both a verbal and symbolic form of communication. When music is played and sung during Communion, it embodies and communicates the message.[23]

Renewal Inspired by Anamnesis

The above-mentioned steps will encourage the congregation to develop a desire for more meaningful observances of the Lord's Supper and allow them to realize that it is more than an ordinance done solely because Christ issued a command. Growth as a Christian and as a church body is dependent upon our fellowship with Christ through this meal. "Renewal" summarizes its effect in one word. John Hammett explains the relationship between the Lord's Supper and renewal: "First, the remembrance of our Lord's death should lead to a renewal of our repentance. Second, the Supper should be an occasion to renew our faith. Finally, the Lord's Supper is also an occasion for renewing our commitment to the church."[24]

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[23] Robert Webber, *Worship Is a Verb: Eight Principles for Transforming Worship* (Peabody, MA: Hendrickson Publishing, 1992), 97.

[24] John S. Hammett, "Article VII: Baptism and the Lord's Supper," in *The Baptist Faith and Message 2000*, ed. Douglas Blount & Joseph Wooddell (New York: Rowman & Littlefield, 2007), 77.

Renewal helps to produce sound doctrine. Paul tells us to remember the Lord's death through the supper and the symbols therein "until Jesus comes again." Our theology and doctrine cannot change for the sake of society. As in the early church, the Lord's Supper should be the central act of our worship as we remember his sacrifice. "And he broke it and said, 'This is my body broken for you, do this in remembrance of me.' " Remembering helps us to build relationships with the Christian community and in remembering the Lord we "recognize the body of Christ" (1 Cor. 11:29). The body of Christ is our very congregation and we identify Christ in the elements of Communion. As we touch the bread and cup, feel the elements and taste the flavors, we remember and recognize Christ. Each time we eat this meal, we remember. But it is more than just remembering, it is *anamnesis*, bringing the past into the present, in such a way that that we do not just recall, but we relive the event, so that our faith becomes anchored in the past.

Renewal inspires our desire for joyful thanksgiving. In the early church, thanksgiving was the dominant theme, so too should our modern worship be an occasion for gladness. "And while they were eating Jesus took bread and gave thanks" (Mark 14:22). "Eating and drinking in remembrance of Jesus will be a genuine Eucharist only when accompanied by supplication, prayers, intercessions and thanksgivings."[25] Despite knowing that the bread he broke represented himself, Christ offered thanks. As Christians, we should gather at the table and offer our thanks for all our blessings.

Renewal leads to unity and comfort. Christ confided that "he longed to eat this Passover meal" with the disciples, who were in effect his family. We must come to the Lord's Table with a sense of kinship, as members of the family of God. At this table, we find comfort with our fellow family members, as did the early church, communing with our Lord Jesus.

Renewal spurs righteousness and holiness. We find righteousness when we gather at the table. Christ shed his blood for the remission of our sin. Hebrews 10:16-17 reminds us of a covenant that brings forgiveness and righteousness: "In the same way, after the supper he took the cup, saying, 'This cup is the new covenant in my blood, which is poured out for you.'" Covenants date back to Adam, Abraham, Noah, and Moses, and all contain a promise of blessing. Covenants required the shedding of blood, but this time it is the blood of the Lamb of God. In taking the cup, Jesus proclaimed that his blood sealed this new covenant. When we drink from the cup, we "proclaim the Lord's death." Christ instructed his disciples to go and proclaim the gospel. I. Howard Marshall declares that "to eat and drink at the Supper is to proclaim the death of the Lord. The Supper is a memorial of Jesus in that each time it takes place it transforms the participants into preachers."[26] Our time at the table is also a time of renewing our commitment, confessing our sins, and examining our personal holiness.

Renewal aids in our time of reflection as we contemplate Calvary and the price paid upon that altar. We should ponder the present and the blessings God has given to us. We

[25] Arthur Cochrane, *Eating and Drinking with Jesus* (Philadelphia: Westminster Press, 1974), 75.

[26] Marshall, *Last Supper, Lord's Supper*, 113.

should anticipate the future and the promises that lay before us at a heavenly banquet table. Since the day of Pentecost, the church has placed its hope in the anticipation of the great meal to come – the marriage supper of the Lamb, a heavenly imperial banquet (Luke 22:30; Revelation 19:7, 21:2, and 22:17). Gordon Smith expounds on Communion's eschatological significance: "Just as the Lord's Supper anticipates the other meal, it is also the case that the heavenly banquet, the marriage supper of the Lamb, permeates this meal. The Lord's Supper is infused with hope; our present is shaped, informed, and ultimately transformed by the reality of a meal that is yet to come."[27]

Conclusion

Previously, I attempted to approach this meal with a clean heart and conscience, understanding that it was simply a memorial, a symbolic observance. Now, I draw near the table and see so much more: an altar, a cross, a place sacred, where my mortal world intersects with the spiritual realm, and where past, present, and future merge. It is a table set before me in the presence of my enemies, a feast in which my cup overflows. It is no longer a wafer I hold in my hand; it is manna from the desert, bread from the basket of a little boy, a Passover observance with Jesus, a taste of the future. Bread, that which was once whole, now broken for me; His body, the bread of life. It is no longer juice, but His blood; it is the blood that appeared on the doorpost in Egypt during the Passover, the blood that flowed down Calvary's cross. It is a meal, taken not in solitude, but in the presence of the saints of the past, a rehearsal for a banquet that is to come. It is a meal that spans time and space,[28] unchanged for two millennia. Real presence, spiritual presence, or memorial presence? That question has been debated for centuries with subtle nuances almost too close to distinguish. Yet, the spiritual effects of the Lord's Supper transcend human disputes and understanding. Indeed, there is more to the Lord's Supper than what I once thought. I invite you to join me on this journey and together let us renew the art of anamnesis.

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[27] Gordon Smith, *A Holy Meal* (Grand Rapids: Baker Academic, 2005), 94.

[28] On the morning of July 20, 1969, Buzz Aldrin, the second man to walk on the moon, radioed Houston to give him a few minutes of quiet. He removed a tiny communion kit, began to read John 15:5, and then observed communion while sitting on the surface of the moon.

Artistic Theologian 3 (2015): 55–67

The Lord's Supper among the Early Philadelphia and Charleston Association Baptists

James Cheesman[1]

Baptists today are in agreement with historical Baptists that the Lord's Supper is a church ordinance. Yet the extent to which the theology and practice of modern Baptist churches in America agree with that of earlier churches is less clear. For example, although the Zwinglian memorial view of the Lord's Supper is now favored over that of Calvin's understanding of spiritual presence, Baptists historically have held both Zwinglian and Calvinistic positions.[2] Also, the Lord's Supper possesses both individual and communal significance, yet today's churches focus on the individual, sometimes to the neglect of the communal. Additionally, some modern Baptist churches observe the Lord's Supper irregularly and infrequently, diminishing its priority and importance. Finally, practices including examination, confession, and church discipline have been utilized by Baptists to elevate the importance of the Lord's Supper, yet currently these practices are rarely observed. Analysis of the views of the earliest Particular Baptists in America will help to evaluate current practice among Baptists today.

Particular Baptists with a Calvinistic heritage came to America from England, Scotland, and Wales in the late seventeenth century. They retained beliefs similar to the English Particular Baptists through the influence of their first leader, Elias Keach, son of famous London pastor Benjamin Keach. Keach helped establish the Pennepek Baptist Church near Philadelphia, Pennsylvania. That church joined four other Particular Baptist congregations in Pennsylvania and New Jersey in 1707 to form the Philadelphia Baptist Association, the first Baptist association in America.[3] This group adopted the *Second London Confession* as the basis for its confession in 1742 and was also influenced by Benjamin and Elias Keach's Catechism and Covenant.

The London Particular Baptists exerted a significant influence upon the Philadelphia Baptist Association (hereafter referred to as the PBA or Philadelphia Association), which in turn influenced such later American groups as the Charleston Association, organized in

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[2] Donald F. Durnbaugh, "Believer's Church Perspectives on the Lord's Supper," in *The Lord's Supper: Believer's Church Perspectives*, ed. Dale R. Stoffer (Scottdale, PA: Herald Press, 1997), 65.

[3] William D. Thompson, *Philadelphia's First Baptists: A Brief History of The First Baptist Church of Philadelphia* (Philadelphia: First Baptist Church of the City of Philadelphia, 1989), 11.

1751 largely due to the efforts of Oliver Hart,[4] a former member of First Baptist Church of Philadelphia. From the eighteenth century through the early nineteenth century, these two associations held similar views and many common practices in regard to the Lord's Supper.

As will be seen, the early Baptists of the Philadelphia Baptist Association and Charleston Association viewed the Lord's Supper in terms of the spiritual presence of Christ and emphasized sanctification and the communal significance of the ordinance. To prove these points, I will first discuss Elias Keach and his influence upon the beliefs and practices of the PBA. I will then examine what the *Second London Confession*, Keach's Covenant, Keach's Catechism, and other catechisms teach about the Lord's Supper. Finally, I will analyze the communion practices of both associations as presented by relevant primary sources.

Elias Keach

Elias Keach was one of the pioneer pastors in the Philadelphia area and the primary person to disseminate the views of the London Particular Baptists to the Pennsylvania and New Jersey Baptist churches. He came to America as early as 1686,[5] between the age of 19 and 21. Although the son of the pastor Benjamin Keach, when young Elias left London to sail for the New World he did not yet have a saving faith in Jesus Christ. He came to the colony of Pennsylvania and the town of Philadelphia, where he was converted. His conversion story has been recounted many times because his experience was strange and unique. To make some money, Keach decided to pose as a preacher by imitating his father. Soon people heard about the arrival of the young minister from England, and a small gathering of believers near Philadelphia invited him to speak. As he was speaking to the congregation at Pennepek that Sunday morning, he fell under conviction by his own words. He confessed in fear and trembling that he was an impostor and needed to be saved. He sought out Thomas Dungan, a Baptist minister at Cold Spring. Dungan baptized Keach and after a few months ordained him into the gospel ministry.[6]

Keach continued to preach regularly at Pennepek as well as throughout Pennsylvania and New Jersey. In late 1687 or early 1688, he advised the Pennepek church to form into an official body. The church accepted Keach as their pastor upon fasting, praying, and

[4] Robert A. Baker and Paul J. Craven Jr., *History of the First Baptist Church of Charleston, South Carolina 1682–2007* (Springfield, MO: Particular Baptist Press, 2007), 149.

[5] Morgan Edwards, *Materials towards a History of the American Baptists* (Philadelphia: Joseph Crukshank and Isaac Collins, 1770; facsimile reprint, Ann Arbor: University Microfilms International, 1984), 9.

[6] Wade Burleson, "Elias Keach (1665–1699)," in *A Noble Company: Essays on Notable Particular-Regular Baptists in America,* ed. Terry Wolever (Springfield, MO: Particular Baptist Press, 2006), 1:268–69.

deciding to constitute into an organized church.[7] After serving for four years as pastor in Pennepek and in several surrounding communities, Keach returned to England in 1692.[8]

In England, Keach pastored two churches and preached to hundreds on a weekly basis.[9] During this time he produced some highly significant writings, including a volume on justification (1694) and a book of hymns (1696). Then Keach and his church published *The Glory and Ornament of a True, Gospel-Constituted Church, being a brief display of the discipline of the church at Tallow-Chandlers Hall* (1697), generally known as Keach's Covenant. During the same year, Elias and his father, Benjamin, published *A Short Confession of Faith*, which was a condensed version of the 1689 *Second London Confession*.[10]

Both the Keach Confession and Keach's Covenant were very influential documents for the early American Baptists. Charles Deweese observed that the Keach covenant "became widespread in England, and later became the most extensively used covenant among Baptists in the Middle Colonies of America."[11] This was due in large part to Elias Keach having formed several congregations there. In particular, his connection with the Pennepek church, a prominent congregation and one of the first churches of the PBA, caused his influence to spread. His works were reprinted in America and served as the basis for many later confessions, covenants, and catechisms, as will be discussed.

The Second London Confession and Its Influence

Another important influence among early American Baptists was the *Second London Confession* of 1689 (hereafter SLC), which shaped almost every Baptist confession in America, starting with *The Philadelphia Confession* of 1742. The similarities between this document and the earlier Westminster *Directory for the Publick Worship of God* of 1645 are significant, as will be discussed. Concerning the Lord's Supper, the SLC essentially describes the ordinance in terms of spiritual presence and discusses the sanctifying effect and the communal nature of communion. In this regard, the SLC influenced the Philadelphia and Charleston associations.

The Second London Confession on the Lord's Supper

The SLC discusses the Lord's Supper in chapters 27, 28, and 30. Chapter 30 specifically deals with the Lord's Supper. There it states:

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[7] Robert T. Tumbelston, *A Brief History of Pennepack* [*sic*] *Baptist Church,* rev. ed. (Philadelphia: n.p., 1962), 4.

[8] Burleson, "Elias Keach," 273.

[9] Ibid.

[10] Ibid, 274–75.

[11] Charles W. Deweese, *Baptist Church Covenants* (Nashville: Broadman Press, 1990), 42.

> The Supper of the Lord Jesus, was instituted by him, the same night wherein he was betrayed, to be observed in his Churches unto the end of the world, for the perpetual remembrance, and shewing [*sic*] forth the sacrifice in his death confirmation of the faith of believers in all the benefits thereof, their spiritual nourishment, and growth in him, their further ingagement [*sic*] in, and to, all duties which they owe unto him; and to be a bond and pledge of their communion with him, and with each other.[12]

This opening paragraph introduces all the noteworthy emphases of the document's doctrine of the Lord’s Supper. The London Baptists clearly understood the supper as both a remembrance and a spiritually impactful practice. They understood the ordinance to be nourishing, or sanctifying, and they also believed it was a vital "bond and pledge of their communion" with God and their fellow church members.

The memorial view is explained further in the second section of the chapter: "In this ordinance Christ is not offered up to his Father, nor any real sacrifice made at all . . . but only a memorial of that one offering up of himself . . . once for all."[13] However, the confession later conveys the meaning of the Lord’s Supper in more than mere memorial terminology. Section three instructs the ministers to "pray, and bless the Elements of Bread and Wine, and thereby to set them apart from a common to an holy use."[14] Furthermore, section seven distinctly asserts:

> Worthy receivers, outwardly partaking of the visible Elements in this Ordinance, do then also *inwardly by faith, really and indeed*, yet not carnally, and corporally, but *spiritually receive*, and feed upon Christ crucified & all the benefits of his death: the body and Blood of Christ, being then not corporally, or carnally, but *spiritually present* to the faith of Believers.[15] [emphasis original]

Thus, clearly the London Particular Baptists in the late seventeenth century believed that Christ was spiritually present in the celebration of the Lord’s Supper.

With regard to sanctification, chapter 27 of the confession posits that "holy fellowship and communion in the worship of God" are for "mutual edification."[16] The text quoted previously from section one of chapter 30 states that the Lord’s Supper is for "spiritual nourishment and growth in him."

The Lord’s Supper is therefore described with communal language, and two features in the confession further contribute to the idea of the Lord’s Supper as communion with God and each other. First, the chapter immediately preceding chapter 28, "Of Baptism and the Lord's Supper," is called "On the Communion of Saints." The ordinances are thus con-

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[12] William L. Lumpkin, *Baptist Confessions of Faith* (Valley Forge, PA: Judson Press, 1969), 291.

[13] Ibid., 291–292.

[14] Ibid.

[15] Ibid., 293.

[16] Ibid., 290

nected intimately to the fellowship of the body of believers. Secondly, in this document the word "communion" is used in such a way that it can refer to either fellowship or the observance of the Lord's Supper in worship, particularly in chapters 26 and 27.

Comparison with the Westminster Directory for Public Worship

The Directory for the Publick Worship of God of 1645, commonly known as the *Westminster Directory*, was one of five documents produced from 1643 through 1647 by the English and Scottish Presbyterians of the Westminster Assembly. Noting the similarities between the SLC and the *Westminster Directory* is important because it displays how much the early Particular Baptists were influenced by the Calvinistic views of the Scottish and English Presbyterians. Although the *Westminster Directory* refers to communion as a sacrament and the SLC refers to it as an ordinance, there are many commonalities between the documents.

First, Westminster asserts that "the ignorant and scandalous are not fit to receive the sacrament of the Lord's Supper."[17] Similarly, the SLC states, "All ignorant and ungodly persons, as they are unfit to enjoy communion with Christ; so are they unworthy of the Lord's Table."[18] Both documents also warn each person to examine himself, according to 1 Corinthians 11:27-29, before partaking of the elements. Second, both documents state that the elements should be "set apart" from a "common" to "an holy use." The elements are consecrated because they affect our sanctification, which occurs because Christ is spiritually present. The writers of the SLC must have admired the language of the *Westminster Directory*, because they imitated and adapted it, particularly in the way it describes feeding upon Christ and his spiritual presence. The *Directory* instructs that the "blessing of the bread and wine [should] be to this effect":

> Earnestly to pray to God, the Father of all mercies, and God of all consolation, to vouchsafe his *gracious presence*, and the effectual working of his Spirit in us; and so to sanctify these elements both of bread and wine, and to bless his own ordinance, that we may *receive by faith* the body and blood of Jesus Christ, crucified for us, and so to *feed upon him*, that he may be one with us, and we one with him; that he may live in us, and we in him, and to him who hath loved us, and given himself for us.[19] [emphasis original]

The SLC states:

> Worthy receivers, outwardly partaking of the visible Elements in this Ordinance, do then also inwardly by faith, really and indeed, yet not carnally, and corporally, but *spir-*

[17] *The Directory for the Publick Worship of God*, in the Center for Reformed Theology and Apologetics Historic Church Documents database, http://www.reformed.org/documents/wcf_standards/index.html (accessed December 1, 2014).

[18] Lumpkin, *Baptist Confessions*, 293.

[19] *The Directory for the Publick Worship of God.*

> *itually receive*, and *feed upon Christ* crucified & all the benefits of his death: the body and Blood of Christ, being then not corporally, or carnally, but *spiritually present* to the faith of Believers.[20] [emphasis original]

Influence on the Philadelphia and Charleston Associations

Benjamin Keach was one of the original signees of the SLC in 1677. He also worked to reissue the confession in 1689 and again in 1697. Benjamin worked with his son Elias on the 1697 version, in which they added a chapter on the laying on of hands and psalm singing. They retained all the other chapters, including those regarding the Lord's Supper. The 1697 confession, which they both used in their congregations in England, was eventually known as "Keach's Confession." It came to America "through Elias Keach's influence, and became the body of the Philadelphia Confession, the dominant early Calvinistic Baptist Confession in the New World."[21]

Some of the churches in the PBA adhered to Keach's Confession early in the eighteenth century. The Baptist church in Middletown, New Jersey, where Elias Keach had ministered during the year 1690, came to subscribe to Keach's Confession of Faith in 1712.[22] Abel Morgan, pastor of the Pennepek and Philadelphia congregations, translated the confession into Welsh and added his own article about laying on of hands, singing psalms, and church covenants. The members of the Welsh Tract Baptist Church then signed the confession in 1716.

As early as 1724, the PBA looked to the SLC for answers regarding doctrine. Then the PBA officially adopted the SLC in 1742 and ordered a printing of a new edition, carried out by Benjamin Franklin in 1743.[23] This confession became known as the Philadelphia Confession of Faith, and during "this period it was, next to the Bible, a very important doctrinal statement among the Baptists in most sections of the country."[24] The members of the PBA "believed that they had the pure doctrine of God and therefore thought it should be accepted and propagated by every person in its membership."[25]

Many associations throughout America adopted the Philadelphia Confession of Faith. Most notably, the Charleston Association, founded in 1751, adopted the Confession in

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[20] Lumpkin, *Baptist Confessions*, 293.

[21] Ibid., 240.

[22] A. D. Gillete, ed., *Minutes of the Philadelphia Baptist Association, 1707–1807*, Philadelphia Association Series (Springfield, MO: Particular Baptist Press, 2002), 13–14.

[23] Lumpkin, *Baptist Confessions*, 349.

[24] James L. Clark, *". . . To Set Them in Order": Some Influences of the Philadelphia Baptist Association upon Baptists of America to 1814*, Philadelphia Association Series (Springfield, MO: Particular Baptist Press, 2001), 61–62.

[25] Ibid., 64.

1767. The Confession influenced many churches in the coastal regions of South Carolina to turn from Arminianism to Calvinistic beliefs. It probably also influenced the practice and view of the Lord's Supper. In 1813, the Charleston Association printed a second edition of the Confession and added a *Summary of Church Discipline* and Keach's Catechism.[26]

Church Covenants and Catechisms

Confessions were not the only documents that expressed the beliefs concerning the Lord's Supper of the early Philadelphia and Charleston Association Baptists. Several church covenants and catechisms also taught certain principles these Baptists held. The Covenant of Benjamin and Elias Keach "was one of the most frequently reprinted and influential documents of its kind."[27] Church members were asked to subscribe to eight promises dealing with doctrinal fidelity, accountability to each other, and responsibility for fellowship with one another. These were common themes in later covenants as well.

The wording of Keach's covenant connected the observance of the ordinances to individual holiness and right fellowship among the members of the congregation. The covenant states: "And we do also . . . give up ourselves to the Lord . . . to conform to all His holy laws and ordinances for our growth, establishment, and consolation."[28] Here the ordinances, which clearly include baptism and the Lord's Supper, are linked with spiritual growth. The document continues:

> Being fully satisfied in the way of church communion . . . we do solemnly join ourselves together in a holy union and fellowship, humbly submitting to the discipline of the gospel . . . We do promise and engage to walk in all holiness, godliness, humility, and brotherly love, as much as in us lieth to render our communion delightful to God . . .[29]

Here, the word "communion" probably refers to the fellowship and unity of the church, but is used with the connotation of observing the Lord's Supper. The Lord's Supper is thus connected with spiritual growth, fellowship with one another, and pursuing holiness through examination and submitting to church discipline.

Although the Covenant of Benjamin and Elias Keach undoubtedly influenced the Philadelphia and Charleston Baptists' view of the Lord's Supper, the catechism written by Benjamin Keach was probably even more influential. Benjamin Keach wrote *The Baptist Catechism* with the assistance of Williams Collins in the early 1690s. "It soon became the most widely used catechism among Baptists in both England and America," and retained its

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[26] Ibid., 352.

[27] John A. Broadus, Baptist Confessions, Covenants, and Catechisms, Baptist Classics, ed. Timothy George and Denise George (Nashville: Broadman & Holman, 1999), 15.

[28] Ibid., 177.

[29] Ibid., 178.

prominence through the time of Charles Spurgeon, who published an abridged version.[30] The catechism was printed with the title *The Baptist Catechism*, but has often been reprinted as "The Baptist Catchism: Commonly Called Keach's Catechism."[31]

The Baptist Catechism teaches the same views of the Lord's Supper as the SLC and Philadelphia Confession. Question 107 asks, "What is the Lord's Supper?" The answer given is:

> The Lord's Supper is a holy ordinance, wherein, by giving and receiving bread and wine, according to Christ's appointment, his death is showed forth, and the worthy receivers are, not after a corporeal and carnal manner, but by faith, made partakers of his body and blood, with all his benefits, to their spiritual nourishment, and growth in grace.

Question 108 asks, "What is required to the worthy receiving of the Lord's Supper?" The answer to the question is:

> It is required of them that would worthily (that is, suitably) partake of the Lord's Supper, that they examine themselves, of their knowledge to discern the Lord's body; of their faith to feed upon him; of their repentance, love, and new obedience: lest, coming unworthily, they eat and drink judgment to themselves.[32]

The Baptist Catechism, unlike the confessions, does not emphasize the communal importance of the Lord's Supper. However, it does teach spiritual presence and spiritual growth.

Elias Keach had his hand in bringing his father's catechism to the colonies in the year 1700.[33] The PBA churches used the catechism throughout the eighteenth century and considered it a vital part of Christian education. In 1738, the messengers to the PBA were concerned that all the copies of the catechism had been expended and the youth were "thereby not likely to be instructed in the fundaments of saving knowledge." [34] Thus Jenkin Jones and John Holmes were charged with printing several new copies that year and again in 1747.

As late as 1794, the Association still advocated the use of the catechism and ordered another printing. Some revisions were made, but the questions regarding the Lord's Supper remained the same. However, one question was added that reflected an important aspect of their theology of the Lord's Supper. The inserted question was "Who are the proper sub-

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[30] Ibid., 17.

[31] See Paul King Jewett's reprinted edition or the catechism's title in Broadus' collection, *Baptist Confessions, Covenants, and Catechisms.*

[32] Benjamin Keach, *The Baptist Catechism: Commonly Called Keach's Catechism,* rev. Paul King Jewett (Grand Rapids: Baker Book House, 1952), 42.

[33] Thompson, *Philadelphia's First Baptists*, 7.

[34] Gillette, *Minutes of the Philadelphia Baptist Association*, 39.

jects of this ordinance?" The 1794 version answered, "They who have been baptized upon a personal profession of their faith in Jesus Christ, and repentance from dead works."[35] Perhaps this change represented the PBA's endorsement of close communion.[36]

The Charleston Association also printed and distributed copies of *The Baptist Catechism*, often along with their confession. They recommended catechesis even into the nineteenth century. They included *The Baptist Catechism* with *A Confession of Faith*, second edition, in 1813. The latter is identical to the Philadelphia Catechism of 1794, including the added question about the proper subjects of the Lord's Supper.[37]

The Practice of the Churches

With this background of the relevant documents that taught the theology of the Lord's Supper to the Philadelphia and Charleston Association Baptists, the actual practice of the churches in the eighteenth century and early nineteenth century will now be examined. That both the Philadelphia and Charleston Associations esteemed the Lord's Supper is evident because they valued its communal significance and role in sanctification. Both churches also practiced church discipline in close connection with who could partake of the Lord's Supper. Although the churches in the PBA and Charleston Association did observe the ordinance regularly, they did so with a variety of frequencies. Finally, one difference between the two associations was that the PBA adhered to close communion amongst those of like faith and practice, whereas the Charleston Association left the question of open or close communion up to the discretion of the individual churches.[38]

The Lord's Supper Practice of the Philadelphia Baptist Association

First, the Philadelphia Association Baptists appear to have considered observing the Lord's Supper to be a wonderful and honorable event. They celebrated the ordinance at important times during the lives of their churches. For example, after the Pennepek church was formed, the church accepted Elias Keach as pastor and "sat down in Communion at the Lord's Table."[39] Also, during the years while Pennepek Baptist Church had several branch-

[35]Clark, *". . . To Set Them in Order,"* 343.

[36] In this paper I use the term "close communion" to mean limiting participation in the Table to baptized church members and believers baptized by immersion who are members of another church of like faith and practice, also known as "transient communion." It is different than "closed communion," which means participation is limited to members of the one specific local church.

[37] *The Baptist Catechism as Presented by The Charleston Association*, 1813, in the Reformed Reader database, http://www.reformedreader.org/ccc/bapcat.htm (accessed December 4, 2014).

[38] Amy Lee Mears, "Worship in Selected Churces of the Charleston Baptist Association: 1682–1795" (PhD diss., Southern Baptist Theological Seminary, 1995), 171.

[39] Tumbelston, *Brief History of Pennepack of Pennepack Baptist Church*, 4.

es scattered across Pennsylvania and New Jersey, they met together twice a year for "General Meetings," and the "opportunity for Communion and fellowship."[40]

Second, Elias Keach's customs were similar to those of his father. He first delivered the bread and the cup to the deacon, and the deacon delivered it to the communicants. Like his father did, he usually concluded communion by singing a hymn. Then he offered prayers committing the congregation to God.[41] Considering the affinity of the English Particular Baptists toward some of the practices prescribed in the *Westminster Directory*, perhaps Elias Keach's closing prayers included supplications and a Eucharistic prayer.

Third, the churches in the PBA eventually practiced communion with great regularity. During the early days of Pennepek, the various branches could only come together biannually, but eventually most of the churches in the area held the Lord’s Supper monthly or bimonthly.[42] Beginning with John Watts in 1698, the pastor of the Pennepek Baptist Church also pastored the First Baptist Church of Philadelphia, until Jenkin Jones adjusted his role to only leading First Baptist in Philadelphia upon its formation as an autonomous church in 1746.[43] Due to the pastor's split duties, the church at Pennepek communed on the first Sunday of each month and the church at Philadelphia communed on the second Sunday. Philadelphia did not move its communion service to the first Sunday of the month until 1873. The congregation obviously desired to retain traditional practices. They used the same silver chalice in communion from 1762 until 1912, and in 1753 they began using two pewter communion plates that are still used today.[44]

Finally, the Philadelphia Association practiced close communion and took church discipline quite seriously.[45] The Association thus asked Jenkin Jones and Benjamin Griffith to write a short treatise on church discipline that was to be annexed to the Philadelphia Confession of 1742. Jones was not able to fulfill the duty, so Griffith prepared the treatise on his own after consulting works by Elias Keach, Abel Morgan, John Owen, and Thomas Goodwin.[46] The 1743 treatise by Griffith instructed, "when the Church is informed that a Member hath acted amiss . . . it is expedient to suspend such a Person from Communion at

[40] Ibid., 7.

[41] William H. Brackney, ed., *Baptist Life and Thought, 1600–1980: A Source Book* (Valley Forge, PA: Judson Press, in cooperation with the American Baptist Historical Society, 1983), 121.

[42] Ibid., 119.

[43] Thompson, *Philadelphia's First Baptists*, 54.

[44] Ibid., 9.

[45] Donald F. Durnbaugh comments that both the Anabaptists and the Philadelphia Baptists had an elevated view of Christ in relation to the Lord's Supper, which influenced their church discipline. He states, “given this high Christology, a central focus of church discipline involved exclusion from the Lord's Supper if reconciliation and restoration could not be accomplished” (“Believer's Church Perspectives,” 74).

[46] Clark, *“. . . To Set Them in Order;”* 125–26.

the Lord's Table."[47] Eventually the church's discipline would follow the pattern of Matthew 18 and dismiss offenders "out of the Communion of the Church."[48]

The letters of the minutes of the PBA record numerous instances of the Association answering queries about church discipline and who may partake of the Lord's Supper. Regarding the practice of close communion, the Association answered that "no unbaptized persons are to be admitted into church communion."[49] However, the Association allowed transient communion, and considered closed communion detrimental.[50] Excommunication was fairly common,[51] and the churches would even exclude persons from church membership if they declined communion.[52] Obviously, the PBA considered the Lord's Supper an important symbol of fellowship that ought to be observed regularly by members in good standing and withheld from those who were not in right fellowship with God or the community.

The Lord's Supper Practice of the Charleston Association

Oliver Hart served as pastor of First Baptist Church of Charleston from 1750 until 1780. He had been trained under pastor Jenkin Jones of Philadelphia from 1741 until 1748,[53] and thus he influenced the Charleston Association to reflect the Philadelphia Association in many ways. Hart considered the Lord's Supper to be "of so much importance, that there cannot be an orderly gospel church without it."[54] Although the churches in the Charleston Association administered the Lord's Supper with a frequency ranging from biannually to quarterly to once every two months, "order was imperative," so churches fol-

[47] Ibid., 305.

[48] Ibid., 310.

[49] Gillette, *Minutes of the Philadelphia Baptist Association*, 43.

[50] Ibid., 54. "We answer, that churches ought to unite in faith and practice, and to have and maintain communion together, as it is expressed in our abstract of church discipline, in order to associate regularly . . . and we count that such a practice, for churches that cannot hold free communion together, to have their messengers, notwithstanding, admitted into the Association, to be inconsistent . . . because it opens a door to greater and more dangerous confusions, and is in itself subversive of the being and end of an Association." Thus limiting participation to only members of the specific church or "closed communion" was opposed.

[51] Ibid., 111. The tables recording numbers for the year indicate the amount of excommunications. In 1769, ten people were excommunicated in the PBA.

[52] Ibid., 228.

[53] Baker and Craven Jr., *History of the First Baptist Church of Charleston,* 127.

[54] Oliver Hart, *A Gospel Church Portrayed, and Her Orderly Service Pointed Out* (Trenton, NJ: Isaac Collins, 1791), 28.

lowed a fixed schedule of observance.[55] Hart also emphasized personal examination before the ordinance, and he fenced the Table from members not in good standing.[56] His views were also held by later leaders in the Charleston Association.

For example, Evan Pugh, a supply pastor at FBC Charleston and student of Oliver Hart,[57] recalled the prominence of "Preparation Sermons" at Saturday meetings preceding the observance of the Lord's Supper on Sunday. Pugh once denied himself communion during his early years of ministerial study because after examining himself, he did not find himself worthy to partake that day.[58] Basil Manly, pastor at Charleston from 1826 to 1837, also considered examination so important that he put in place "a committee to examine candidates for the communion service" in order to "guard the celebration of the Lord's Supper."[59] Richard Furman, in his funeral sermon for Oliver Hart, spoke of the connections among communion, examination, and sanctification. Furman remarked that a faithful disciple "dedicates himself to the service of the adorable Trinity, renouncing all his sins; and when at the Lord's table, or on other solemn occasions, he renews his engagements."[60]

Examination as a key element in the Lord's Supper was also important to the Charleston Association Baptists because of their concern for church discipline. Oliver Hart and Frances Pelot wrote their *Summary of Church-Discipline* to be annexed to the Charleston Confession of Faith in 1767. Their *Summary* was based on the *Short Treatise of Church Discipline* adopted by the PBA in 1743.[61] Charleston Association churches took the *Summary* very seriously. Members were expected to walk uprightly, "and the church assumed the responsibility to discipline those who did otherwise."[62] If members did not heed the discipline and instruction of the church, excommunication would eventually occur.

Conclusion

This essay has sought to describe the view of the Lord's Supper among the early Philadelphia and Charleston Association Baptists. The various confessions to which these associations ascribed were all based on the *Second London Confession*. Elias Keach influenced the PBA at the outset to hold the beliefs about the Lord's Supper espoused in the SLC,

[55] Mears, "Worship in Selected Churches," 172–73.

[56] Ibid.

[57] Baker and Craven Jr., *History of the First Baptist Church of Charleston*, 182.

[58] Mears, "Worship in Selected Churches," 174–75.

[59] Baker and Craven Jr., *History of the First Baptist Church of Charleston*, 249.

[60] Ibid., 430–31.

[61] Ibid., 152.

[62] Ibid., 308.

his church covenant, and his father's catechism. It is evident from these documents' teachings as well as the practice of the churches that the early Philadelphia and Charleston Association Baptists believed in the spiritual presence of Christ during the Lord's Supper, and they emphasized sanctification and the communal significance of the ordinance.

That the SLC "reflected Zwingli's influence upon the Baptists"[63] in regard to the memorial character of the Lord's Supper is generally recognized. However, the language in the confession asserting the spiritual presence cannot be ignored. Notably, when this view fell out of favor, the New Hampshire Confession of Faith in 1833 greatly altered the language in its article about the Lord's Supper.[64] The article "Of Baptism and the Lord's Supper" is much shorter than those in the older confessions, and it states that in "the Lord's Supper . . . the members of the church, by the [sacred] use of bread and wine, are to commemorate together the dying love of Christ."[65] Thomas White describes modern Baptist thought when he states that Calvin's spiritual presence view "has not found favor among Baptists."[66] Yet it certainly found favor among the early Philadelphia and Charleston Baptists, perhaps because they also deeply valued how the spiritual presence of Christ could affect spiritual growth and sanctification. All of the confessions and catechisms surveyed spoke of the communicants "feeding upon Christ" and drawing "spiritual nourishment" from the Lord's Supper.

Church practice also displayed in a couple of ways how the understanding of these early American Baptists concerning the Lord's Supper included a strong emphasis on ecclesiology. The ecclesiological emphasis can first been seen by the way they alternately used the term "communion" to mean the Lord's Supper, the fellowship of believers, or church membership. Second, church discipline played a vital role as it was implemented through examination before communion as well as through excommunication.

This essay has sought to be more descriptive than prescriptive in its treatment of the practice of the Lord's Supper. However, by examining the beliefs and practices of the early Philadelphia and Charleston Association Baptists, it is clear that they intentionally sought to be a dedicated community of believers. Perhaps considering the ideas of spiritual presence, sanctification, and the communal significance of the Lord's Supper can help modern day Baptist achieve a similar sense of community and dedication.

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[63] Mears, "Worship in Selected Churches," 171.

[64] Mikael Broadway, "Is It Not the Communion of the Body of Christ?" *Review and Expositor* 100 (Summer 2003): 410.

[65] Lumpkin, *Baptist Confessions*, 366.

[66] Thomas White, "A Baptist's Theology of the Lord's Supper," in *Restoring Integrity in Baptist Churches*, ed. Thomas White, Jason G. Duesing, and Malcom B. Yarnell III (Grand Rapids: Kregel Publications, 2008), 148.

Artistic Theologian 3 (2015): 68–86

Some Similarities and Differences between Historic Evangelical Hymns and Contemporary Worship Songs

Lester Ruth[1]

Hymns are not choruses and praise choruses are not hymns. This sentiment was one of the major truisms of the battles that erupted in the United States in the latter twentieth century over various styles of worship. The idea that the two were not the same seemed self-evident. Indeed, early forms of contemporary worship, even before that term was coined, were premised on a distinction between the bodies of congregational song. For example, in the late 1970s the worship of John Wimber's congregation in southern California—first a Calvary Chapel and then a Vineyard Fellowship—was predicated upon those worshipers wanting to sing songs to God, not about God.

But is such a dichotomy accurate? Are those bodies of song all that different? From a certain angle, especially one that only asks theological questions about the lyrics, hymns and choruses are often quite similar. They both are windows into a piety that shows constancy for more than 200 years in many critical aspects. Specifically, a theological analysis of the lyrics of the most popular evangelical hymns and choruses in the United States demonstrates important similarities in their Trinitarian perspective—or lack thereof—over the last 200 years. In addition, a close lyrical examination reveals significant points of divergence, especially in a shift to more direct forms of adoration in worship as well as in different eschatologies.

Songs Considered: The Method

A representative list of the most popular contemporary worship songs can be compiled from the twice-a-year top twenty-five lists made public by Christian Copyright Licensing International (CCLI), the copyright clearinghouse that serves more than 150,000 churches in the United States who hold a license with it. These top twenty-five lists are compiled from the reporting of usage by churches in six-month periods. Since the first list was published in 1989, 112 songs have appeared on these lists through the February 2015 reporting period. This is the corpus of contemporary worship songs (hereafter CWS) used for this study.[2]

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[2] I have published several earlier studies exploring the Trinitarian aspects of CWS songs only: "*Lex Amandi, Lex Orandi*: The Trinity in the Most-Used Contemporary Christian Worship Songs," in *The Place of*

Likewise, the work of historian of religion Stephen Marini, who has surveyed the contents of 200 historically significant American evangelical hymnals from 1737 to 1969, provides a reliable historical canon of hymns likely reflecting actual use. From his master list, Marini has created a variety of smaller lists, including the most-printed hymns in eighty-six historically significant evangelical hymnals from 1737 to 1860. Culling through the 33,000 hymns in these eighty-six hymnals and identifying those that were published in at least one-third of them, Marini has identified seventy evangelical hymns (hereafter EH) that appeared in at least one-third of the hymnals in that period.[3] It is reasonable to take this list of seventy hymns as a comparable accounting of the most popular evangelical hymns of early America (a comprehensive list of the hymns and songs considered in this essay appears in Appendix A). Similar questions were posed about the lyrics in both bodies of song to explore their theological content.[4]

Assessing Trinitarian Quality

The first line of inquiry considered the use of nouns: how do the two bodies of lyrics name the divine? This is the first critical step because Trinitarian assessment builds upon how—and whether—the first, second, and third Persons of the Triune God are named. Without the naming of the Persons of the Godhead, there can be no recognition of their relationship to each other and the roles within the economy of salvation. The naming of the three Persons, recognition of their deity, and portrayal of their interaction with each other and the world is foundational to a text being Trinitarian, not the use of the word "Trinity" since the New Testament itself does not use this term.

When the songs were examined in this way, the explicit Trinitarian dimensions of both bodies of song are relatively weak. They do not reflect the naming practices for God in the New Testament or in many classic liturgical texts. The two bodies of song share several similarities regarding their Trinitarian quality:

- They rarely describe God as Triune (only four percent in either corpus clearly name all three Persons);

Christ in Liturgical Prayer, ed. Bryan D. Spinks (Collegeville, MN: The Liturgical Press, 2008), and "How Great Is Our God: The Trinity in Contemporary Christian Worship Music," in *The Message in the Music: Studying Contemporary Praise and Worship*, ed. Robert H. Woods Jr. and Brian D. Walrath (Nashville: Abingdon Press, 2007). My findings are limited to the United States since the primary material in both instances reflects American usage. Canadian scholar Michael Tapper is finding similar results for the most used CWS in Canada in recent conference papers and doctoral research, currently unpublished.

[3] Stephen A. Marini, "Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion," *Church History* 71, no. 2 (2002): 273–306. For Marini's list of the most printed hymns from 1737 to 1960, see "American Protestant Hymns Project: A Ranked List of Most Frequently Printed Hymns, 1737–1960," in *Wonderful Words of Life: Hymns in American Protestant History and Theology*, ed. Richard J. Mouw and Mark A. Noll (Grand Rapids: Eerdmans, 2004), 251–64.

[4] In analyzing the lyrics, I have used the textual version on www.hymnary.org for EH and on the CCLI SongSelect website (us.songselect.com) for CWS.

- Only one song in each corpus worships God for being Triune;

- They infrequently mention more than one divine Person within a single text (only twenty-four percent in EH and less in CWS);

- They contain many examples of naming God generically (e.g., God, Lord, King) in which the content of the song does not explicitly bring to mind one of the Persons, unless sovereignty, power, and majesty are attributed solely to God the Father; and

- When a divine Person is explicitly named, it is much more likely to be Jesus Christ (at least half of the songs in either corpus). (See Appendix B for specific numbers.)[5]

Not only is Jesus Christ named much more regularly, but general divine notions of power and activity are attributed to him. The songs tend to associate more generic names (not only Lord, but also God and King) to him. For example, Charles Wesley's referring to Jesus as Redeemer, God, King, and Savior in "O for a Thousand Tongues to Sing" in EH is matched by pieces in CWS like Jason Ingram's and Reuben Morgan's naming of Jesus as Lord and God in "Forever Reign" or Audrey Mieir's adoration of Jesus as Lord, King, Master, and Almighty God in "His Name Is Wonderful." But, even without this associating of divine names to Jesus Christ, both bodies of song focus tightly on Jesus Christ.

A confluence of several possible factors can explain the generic naming practices and the strong attachment to Jesus Christ. The first is the influence of the Psalms on evangelical songwriting. Except for a few Psalms with overt Christological readings, or the few Psalms that make specific reference to the Spirit of God, most refer to God in a general manner, i.e., speaking of the divine being as God, Lord, or King. The influence of the Psalms is likely both direct and indirect. It is direct because many evangelical worship songs are intended to be obvious adaptations of a Psalm; it is indirect in that individual and corporate reading, praying, and meditating on the Psalms influence the shaping of Christian piety, which provides a main source of vocabulary for worshipers.

The second factor is the natural affective attraction to Jesus Christ that arises from evangelicalism's emphasis upon salvation. Worshipers intensely focused on salvation will likely be preoccupied with the one they call Savior, i.e., Jesus Christ. He is the one who has acted decisively on the behalf of the believer, and thus gratitude, dependence, love, and a host of other affect-related dispositions of the soul are likely to be connected with him. It seems easier for evangelicals—past and present—to envision an essential role for Jesus Christ in salvation than for either the Father or the Spirit. These songs bear that out for the

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[5] See Marini, "Hymnody as History," 383 for a comparable general assessment of EH and Robin A. Parry, *Worshipping Trinity: Coming Back to the Heart of Worship*, 2nd ed. (Eugene: Cascade Books, 2012), 114–17 for a specific one on Vineyard music. See also Robin Knowles Wallace, "Praise and Worship Music: Looking at Language," *The Hymn* 55, no. 3 (July 2004): 24–28; Michelle K. Baker-Wright, "Intimacy and Orthodoxy: Evaluating Existing Paradigms of Contemporary Worship Music," *Missiology: An International Review* 35, no. 2 (April 2007): 169–78; and Andrew Goodliff, "'It's All about Jesus'," *The Evangelical Quarterly* 81, no. 3 (2009): 254–68.

most part, as they revel in the rehearsal and recollection of the economy of grace as experienced through Jesus Christ.[6]

In addition, the Incarnation almost gives Jesus Christ an advantage over the Father and the Spirit. The tangibility of Jesus Christ's embodiment is helpful to an evangelical worshiper who can visualize him, whether generally or with respect to particular episodes in the Gospels. Thus the worshiper can personalize Jesus Christ and think of him physically in a way that is more difficult to do for God the Father and the Holy Spirit. It seems that Christ having a body makes it easier for the evangelical worshiper to love him. Even though past and present worshipers may love Jesus Christ for different reasons, their hymns and songs indicate that he—neither the Father nor the Spirit—is the main recipient of their love.

A third possible factor is the widespread popularity of a hymn or song being contingent upon avoiding contested or distinctive theological issues. As noted by Marini, subjects missing from the most popular hymns, including issues about the Triune Godhead, were more controversial 200 years ago than gathering around the figure of Christ.[7] The desire to avoid controversial issues remains likely today as music publishers police what theological expressions appear in contemporary worship songs so as to strive for maximum marketability.[8] Thus the market can squelch the fuller orthodoxy (or unorthodoxy) of individual lyricists.

An additional contributing factor concerning recent songs may be that worshipers simply do not notice what (or Who) has been omitted. They are not paying that much precise attention to the lyrics in isolation. For example, Clive Marsh and Vaughan S. Roberts suggest that listening to popular music has trained people—including contemporary worshipers—not to focus on the lyrics narrowly, but on their role as "musicalized words" to help produce a soundscape. This "affective space" that the listener occupies is produced not only by the words, but by the sound of the song in conjunction with a sense of participating in it and the physicality of the experience. Thus lyrics can have an effect even if they are not profound or even accurate (or, one might add, theologically exhaustive or inclusive).[9] If the songs contribute to a worshiper's experience of awe, adoration, and praise, the worshiper might not notice what the songs do not mention.

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[6] Stephen A. Marini, "Hymnody and History: Early American Evangelical Hymns as Sacred Music," in *Music in American Religious Experience*, ed. Philip V. Bohlman et al. (New York: Oxford University Press, 2006), 140.

[7] Marini, "Hymnody as History," 383; Marini, "Hymnody and History," 139.

[8] For example, see the analysis of Hillsong's hiding of its Pentecostal roots in E. H. McIntyre, "Brand of Choice: Why Hillsong Is Winning Sales and Souls," *Australian Religion Studies Review* 20, no. 2 (2007): 181.

[9] Clive Marsh and Vaughan S. Roberts, *Personal Jesus: How Popular Music Shapes Our Souls* (Grand Rapids: Baker Academic, 2012), 83–84.

Assessing Divine and Human Activity

The second line of inquiry dealt with verbs: how do the two bodies of song speak about divine activity, especially in salvation and in worship, and how do they speak of human activity? These questions are useful in two respects. Looking at the verbs,[10] for example, opens up how the lyrics tend to portray the Triune God's role in the economy of salvation. This commemoration is important because it is a classic basis for worship: God is worshiped by remembering what he has done to save. In addition, looking at the verbs reveals how the divine and human interact, both in salvation and in worship. Looking at all the verbs used in both bodies of song for both divine and human action, there are similarities, some of which are related to earlier comments about the Trinitarian dimensions of the songs, and some critical dissimilarities. The verbs suggest the most significant differences that exist between the vocabulary of classic evangelical hymnody and contemporary worship song deal with different portrayals of how worshipers negotiate relationships to the Triune God, each other, and eschatological concerns.

Before considering the differences, first look at three similarities that relate to the portrayal of divine and human activity. (See Appendix C for specific comparative numbers relating to the two bodies of song.) The first similarity between the two bodies of song is the greater number and greater variety of verbs attributed to humans rather than to God or any of the three Persons of the Godhead. In the seventy evangelical hymns, there are almost two verbs for people to every verb for God; in CWS, it is one and one-half human verbs to every divine verb. With respect to the number of different verbs within a corpus, i.e., the variety of actions attributed to people and God, God in EH has forty percent of the number of different verbs and people have sixty percent. On the same issue, CWS has people holding just over fifty percent of the assortment of verbs and divinity just under fifty percent.

Given the strong naming practices with respect to the Son as discussed above, it is not surprising that there is a related similarity in the attribution of divine activity. This is the second similarity. When one of the three Persons is named as acting within the songs, it is most usually Jesus Christ. The second most frequent divine actor is a more generic God, Lord, or King, not the Father or the Spirit. The situation is particularly acute in CWS, in which the Spirit receives only two verbs in 111 of the 112 songs: "blaze" (from Graham Kendrick's "Shine, Jesus, Shine") and "lead" (from Joel Houston, Matt Crocker, and Salomon Ligthelm's "Oceans"). The exception is one new song, "Holy Spirit" by Bryan and Katie Torwalt, which has seven verbs for the Spirit.

A third similarity is closely related to the second: even when the divine Persons are named or inferred, regardless of which corpus, there is little cooperative activity. The Persons generally do not act upon each other or through each other toward humanity. The Persons rarely act in concert. This portrayal of divine action thus gives a sense of compartmentalized endeavors, even when there is more explicit naming.

[10] Within the category of "verb," I included verbs per se and also nouns in which an action is explicit, e.g., I counted "redeemer" as one instance of "redeem" or "sin" used as a noun as one instance of the verb "sin." In addition, only one instance per song of a single verb was counted. Thus, even if a hymn used the verb "give" multiple times, it was only counted once.

A fourth similarity is in the references to the death of Jesus Christ, inasmuch as no single theory of the atonement predominates in either EH or CWS. For example, both bodies of song contain strongly worded sentiments by which a worshiper responds in loving gratitude while contemplating the moral influence of his death. Isaac Watts's "Alas! And Did My Savior Bleed?" thus has the worshipers admit that the "dear cross" dissolves our hearts in thankfulness and melts our eyes to tears. Likewise, Kurt Kaiser's 1975 song "O How He Loves You and Me" wonders at how Jesus' journey to Calvary shows the marvel of his love.

The moral influence theory does not exclude other views on the saving effect of Christ's atonement in the hymns and songs. Statements about his death averting the justly deserved wrath of God occur in both EH and CWS. The satisfaction of God's wrath in Stuart Townend's recent "In Christ Alone" matches the hope of Christ pleading his blood in heaven as sung in Joseph Hart's "Come, Ye Sinners, Poor and Wretched" (1759). In like manner both bodies of song can triumph in strong statements of Christ's vanquishing the forces of evil. The same happy note of Jesus' conquest can thus be found in the older hymnody ("He Dies! The Friend of Sinner Dies!") and new songs ("Mighty to Save"). Even the ransom theory of atonement gets an occasional use as in Wesley's "Blow, Ye, the Trumpet Blow" or Tomlin's "Jesus Messiah."

As can be seen in these examples, the references to his death are usually brief statements crafted for evocative impact, leaving the worshiper appreciating Jesus Christ's saving work without defining its efficacy in much detail. Some individual songs seem to hint at multiple views on the atonement within a single song. For example, "Alas! And Did My Savior Bleed?" also makes a clear reference to Jesus' body being exposed to the wrath of God, an echo of a penal substitution theory of the atonement. In addition, the remembrance of his death is so compact in many of the pieces in both bodies of song that it is very difficult to know how it is that his death on the cross saves even as the reality of this salvation becomes the basis for worship. Thus many lyrics simply reference the death of Jesus, leaving the details to the worshiper's imagination as in Jack Hayford's popular song "Majesty," which magnifies and glorifies "Jesus who died, now glorified." Many EH acquiesced in using the death and resurrection of Christ as primary ways to identify him without expansion.

Finally, there is a fifth similarity in the lack of historical breadth for divine endeavors. Apart from recognizing God's act of creation, there is little sense of God's historical interaction with Israel prior to the coming of Jesus Christ or any sense of divine participation during the life and ministry of Jesus. One could know little of Old Testament scriptures or of the Gospels and not be theologically confused by either body of song. The most significant exception to that claim is the typological and allegorical use of a certain cluster of stories, especially from the narrative of Exodus and arrival in the Promised Land, that provide a poetic way of describing Christian hope and experience in EH. John Cennick's "Jesus, My All, to Heaven Is Gone," the most republished of the hymns prior to the Civil War is built upon this narrative. The singer's long journey to heaven, following the trail blazed by the ascended Christ, is portrayed as a sojourn toward Canaan. In like manner, references to pilgrimage, the Promised Land, the Jordan River, Canaan, and the wilderness are sprinkled in the lyrics of EH.

Direct and Indirect Address of Divinity

While the two bodies of song share many similarities with respect to portraying divine and human activity, there are some significant differences between the two repertoires, but the differences are not always where people might first assume them to be.

The first significant difference between the two bodies of song deals with the frequency and manner in which a divine Person is addressed directly in worship through song. Not only is there a clear tendency toward prayer to the divine in contemporary worship songs but there is an overwhelmingly strong propensity toward immediate worship of divinity, whether in sheer numbers of CWS or in relative percentage as compared to EH. CWS tend to use such phrases as "I worship you, I honor you, I praise you" in a direct approach to worship. CWS come before divinity in worship in terms of bold address to God, eagerly, and repeatedly, whereas EH tend to praise in indirect ways. For example, compare the indirect piling up of laudatory affirmations in Edward Peronnet's "All Hail the Power of Jesus' Name" with the direct adoration of "I Exalt Thee" by Pete Sanchez Jr. Both praise deity but the former does so by speaking of Christ in the third person while the latter approaches a divine "Thou" or "Thee."

The prevalence of direct speech to God in CWS contrasts with a distinctive element in EH, which has a greater likelihood of including direct address to people in the form of exhortation for a variety of purposes. On the whole, a corporate consciousness permeates Evangelical hymnody but is lacking in contemporary songs. That quality is easily seen in the numerous constructions in EH using the archaic first person vocative pronoun "ye" as in "ye saints," "ye ransomed sinners," or "ye that love the Lord." In these cases this acknowledgement of other people is linked with some sort of charge or instruction, often to come to God to worship him or accept grace. While this sort of corporate awareness can be found in CWS, with (e.g., Karen Lafferty's "Seek Ye First" from 1972) or without archaic English, it is generally less prevalent in the newer songs.

These differences in CWS and EH relate to a shift with respect to key clusters of verbs. Simply put, CWS clearly tends to emphasize the activity of humans worshipping more often. Verbs like "worship" and "praise" are much less frequent in EH than CWS. For example, there are only three instances of the verb "worship" in EH but fifteen in CWS. With these two key verbs, along with corresponding verbs common in contemporary evangelical piety (lift, long, glorify, magnify, bow, adore, and the like), CWS tend to spend quite a bit more time directly adoring the divine (see Appendix C).

Different Eschatologies

Is there likewise a cluster of related verbs that is fairly distinctive for EH but not for CWS? There are two and they are related in creating a worldview in EH almost completely absent from CWS. The two groups deal with 1) human failings or fragility and 2) human journeying. The overriding worldview of EH is that humans sin (sin is never used as a verb per se in CWS, only as a noun), which creates a genuine peril, given the fragility of life itself and the possibility of ever-present physical death after which might come the wrath of God. Thus EH portrays Christian experience as a journey of harrowing dangers and temptations that, if one stays true and faithful, will safely bring the Christian, by the grace of Christ, to a

destiny of unspeakable bliss. For example, the most often printed hymn in Marini's list, John Cennick's "Jesus, My All, to Heaven Is Gone," uses this image of successful journey as its main motif. And, with respect to human fragility, no text in CWS compares to Isaac Watts's "Hark! From the Tombs a Doleful Sound" that invites the worshiper to consider the grave as the place "where you must shortly lie." Even Matt Redman's acknowledgement of death in "10,000 Reasons" seems domesticated by comparison ("The end draws near and my time has come").

To state it another way, the two bodies of song reflect different eschatologies at work in evangelical piety. The sense of our ultimate destiny in EH is delayed and mediated by key biblical types. One day our sojourn through the wilderness will be done, we will pass over the river, and enter into the Promised Land or heavenly city. The strophic structure of an EH reinforces the necessity for an expected virtue of the worshiper: patience, whether patience to persevere to the end of the journey or patience to wait until the concluding stanza of the hymn for the vision of glory.

In contrast, the sense of fulfillment in CWS is immediate.[11] As the angels and the heavenly host constantly sing "holy, holy, holy" (notice how often the singing of "holy" is used in contemporary lyrics), so by our music we immediately access heaven and participate in our destiny to worship God. Jennie Lee Riddle's "Revelation Song," based on a fusion of texts from the book of Revelation, is the quintessential example of this approach. Moreover, the structure of many CWS reinforces the possibility of immediate access as the repeating of verses, chorus, and bridge create an ascending experience. The necessary virtues for a worshiper are thus passion or intimacy, depending on the branch of CWS.

How can we account for the differences between hymns and worship songs? It is difficult to make absolute claims since, with either body of texts, we are dealing not with a single individual, or two, but dozens of writers. In addition there is the complexity that lies behind any one song becoming a favorite song of a period. But some explanations are possible.

First, diverse historic contexts shape evangelical piety differently. For instance, the rise of modern medicine has diminished the sense of human mortality and thus the fear of human frailty (and the corresponding fear of the wrath of God). Without the benefit of recent medical advances, earlier evangelicals faced the possibility of an early death. The current sense of what is urgent has shifted. Longer lives, consumerist expectations, and a middle-class lifestyle for lyricist and congregation alike have created a desire for immediate fulfillment. We do not sojourn, we arrive. We now flee from meaninglessness, not an impending judgment. Recent songs tend to reflect this shift.

It seems likely that a second factor for the major differences between the two bodies of song has reinforced this first shift: John Bunyan's *Pilgrim's Progress* has been lost as the defining narrative for Christian experience. The recurring themes of much of EH are the plot lines of this devotional classic translated into poetic form. The awareness that we are

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[11] Compare the similar findings in Nigel Scotland, "From the 'not yet' to the 'now and the not yet': Charismatic Kingdom Theology 1960–2010," *Journal of Pentecostal Theology* 20 (2011): 272–90. See also an assessment of the realized eschatology found in large CWS conferences like Passion in Monique M. Ingalls, "Singing Heaven Down to Earth: Spiritual Journeys, Eschatological Sounds, and Community Formation in Evangelical Conference Worship," *Ethnomusicology* 55, no. 2 (Spring/Summer 2011): 255–79.

in constant danger over a long journey toward our final destiny is the recurring aspect of both *Pilgrim's Progress* and this hymnody. Indeed, without that narrative of pilgrimage and its key image of arrival organizing the narrative of Christian discipleship, the patient longing and desire that is common in EH is missing from more recent texts.

Since many of the early CWS are products of the early Jesus People movement, one must also consider the eschatology widely held among them that the return of Christ was extremely imminent, as Larry Eskridge points out in his new book on this movement.[12] There is no reason to set a course for a long journey of discipleship if Jesus might return any moment. Not surprisingly, the music division of the influential Calvary Chapel of Costa Mesa, which disseminated much of the early CWS, was named Maranatha! Music.

The Loveliness of the Divine

The theological commonalities between the most-used evangelical songs in American worship, past and present, should make those who wish to disparage one or the other body of songs hesitate to do so. Their shared core piety focused on Jesus Christ suggests evangelicals today ought to be able to incorporate both bodies of song in their worship and thus bridge the gap between those with different worship style preferences. If we can recognize that at their core both collections of evangelical worship songs, whether older or newer, are fervently fascinated by Jesus Christ, that commonality could theoretically serve as a basis for appreciating EH and CWS.

Ironically, the same level of limited concentration on Christ—and not on a more robust Trinitarian balance—means that the sung expression of evangelical faith, historically and currently, does not reflect New Testament ways of naming the Godhead and speaking of divine activity, a practice that is distressing. American evangelicals, past and present, would certainly insist that true worship needs to be scriptural and probably would argue that their worship is. If that is so, it is incongruous that their most popular songs, past and present, do not name God and remember his mighty acts in the same way and with the same balance as the New Testament. The New Testament names God the Father and the Holy Spirit more frequently than do EH and CWS and speaks of their contributions to the economy of salvation in more detail, too.

Notwithstanding these commonalities, the differences between the most popular past EH and CWS demonstrate that evangelical liturgical piety has changed over the last 200 years. One possible explanation for the shift is a change in what evangelicals love theologically about the divine object of their worship. Inspired by St. Augustine's observation from the fifth century, it seems reasonable to describe a worship song as theology in the form of love. Augustine put it this way: "Whoever sings praise, not only sings but also loves the person about whom one sings. In praise the one confessing speaks out; in singing there is the ardor of the one who loves."[13] If this is true, then a study of hymn and song

[12] Larry Eskridge, *God's Forever Family: The Jesus People Movement in America* (New York: Oxford University Press, 2013), 85–87.

[13] From Exposition of the Psalms 71:1 in Lawrence J. Johnson, *Worship in the Early Church: An Anthology of Historical Sources* (Collegeville, MN: Liturgical Press, 2009), CD-ROM.

texts can demonstrate that the divine object of American evangelical ardor has not shifted—it is still very much Jesus Christ—even as what makes him lovely and appealing has.

Appendix A
Hymns and Songs Studied

Evangelical Hymns

Alas! And Did My Savior Bleed?	How Beauteous Are Their Feet
All Hail the Power of Jesus' Name	How Firm a Foundation
Am I a Soldier of the Cross	How Sweet the Name of Jesus Sounds
Amazing Grace	How Tedious and Tasteless the Hours
And Let This Feeble Body Fail	I'm Not Ashamed to Own My Lord
And Must This Body Die	Jerusalem, My Happy Home
As on the Cross the Savior Hung	Jesus, and Shall It Ever Be
Awake, and Sing the Song	Jesus, Lover of My Soul
Awake, My Soul, to Joyful Lays	Jesus, My All, to Heaven Is Gone
Before Jehovah's Awful Throne	Jesus Shall Reign Where'er the Sun
Blest Be the Tie	Let Every Mortal Ear Attend
Blow, Ye, the Trumpet Blow	Lo, He Comes with Clouds Descending
Broad Is the Road	Lord, Dismiss Us with Thy Blessing
Children of the Heavenly King	Lord, in the Morning Thou Shalt Hear
Come, Holy Spirit, Heavenly Dove	Lord, We Come before Thee Now
Come, Humble Sinner	Love Divine, All Loves Excelling
Come, Let Us Join Our Cheerful Songs	Mortals, Awake, with Angels Join
Come, Thou Fount of Every Blessing	My God, My Life, My Love
Come, We that Love the Lord	My God, the Spring of All My Joys
Come, Ye Sinners, Poor and Wretched	Now Begin the Heavenly Theme
The Day Is Past and Gone	O for a Closer Walk with God
Dismiss Us with Thy Blessing	O for a Thousand Tongues to Sing
Father of Mercies	O When Shall I See Jesus
From All that Dwell below the Skies	On Jordan's Stormy Banks I Stand
From Greenland's Icy Mountains	Rejoice, the Lord Is King
Glorious Things of Thee Are Spoken	Rise, My Soul, and Stretch Thy Wings
Glory to God on High	Salvation, O the Joyful Sound
Glory to Thee, My God, This Night	Show Pity, Lord, O Lord, Forgive
God Moves in a Mysterious Way	Sweet Is the Work, My God, My King
Grace, 'tis a Charming Sound	There Is a Land of Pure Delight
Guide Me, O Thou Great Jehovah	Thus Far the Lord Has Led Me On
Hark From the Tombs a Doleful Sound	Ye Wretched, Hungry, Starving Poor
Hark, the Glad Sound	Welcome, Sweet Day of Rest
Hark, the Herald Angels Sing	When I Can Read My Title Clear
He Dies! the Friend of Sinners Dies!	Why Do We Mourn Departing Friends

Contemporary Worship Songs

Above All	I Will Call Upon the Lord
Ah Lord God	I Worship You, Almighty God
All Hail King Jesus	In Christ Alone
Amazing Grace (My Chains Are Gone)	In Him We Live
Arise and Sing	In Moments Like These
As the Deer	Indescribable
Awesome God	Jesus Messiah
Beautiful One	Jesus, Name above All Names
Because He Lives	Joy to the World (Unspeakable Joy)
Better Is One Day	Let God Arise
Bind Us Together	Let There Be Glory and Honor and Praises
Bless His Holy Name	Lord, Be Glorified
Blessed Be Your Name	Lord, I Lift Your Name on High
Breathe	Lord, I Need You
Celebrate Jesus	Lord, Reign in Me
Change My Heart, Oh God	Majesty
Come, Now Is the Time to Worship	Mighty to Save
Cornerstone	More Precious than Silver
Days of Elijah	My Life Is in You, Lord
Draw Me Close	O How He Loves You and Me
Emmanuel	Oceans (Where Feet May Fail)
Everlasting God	One Thing Remains
Father, I Adore You	Open Our Eyes, Lord
Forever	Open the Eyes of My Heart, Lord
Forever Reign	Our God
Forever (We Sing Alleluia)	Our God Reigns
Friend of God	Praise the Name of Jesus
From the Inside Out	Revelation Song
Give Thanks	Sanctuary
Glorify Thy Name	Seek Ye First
Glory to God Forever	Shine, Jesus, Shine
God Is Able	Shout to the Lord
God of Wonders	The Stand
Great Is the Lord	Surely the Presence of the Lord
Hallelujah	10,000 Reasons (Bless the Lord)
Happy Day	There's Something about that Name
He Has Made Me Glad	This Is Amazing Grace
He Is Exalted	This Is the Day
The Heart of Worship	Thou Art Worthy
Here I Am to Worship	Thy Lovingkindness
His Name Is Wonderful	Trading My Sorrows
Holy Ground	Turn Your Eyes upon Jesus
Holy Is the Lord	We Bring the Sacrifice of Praise

Holy Spirit	We Fall Down
Hosanna	We Have Come into His House
Hosanna (Praise Is Rising)	We Will Glorify
How Can We Name a Love	What a Mighty God We Serve
How Great Is Our God	When I Look into Your Holiness
How Great Thou Art	Whom Shall I Fear (God of Angel Armies)
How He Loves	The Wonderful Cross
How Majestic Is Your Name	You Are My All in All
I Could Sing of Your Love Forever	You Are My King
I Exalt Thee	Your Grace Is Enough
I Give You My Heart	Your Love Never Fails
I Love You, Lord	Your Name
I Stand in Awe	You’re Worthy of My Praise

Appendix B
Numerical Name Comparisons

EH = 70 most-printed evangelical hymns compiled by Stephen Marini (1737-1860)
CWS = 112 songs that have appeared on a top-25 CCLI list (1989-2015)

Explicit Trinitarian (3 Person) Texts

Texts	All 3 Persons clearly named	God worshiped for being Triune	Other texts worshiping all 3 Persons individually
EH	3 (4%)	1 (1%)	1 (1%)
CWS	4 (4%)	1 (1%)	2 (2%)

Explicit "Binitarian" (2 Person) Texts

Texts	Possible reference to 2 Persons	Reference to 1st and 2nd Person	Reference to 2nd and 3rd Person
EH	17 (24%)	10 (14%)	7 (10%)
CWS	18 (16%)	13 (12%)	4 (4%)

Note: 1 song in CWS is indeterminable for which 2 Persons are named

Explicit Naming of the 1st Person (God the Father)

Texts	Explicit 1st Person reference	Explicit use of "Fa-ther"	Direct address to 1st Person
EH	16 (23%)	11 (16%)	6 (9%)
CWS	15 (13%)	5 (4%)	4 (4%)

Explicit Naming of the 2nd Person (Son, Jesus Christ)

Texts	Clear 2nd Person reference	Explicit use of "Son," "Jesus," or "Christ"	Direct address to 2nd Person
EH	52 (74%)	39 (56%)	28 (40%)
CWS	55 (49%)	42 (38%)	44 (39%)

Note: Difference in first and second columns due to songs that use other names for deity but the context makes clear that the 2nd Person is intended.

Explicit Naming of the 3rd Person (Holy Spirit)

Texts	Explicit 3rd Person reference	Direct address to 3rd Person
EH	10 (14%)	4 (6%)
CWS	10 (9%)	6 (5%)

General Naming of Deity: Lord

Texts	Occurrences of “Lord”	Specific Person undetermined
EH	41 (59%)	16 (23%)
CWS	65 (58%)	36 (32%)

General Naming of Deity: God

Texts	Occurrences of “God”	Specific Person undetermined
EH	41 (59%)	20 (29%)
CWS	51 (45%)	23 (21%)

General Naming of Deity: King

Texts	Occurrences of “King”	Specific Person undetermined
EH	17 (24%)	4 (6%)
CWS	24 (21%)	7 (6%)

General Naming of Deity: No Explicit Name or Title

Texts	No explicit name or title
EH	1 (1%)
CWS	10 (9%)

Appendix C
Numerical Verb Comparisons

EH = 70 most-printed evangelical hymns compiled by Stephen Marini (1737-1860)
CWS = 112 songs that have appeared on a top-25 CCLI list (1989-2015)

Number and Variety of Verbs

Texts	Total instances of verbs	Total number of different verbs
EH	Divine: 445 Human: 850	Divine: 188 Human: 276
CWS	Divine: 463 Human: 632	Divine: 179 Human: 188

Most Used Divine Verbs with Number of Instances in EH and CWS (Verbs with 4 instances or more in EH or CWS)

Verb	EH instances	CWS instances
Save	26	18
Love	20	16
Redeem	16	4
Make	13	17
Come	10	17
Give	9	11
Take	9	10
Die	8	9
Let	8	8
Reign	7	11
Bid	7	0
Promise	6	5
Rise	6	5
Call	6	4
Can/Be Able	6	4
Lead	6	2
Bring	5	7
Ransom	5	2
Shine	4	8
Stand	4	4
Forgive	4	3

Heal	4	3
Send	4	3
Teach	4	3
Live	3	7
Go	3	5
Deliver	3	4
(Not) Fail	3	4
Fill	2	8
Speak	2	6
Do	2	5
Pour	2	5
Hear	2	4
Open	1	6
Set	1	5
Break	1	4
Embrace	0	4
Have	0	4
Lay	0	4

Most Used Human Verbs with Number of Instances in EH and CWS (Verbs with 4 instances or more in EH and CWS)

Verb	EH instances	CWS instances
See	27	21
Sin	27	16
Sing	22	29
Can/Be Able	21	10
Fear	19	5
Die	18	5
Come	16	9
Hope	14	9
Love	13	14
Praise	11	27
Know	11	11
Let	11	9
Hear	11	5
Join	11	2
Rest	11	2
Rise	10	6
Find	9	9
Rejoice	9	6
Pray	9	2
Bring	8	3

Behold	8	1
Live	7	16
Give	7	13
Stand	7	10
Go	7	5
Meet	7	2
Fly	7	0
View	7	0
Feel	6	5
Dwell	6	0
Lie	6	0
Bless	5	7
Seek	5	7
Make	5	4
Proclaim	5	4
Take	5	3
Thank	5	2
Awake	5	1
Raise	5	1
Reign	5	1
Mourn	5	0
Triumph	5	0
Adore	4	9
Bow	4	8
Have	4	8
Think	4	5
Trust	4	5
Believe	4	4
Hail	4	2
Taste	4	2
Cease	4	1
Depart	4	0
Pant	4	0
Stay	4	0
Travel	4	0
Worship	3	15
Say	3	8
Call	3	7
Walk	3	6
Do	3	4
Fail	3	4
Reach	3	4
Lift	2	15
Want	2	6

Lay	2	5
Shout	2	4
Long	1	6
Glorify	1	5
Offer	1	5
Exalt	1	4
Fall	1	4
Look	1	4
Turn	1	4
Cry	0	6
Magnify	0	4

Artistic Theologian 3 (2015): 87–88

Abstracts of Recent SWBTS School of Church Music Doctoral Dissertations

Kendall Taylor, Beethoven Editions, and the "Tempest" Sonata

Moira Hopfe-Ostensen, DMA

The purpose of this project is to highlight the life and career of Sir Kendall Taylor, a notable pianist and pedagogue in Great Britain. His experience as a teacher and performer with editions of the Beethoven piano sonatas led him to compile his own edition in four volumes.

Chapter 1 is a retrospective of Taylor's life, highlighting his musical journey as student, pianist, and teacher. This chapter includes the thoughts of former students, teachers, and. colleagues. They share anecdotes and comment on Taylor's influence in their lives.

Chapter 2 investigates the terminology of various editions and Taylor's viewpoint on the necessity of producing a new Beethoven piano sonata edition. An overview of Taylor's edition demonstrates the immense thought and care that went into its preparation.

Chapter 3 is a comparative study of editions of the "Tempest" Sonata. This chapter focuses on some of the more prominent discrepancies that exist among editions, including indications of tempo, articulation, dynamics, accents, pedaling, and ornamentation.

The Liturgical History of the Song of Songs and Suggestions for its Inclusion in Haitian Evangelical Religious Gatherings

Azer Lilite, PhD

This dissertation argues that the Song of Songs has historically been a liturgical element in Jewish worship, Catholic masses, and Protestant Church practice. The analysis of its liturgical history urges Haitian Evangelicals to identify and cherish the divine principles found in its text, recall how God's people should react before His revealed truth, and encourage church musicians to compose new songs unto God from the lyrics of the most excellent song.

Chapter 1 introduces the need for the inclusion of the Song of Songs in all aspects of Haitian evangelical religious gatherings.

Chapter 2 is a literature review, which includes (1) major debates on the Song of Songs, (2) considerations on its stance as Scripture, and (3) its recognition as a unique ancient Near-Eastern literary piece.

Chapter 3 examines the liturgical role of the Song of Songs in Jewish worship.

Chapter 4 examines the liturgical role of the Song of Songs in Roman Catholicism.

Chapter 5 examines the liturgical role of the Song of Songs in Protestant religious gatherings.

Chapter 6 proposes initial steps to include the Song of Songs in all aspects of modern Christian ministries in Haitian Evangelical church settings.

A Performer's Analysis of Fantasia in C Minor, K. 475 and Sonata in C Minor, K. 457 by Wolfgang Amadeus Mozart, and Selected Etudes, Nos. 1, 4, 10, and 16 by György Sandor Ligeti

Kyoung Ah Mun, DMA

The purpose of this document is to provide a performer's analysis of the Fantasia in C minor (K. 457) and Sonata in C minor (K. 475) by Wolfgang Amadeus Mozart and Études nos. 1, 4, 10, and 16 by György Ligeti.

This document consists of two main parts: the first, regarding Mozart, consists of five chapters, and the second, on Ligeti, consists of three chapters.

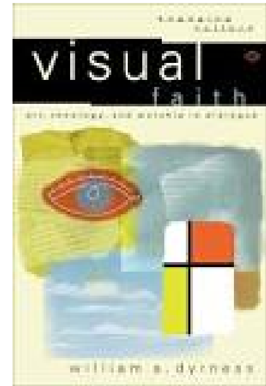
In part one, a brief biography of Mozart and an outline of his musical output is presented in the first chapter. The second chapter deals with the history of the fantasia as a keyboard genre from the sixteenth century to the time of Mozart. The third chapter is devoted to an analysis of the Fantasia in C minor, K. 457. The fourth chapter refers to the history of the sonata from its appearance to the time of Mozart. A brief examination of his other sonatas occurs in this chapter followed by an analysis of the Sonata in C minor, K. 475 in the fifth chapter.

In part two, a brief biography of Ligeti and an outline of his musical output is presented in chapter six. The seventh chapter deals with the general characteristics of Ligeti's three books of études and includes brief background information and analysis of the individual works. The eighth chapter is devoted to the analysis of the four selected études, nos. 1, 4, 10, and 16, examining the form, melody, harmony, rhythmic devices, and texture.

This document was prepared in conjunction with a D.M.A. lecture-recital of the works discussed.

Book Reviews

***Visual Faith: Art, Theology, and Worship in Dialogue*, by William A. Dyrness. Grand Rapids, MI: Baker Academic, 2001. 188 pp. $22.00.**



One of William Dyrness's primary concerns for the evangelical church today is aptly summarized in his statement: "It is possible that we might actually win the battle of words but lose the battle of images. And losing that battle could well cost us this generation" (21). In his book *Visual Faith*, Dyrness argues for the incorporation of art in worship in an age that already has a vested interest in the visual arts. Dyrness is a professor of theology and culture at Fuller Theological Seminary. He is co-editor of the *Engaging Culture* series, which is designed to help Christians engage thoughtfully on current cultural questions with appropriate theological reflection. *Visual Faith* is one of many helpful titles in this series, focusing specifically on the incorporation of visual arts in worship practice. The book addresses the Protestant Reformers' rejection of images in the church, considers how that has affected the visual arts in the church today, and questions the biblical validity of this rejection in favor of a thoughtful revitalization of the visual arts in the church. Dyrness's main argument throughout the book is that the church needs to incorporate the gospel further into our singing, working, and walking so that the recovery of an artistic imagination inspires renewal in the faith of God's people (155).

Dyrness begins his discussion with a historical consideration of images in the church before the Reformation. When approaching the Reformation, he poses the questions that are at the heart of this book: "Did the Reformation church have good biblical and theological reasons for giving up on the visual arts? If not, what was the real motivation behind their attitudes? And what, if anything, can be (or is being) done to repair this breach?" (12). He discusses the Reformation church's suppression of the visual arts through iconoclasm and some Reformers' philosophy of worship that excluded any imagery. His mention of these issues displays a balanced understanding of the many factors that contributed to the extreme acts of iconoclasts, such as the worship of relics and icons. In transitioning to modern consideration, he looks at how this pivotal change in church history has continued to affect the church today. He uses the middle chapters of his book to reflect theologically on the visual arts, looking at biblical sources for practice and reflection on the arts as well as beauty related to God and embracing his will. He concludes with an application of his considerations, typifying this age as one of opportunity for artists and the restoration of visual arts to worship. Dyrness comments that "we have entered a visual era" and argues, "surely what is called for is a new alliance and interaction between the word and the image" (132).

In *Visual Faith* Dyrness discusses timely, relevant questions with a foundational inclusion of church history and tradition. He considers biblical passages for his application

and recognizes the significance of both, stating that an "arguably more important part of our work is the recovery of a biblical warrant for our engagement with this dimension of culture" (67). The format of the book along with its plentiful inclusion of artistic examples ranging throughout history makes it accessible for academic or lay reading. Dyrness also effectively navigates the stony rapids of a culturally divisive topic without getting swept away or overturned by side points or small arguments. His work provides a thorough historical understanding of imagery in the church that enhances the contextual understanding of applications being considered today.

Weaknesses of Dyrness's argumentation and overall discussion include some presuppositions and a seemingly over-simplified view of complex issues. Dryness's failure to address a biblical definition of worship is a foremost concern. He even goes so far as to casually comment, mid-argumentation, "But what does it really mean to speak of worship that is 'biblical'?" (138). While he seems to include this somewhat as a rhetorical question, the greater fear is that Dyrness genuinely has not given extended study to a gospel-centered application of theologically based worship practice. While many of Dyrness's points are historically founded and certainly worth consideration, this reviewer's lasting conclusion was that as well intended as he may be, his recommendation for the incorporation of visual arts in worship services is not much more than an appeal for the incorporation of popular trends in order to attract more worshipers. Because he does not start with a biblical evaluation of what it means to draw near to the presence of God by faith through Jesus Christ, seeking to honor him fully with heart, soul, mind, and strength, the author's appeal aligns more closely with the main themes of cultural contextualization and attractionally designed worship. While Dyrness supposes that our failure to engage this generation with the image may cause the loss of this generation, his concerns could have been addressed with a more thoughtful consideration of biblical worship. Despite these shortcomings, when considered alongside materials that delve more deeply into biblical theology of worship, Dyrness's *Visual Faith* can be a helpful tool for considering the historical context for the questions that are facing the visual arts in worship today.

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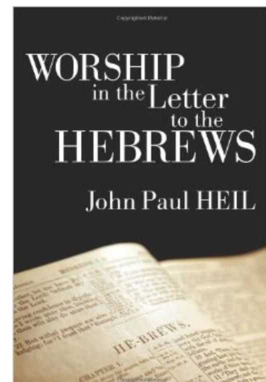
***Worship in the Letter to the Hebrews*, by John Paul Heil. Eugene, OR: Cascade Books, 2011. 287 pp. $36.00.**



Christians should not blindly worship God without a biblical understanding of why they should. In *Worship in the Letter to the Hebrews*, John Paul Heil analyzes the book of Hebrews with a focus on the theme of worship. Heil was ordained in 1974 as a priest of the Archdiocese of St. Louis and completed his studies at the Pontifical Biblical Institute in Rome, where he received his doctorate in Sacred Scripture in 1979. Currently, he is a professor of New Testament at Catholic University of America. Heil outlines two purposes for his book: (1) to deepen believers in regard to their liturgical worship in the church and outside the church, and (2) to examine Hebrews from a point of

view that will enhance worship in the present day. Heil argues that the theme of worship is prominent throughout the book of Hebrews.

Heil's book can be perceived as an extended exegesis on Hebrews. He divides his analysis into six parts: (1) Hebrews 1:1-2:18, (2) Hebrews 3:1-5:10, (3) Hebrews 5:11-7:28, (4) Hebrews 8:1-9:28, (5) Hebrews 10:1-11:19, and (6) Hebrews 11:20-13:35. In the first chapter, Heil highlights the significance of Jesus and how his act of obedience brought salvation to all mankind, which makes him worthy to be worshiped. In the second chapter, Heil examines the role of Jesus as a high priest who came into that position through the power of an indestructible life, which allows believers to worship him forever. The third chapter justifies the role of Jesus in heavenly worship, where he intercedes on behalf of all believers. In chapter four, Heil's analysis encourages believers, by their eternal redemption through Jesus, to approach God's throne of grace with boldness and to not only be motivated but also inspired to worship. Next, chapter five examines the perseverance of the patriarchs to inspire believers to worship God with a true heart in assurance of faith. Finally, Heil concludes his analysis with an affirmation to believers that the grace of God carries through for all eternity; hence, Jesus should be worshiped.

Heil believes the theme of worship appears throughout Hebrews and supports his argument by examining the text and its "elevated" language. He explains:

> At this point the audience not only have heard some of the ways God has spoken to us in a Son, but also have been drawn into a worshipful response by the aesthetically elevated and hymn-like language with its strikingly uncommon vocabulary in this first unit (1:1–4). In other words, the author's awe-inspiring and poetically hymnic way of informing the audience of how God has spoken to us in a Son serves at the same time as an act of laudatory worship, leading his audience to join him in grateful praise and reverent awe of God and his divine Son. (21)

Heil suggests that the author's choice of text and structure at the beginning of Hebrews points to worship. As well, the structural, "poetically hymnic way" the author preaches mirrors praise worship (21). This in turn not only establishes a foundation for the context of worship but also captures worship as the main subject throughout Hebrews.

Moreover, Heil traces the theme of worship using chiastic units that are based on linguistic parallels in Hebrews, which he describes as similar to "a closely interconnected and cohesive sequence" (8). For example, in Heil's interpretation of Hebrews 11:7 on Noah's faith in association with worship, he explains:

> That the reverent Noah "furnished" an "ark" for the salvation of his "house" (11:7c) associates him with the things "furnished" for worship in the earthly tabernacles (9:6). The first tabernacle was "furnished" with various things for worship (9:2), and the second even included an ark—the "ark" of the covenant—as a furnishing for worship (9:4). As a model of faith, Noah further illustrates for the audience how greater honor than "the house" has the one who "furnishes" it for worship (3:3). (194)

The chiastic units from Hebrews 3:3 and Hebrews 11:7 center on the words "furnished" and "house," which associate Noah's ark with the tabernacle. Although Noah built an ark for the salvation of his family from the flood, how he furnished the ark with animals reflects his

worship of God by obeying God's command. In addition, the ark parallels the tabernacle in a way that Heil argues accentuates the importance of its furnishing for worship. Heil's example of the ark and its relation to the tabernacle is one among many chiastic units Heil uses to exemplify the theme of worship in Hebrews. In short, Heil defends his thesis well in articulating how the focus of worship can be traced throughout Hebrews.

Although Heil's theology is rooted in Catholicism and this influence is apparent in some of the biblical passages he selects from the Catholic Bible to support his stance, Heil nonetheless keeps his interpretation of Hebrews faithful to Scripture. *Worship in the Letter to the Hebrews* serves as a wonderful resource for pastors, theologians, and lay-leaders seeking a thorough exegesis of the book of Hebrews. There is no other book in the Bible that precisely traces why Christians should worship God.

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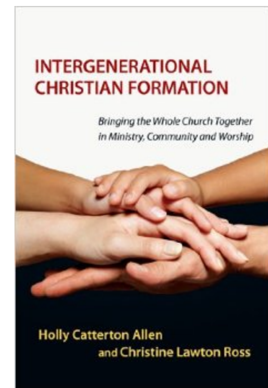
***Intergenerational Christian Formation: Bringing the Whole Church Together in Ministry, Community and Worship*, by Holly C. Allen and Christine L. Ross. Downers Grove, IL: IVP Academic, 2012. 330 pp. $22.00.**



In a society that is continually segmented, fragmented, and fractured, churches often seems to follow suit by creating separate events for every age group. Allen and Ross believe the bride of Christ has been separated for far too long and call for her to function as a unity, and not just in disparate groups. They present a well-formed argument for returning to a model in which each generation values the others in the church.

The book is divided into four primary sections, the first three being more academic and the final section anecdotal. The first section explains where the church is currently located in terms of generational relationships and provides background of how it reached this point. This is followed by an exposition of biblical, theological, and theoretical support for intergenerational Christian formation. Allen and Ross reclaim the social sciences in their third section by exploring generational theory and gerontology as means of supporting integration. The final section is largely collections of stories from congregations that have embraced intergenerationality in a blend of case study and commentary.

The influence of American culture, and especially the educational system and idea of pensions, has shaped the way the church divides the generations. Although they point to life-stage needs and the compartmentalization at the hands of the church growth movement, the authors implore that segregation be the exception rather than the rule. Although they clarify not every activity of the church must include all ages, they are "proposing that frequent and regular cross-generational opportunities for worship, learning, outreach, service and fellowship offer distinctive spiritual benefits and blessings" (47).

Although Scripture is never prescriptive that a church must include all generations, it is implied and demonstrated throughout both Testaments. "Throughout Scripture there is a pervasive sense that all generations were typically present for worship, for celebration,

for feasting, for praise, for encouragement, for reading of Scripture, in times of danger, and for support and service" (84). Creation also testifies that generations were made for living in community. The work of Erik Erikson especially resonates with this "interaction of generations, which he calls *mutuality*" (87). Developmental psychology, social learning theory, ecological systems theory, sociocultural learning theory, and situative-sociocultural theory all testify to the importance of age integration. Most importantly though, the way Christ ministered reflects an intergenerational focus. Jesus could have been in a classroom instructing his followers but rather he "became flesh and lived among these men, providing opportunity for them to learn, to develop, to become" (112).

An exposition of generational characteristics leads the reader to conclude that in order for members of each generation to fulfill their purpose they must work in tandem with the other generations. "Generational theory itself suggests that this time period in American history . . . is the right time for intentionally intergenerational churches to thrive and to offer a powerful witness of Christ's message and mission to the surrounding society" (155). Current research of the authors and others presented in chapter 12 affirm this conclusion.

The anecdotal chapters examine intergenerationality in the church at large, in worship services, and in specific classes of church. What comes through in each of these chapters is not a legalistic formula but a desire for an attitude where each generation is of significance to one another. The appendices provide practical tools to foster such an attitude within a congregation. The first provides ideas for application in one's own context, the second provides a comprehensive list of external resources, and the third provides a list of Scripture that allude to intergenerationality (although it is by no means exhaustive and some of the citations are exegetical stretches).

Unlike other works that claim to be intergenerational but promote only the inclusion of children, this work truly is concerned about each generation. While children are an important component of the work, they are given a less prominent place as the discussion is about including all generations together. The heart of the book is that no matter the current structure of a church's ministry, the arguments should spur conversation and not condemnation. It is also noteworthy that although infant baptism is mentioned, at no point do the authors allow themselves to speak only to those holding to paedobaptism.

This fine work will likely become a standard in this field for years to come. The layperson may find the technical jargon in the opening three sections difficult to understand, and the academic will find the anecdotal, feel-good stories of the latter section lacking substance. This work then is best used by the practitioner as an introductory text to the issues of including all generations in the church as a family.

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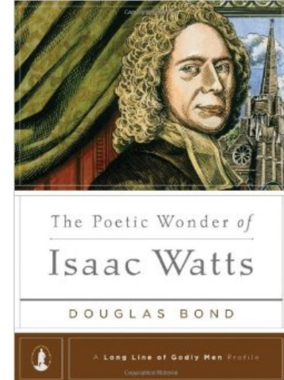
***The Poetic Wonder of Isaac Watts*, by Douglas Bond. Sanford, FL: Reformation Trust Publishing, 2013. 163pp. $16.00.**



Few poetic considerations are given to Christian worship music in the twenty-first century, and yet poetry is one of the greatest art forms through which to express the glory of the Lord. The beauty of poetry is often overlooked and belittled today, which allows worship songs to be written with lyrics that are all too frequently shallow. There is a great need to reclaim the theology and doctrines of Christianity expressed through good poetry in hymn-writing. One way to recapture this vanishing art is by studying great hymn-writers of the past. In his book *The Poetic Wonder of Isaac Watts*, Douglas Bond examines the life and poetry of Isaac Watts, a great man of faith. Bond is the head of the English department at Covenant High School in Tacoma, Washington. He is the author of several young adult novels of Christian fiction, and he often gives lectures on literature and church history. Bond's book contains a timely message as the church struggles to find an anchor in the storm of conflicting messages about worship music. This book argues that studying the hymn texts of Watts is "intensely relevant to what and how we are to sing in worship today and throughout the ages" (26). Bond shows that following the example of Watts can help hymn writers recover a "sanctified understanding and imagination" (xxviii) in the poetry of hymn-writing, which is key to reforming worship today.

Bond emphasizes three themes in his book. First is his belief that there is a great need for Watts's poetry not just in the church worship setting, but also in the everyday life of the Christian. Modern poetry has adopted a free-verse style that allows anyone to write anything and call it poetry. Poetry like this, with no literary merit or depth, is what Bond calls "flarf poetry" (xxii). Flarf has caused a change in the way people think about poetry. Bond claims that flarf poetry is a product of postmodern culture, and "the result is that the rich literary legacy of the past is on the verge of being forgotten—and Watts with it" (xxii). Flarf poetry becomes a vehicle for self-expression rather than an orderly poetic form that expresses the majesty of God.

Bond's life was changed, and he became fully committed to the Lord, while singing Watts's hymn *When I Survey the Wondrous Cross* as a teenager. This seemingly simple hymn is truly great poetry, containing the lofty themes of the cross, sin, salvation, the love of God, and the surrender of the whole self to the Lord. Watts used simple language in his hymns, but the words are not "flabby or pedestrian" (63). Instead, he uses "vigorous verbs, an essential key to good writing, poetry or prose" (63). This is the kind of poetry needed, not just in the church, but in the Christian's everyday life. Poetry of this caliber guides the mind into deeper thought about God, rather than just skimming the surface of shallow self-interest.

Bond's second theme is the need for Watts's poetry in modern worship. Many church worship services have become concert-like events, rather than a community of believers singing together. The focus of worship has become the musicians on the stage who do the worship while the congregation observes. It is often so loud that even if the congregation tries to participate, it goes unnoticed. This format for worship actually discourages congregational participation. The lyrics of many modern worship songs are superficial and

repetitive. Bond believes that shifting the church's attention back to a poet like Watts can help the church return to a deeper level of worship as a community of believers.

The third theme Bond emphasizes is that Watts glorified God even in his weaknesses and infirmities, and Bond encourages every Christian to follow Watts's example. Watts suffered illness for most of his life and was often not able to preach or sing the hymns he wrote each week to support his sermons. He was not a physically attractive man, and he never married. He grew up as a Nonconformist, and his father, a deacon of a Congregational church, spent numerous days in prison for his beliefs. This meant that Watts did not attend the "right" schools and did not have the same opportunities others had who were members of the Church of England. In the world's eyes, Watts did not have much in his favor, but God had given him a great gift. The gift of poetry was evidenced at an early age, and he loved to rhyme everything. Indeed, his father was "annoyed by his incessant rhyming and . . . forbade him to do it" (7). However, later his father encouraged Isaac to write a good hymn for the church when Isaac complained that all the hymns they were singing were bad. Bond clearly shows how Watts's family life, education, gifts, and talents all contributed to his becoming one of the most excellent hymn writers in the history of the church. Watts's life story is inspiring and shows how God worked through him in spite of his weaknesses.

Bond points out that not everything Watts wrote was of supreme excellence, although he does not dwell on it. He contends that some of Watts's hymns are "gawky and crude," (58) and not all of his Psalm paraphrases were improvements over earlier examples (108). It would have been helpful if Bond had included at least one example of one of these poorer quality hymns as an instructive comparison.

Watts's legacy lives on today, and his hymns can give the church "an emotional rudder, a means of steering the passions in worship by objective propositional truth feelingly delivered" (134). Watts was a poetic genius who used his God-given gift to create hymns that were filled with scriptural truths as well as poetic beauty. The response of gratitude and wonder only comes after the truth of the gospel has been stated. "For Watts, the doxological always followed the theological" (135).

The Poetic Wonder of Isaac Watts is not an academic book, but it is a powerful one. It has short chapters and uses language that is easy to understand. It is a book for Christians of all ages and walks of life who are interested in reclaiming the poetry of traditional hymnody in order to worship God more scripturally and with more heart. Anyone who desires to write hymns today should place this book at the top of their reading list. The need for good hymn writers is great, and the message of this book is timely. Douglas Bond has succeeded in his efforts to inspire Christians to reclaim the art of poetry in hymn-writing.

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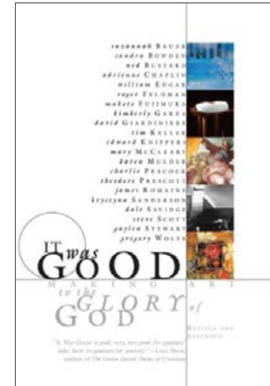
***It Was Good: Making Music to the Glory of God*, edited by Ned Bustard. Baltimore: Square Halo Books, 2013. 338 pp. $19.15.**



Music continues to be a controversial topic (maybe *the* controversial topic) in churches today. Much discussion has centered on style preferences and what those styles may or may not communicate, but the dialogue usually stops there, never penetrating into deeper discussion of the actual craft of music making. At this point a book such as *It Was Good: Making Music to the Glory of God* is beneficial.

Edited by artist Ned Bustard, this book is a compilation of essays by and interviews with musicians from various backgrounds and genres. The contributors include some familiar names—Charlie Peacock, Keith Getty, and Shai Linne—as well as some new artists I was glad to be introduced to. The different contributors reveal their opinions on issues of musical craftsmanship and musical style, and they do so in ways that are honest and revealing. Every one of them discusses, in some respect, the discipline required to be a Christian musical artist.

This book contains something for every church musician, whether it speaks directly to a specific musical style, skill, or philosophy. The majority of contributors are in pop music circles, but there are representatives of jazz and classical as well. While these musicians come from different backgrounds and different styles of music, they share the idea that music requires consistent discipline and development. In the preface, Bustard states the reality that "music is not something easily done. Ask any musician and they will tell you, music is work" (3). The essays that follow continually reinforce this thesis. These artists do not talk about how great it is to be a star, or how to write a hit song, but rather they give honest reflection on what is required to be a Christian musical artist of integrity.

This book can help encourage those who find Christian music and church music lacking. Important conversations about musical aesthetics and faith *are* taking place; they just need to be sought out and discovered. They can be found if one is looking. As a composer of church music and art music, I found many things in this book that challenged me and encouraged me in my craft. I did not agree with everything I read, which is an impossibility in a book of several different contributors (and Bustard points this out in his preface), but there was always something to make me think, which in the realm of Christian music is itself refreshing. And the topics are diverse: there are chapters on specific musical theoretical concepts (harmony, counterpoint), musical styles (blues, jazz), musical practice (rehearsal, collaboration, participation), and even abstract concepts and experiences (delight, suffering, truth).

Each contributor has a brief biography included, but they all appear at the end of the book in the "Resources and Bios" section. Bookmarking this section and referring to it at the start of each chapter will help give insight before reading the content. However, it would have been preferable to have each chapter begin with the contributor's biography, and then proceed to their material. While the chapters are easily read consecutively, they can also be read in any order. Included at the end of the "Resources and Bios" is a link to a website where samples of most of the contributors' work can be downloaded for free. This is a valuable resource to observe how each contributor puts his or her own words into practice.

Christians involved in music ministry will benefit from this book, which offers years of experience and suggestions from others that will help shape a philosophy of music ministry. Additionally, church musicians will benefit creatively from what these contributing artists share. Christian musicians outside of ministry will also appreciate this work, simply for the fact that there are more artists like them who are wrestling with the same questions they are. Pastors and church leaders should also read this book, if only for demonstrating the reality that there is more to music and music ministry than simply appealing to the passions of parishioners.

In the continual debate over music and worship, *It Was Good: Making Music to the Glory of God* is a valuable resource for all involved, especially for musical artists who strive to bring their art and their faith together. For those of us who claim to have a relationship with the Creator of the universe, our pursuit of artistic excellence should exceed all others. May God grant His church the grace and discipline to do so.

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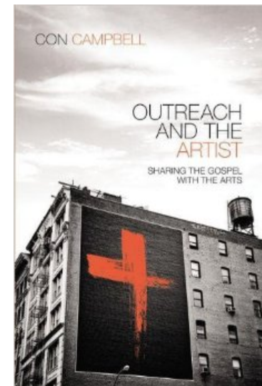
***Outreach and the Arts: Sharing the Gospel with the Arts*, by Constantine Campbell. Grand Rapids, MI: Zondervan, 2013. 116 pp. $16.99.**



"If the arts are a God-given tool to express our humanity, they are necessarily connected to Jesus, because our humanity is connected to Him," asserts Constantine Campbell in a statement concerning his theology of the arts (35). Campbell is a multi-published author currently serving as associate professor of New Testament at Trinity Evangelical Divinity School in Deerfield, Illinois. He has also toured throughout Australia combining evangelism with jazz performances. His degrees include an Advanced Diploma in Jazz from the Canberra School of Music at the Australian National University, a bachelor's degree from Moore Theological College, and a PhD from Macquarie University. In his book Campbell attempts to link the arts with the spreading of the gospel to today's generation. His thesis argues for a three-tiered approach to outreach and the arts: evangelism *with*, *through*, and *to* the arts (12). He identifies the purpose for his writing: "I hope to encourage artists to make use of their gifts for evangelism and help them to think through the issues involved in doing that. I also want to encourage pastors and 'ordinary' church folk to engage with the arts and the artistic people in their midst for the sake of outreach" (12).

Campbell recognizes the variety in art forms as well as his limitations in understanding those outside the realm of jazz (13–14). He gives a concise theology of the arts that leave the reader desiring deeper insight, yet offers enough information to preface his discussion. The first chapter contains Campbell's personal testimony of salvation, call to ministry, and how God has used and continues to use music in his life. The remaining chapters speak to the three different approaches the arts bring to "evangelism," a term used interchangeably with "outreach" throughout. Each chapter ends with an "Artist Profile" in

which Campbell interviews different artists, portraying ways to reach non-believing artists with the Gospel.

The connection between the arts and ministry are an often pondered question, one that cannot be ignored in Campbell's writing. This relationship is also viewed from the perspective of the artist and the church as they try to minister together, or as the church attempts to minister to the artist.

Campbell believes that "the arts are part of God's good creation" and that any immoral connection to them should be contributed to the fallen depravity of sinful man (15). God bestowed humanity with the ability to create so that we could truly be made in His image, but our sin often finds expression in our art. However, because there is no morality expressed by the art forms themselves, the connections between the arts and gospel are all but limitless (35).

Creativity is what makes humans distinctly in the image of God, its purpose being to express the human condition or experience (34–35). Because there is no moral construction within the art form itself, Campbell asserts that there is a connection between the gospel and the arts regardless of the medium, obscurity of art form, or whether it is aural or visual (34). There is a connection to Jesus Himself in the arts because the humanity we express resonates with His humanity as well (35).

Through interviews with various artists and his discussion on evangelism *to* the arts, Campbell depicts the artist as misunderstood by the church and the rest of the non-artistic community. This alienation of the arts often drives those with creativity away from the local Body instead of into the arms of Christ.

Often society sees devoted practice time, late nights, and sleeping in as overly indulgent and self-absorbed. This lifestyle that Campbell presents as a norm for those in the artistic community often deters churches from ministering to artists. Taking jobs late on Saturday nights or Sundays hinder them from attending the normal weekly worship service, but these times are when the majority of work is available (89).

However, the lifestyle and career choice of an artist can have a negative aspect. Campbell attempts to address the immorality that is often dominant within the artistic culture, where drugs, alcohol abuse, and loose sexual morals are rampant (88). This perpetual practice of sin that makes artists feel accepted within the artistic community often causes them to feel judged by the Christian community and causes division between them.

While a theology of the arts is addressed in blanket statements, the subject requires more explanation than Campbell offers. How do arts function within a ministry? Is this function consistent with biblical sources? Additional content would aid the reader in understanding the relationship between ministry and the arts. While it was not Campbell's intent to write a theological guide to the arts in ministry, more attention is needed in this area given that he desires to bond the two in practice.

Campbell does well in speaking to both sides of the artist and church relationship. He places responsibility on the church to reach the artist, but also calls artists to reject the worldliness of the arts community. It is difficult to live in the world but not be of it, but it can be done through a mutually beneficial partnership. Although some arguments need more elaboration, those that are expounded upon are stimulating. Campbell makes bold statements without providing sufficient reasoning for his arguments.

This book is thought provoking despite this reader's desire for some arguments to be explained in greater detail. It gives the local ministry an interesting insight into the artis-

tic mind while appealing to the artist to realize the purpose behind the gift of art (35). The target audience is mentioned within Campbell's stated purpose: artists, pastors, and "'ordinary' church folk" (12). Evangelism can be a daunting task, and Campbell challenges the artist to participate through the unique gift with which God has blessed them.

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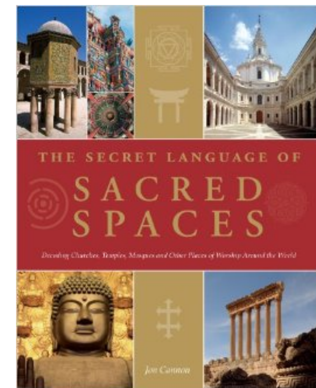
***The Secret Language of Sacred Spaces: Decoding Churches, Temples, Mosques and Other Places of Worship around the World*, by John Canon. London: Duncan Baird Publishing Limited, 2013. 215 pp. $35.00.**



John Canon's *Secret Language of Sacred Spaces* is a visually stimulating collection of some of the world's most important spaces of worship as well as a discussion of their history, significance, and meaning. The thesis of Canon's text is that places of worship reflect elements of the religion which they represent. He reveals the purpose for his text by stating that "it is a history of the places of worship of each faith, emphasizing what they reveal about the belief system itself" (6).

Canon accomplishes his purpose in the two major sections of his book. Part One provides a preliminary discussion of form and style in architecture and gives specific pictorial examples. He lists and explains various key elements of religious buildings, such as platforms, entrances, enclosures, sanctuaries, main halls, and features reflecting geography. Two of the main terms that he defines as foundational for discussing the significance of the places of worship are form and style. Canon defines form as the overall shape of a building and style as the way the form is communicated. He states that every element of a building's design, from the outline of the rooftop to the intricacies of its engravings, articulates the form in some fashion or another. In keeping with the thesis of his book, he states that the culmination of these facets of design will embody basic aspects of the faith for which the building was created. He also remarks that "religious buildings document history: they stand witness to the beliefs and personalities of the past. From simple, sometimes intimate, halls in which to pray, to grand forums for a richly theatrical liturgy, their designs reveal not only the tenets of a given faith but also its internal hierarchies and ideas about authority" (43). Part One of the book continues to explore theology and creation and how those are displayed in the form and style of places of worship. It closes with a historical perspective on where and how people have gathered for worship throughout the ages.

In Part Two, titled "Architecture and the Ages of Faith," Canon provides a visual exploration of significant places of worship, most of which date back to the ancient world. He organizes this section according to the primary living faiths of Judaism, Christianity, Islam, Buddhism, Hinduism, and other Eastern spirit religions. Throughout the text, photographs and paintings alike are used as helpful examples and fascinating depictions of the themes being discussed. Whether his pages display the impressive form of *Il Duomo* of Florence or

the marble profile of the Taj Mahal, the photographs reveal exquisite details of well-known places of worship as well as introducing readers to some less commonly known.

Canon's *Secret Language of Sacred Spaces* is a well-crafted visual manual of significant religious architecture throughout the world. The inclusion of photographs and paintings not only enhances and provides visual examples for the discourse of the text, but also makes the book enjoyable for almost any age or level of interest. By including many faiths, Canon takes an academic approach to the discussion of religious practices and presents the variety of beliefs represented by each one through their religious spaces. He uses small insets of photographs that magnify intricate details of otherwise overwhelmingly ornate images. He also uses helpful diagrams and numberings in pictures as points of explanation and example, providing specific information about smaller details or facets of the place of worship being discussed. Whether purchased for individual use or as a text for study, Canon's *Secret Language of Sacred Spaces* is a helpful, engaging, and enjoyable visual collection of places of worship from around the globe. With his tactful combination of images and explanation, he reveals the secret language of sacred spaces both visually and verbally.

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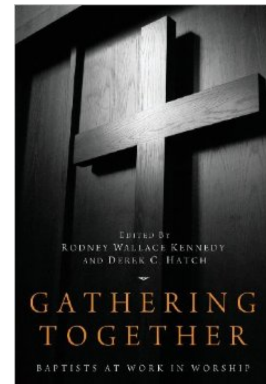
***Gathering Together: Baptists at Work in Worship*, edited by Rodney Wallace Kennedy and Derek C. Hatch. Eugene, OR: Wipf & Stock Publishers, 2013. 194 pp. $18.40.**



A growing concern exists for the lack of studies in the history and practice of Baptist worship. Editors Rodney W. Kennedy, senior pastor of First Baptist Church of Dayton, Ohio, and Derek C. Hatch, professor of Christian studies at Howard Payne University in Brownwood, Texas, compiled *Gathering Together* for this reason. The main thesis of the book is that there is a deficiency of richness, depth, and intentionality in Baptist worship as a whole. However, this book offers multiple liturgical activities as remedies so "Baptists might consider how we might worship God more fully and become the people of God more faithfully" (xii).

The book includes ten chapters written by various scholars and pastors. Each author examines a particular liturgical element and presents possibilities for the enrichment of Baptist worship. In the first chapter, Texas pastor Kyle Childress relates personal stories from his pastorate describing how traditional liturgical elements can be utilized to help the church become the body of Christ. Michael D. Sciretti Jr., a minister specializing in spiritual formation, describes in the second chapter how observing the Christian year and following the lectionary can inform our faith and form us into a great priesthood of believers.

Chapters three through nine describe particular elements of weekly corporate worship. Pastor Amy Butler argues for the importance of creating communal ties through ritual actions in worship. Associate pastor Sharlande Sledge of Lakeshore Baptist Church in Waco, Texas, highlights the importance of pastoral prayers in worship and provides several examples of prayers from her church. Philip E. Thompson challenges Baptist disdain to-

wards creeds and argues that creeds can help define our beliefs and "strengthen our ecclesiology" (79). In Kennedy's own chapter, he argues for the intentional connection of preaching to the rest of the worship service, the oral reading of Scripture by the congregation, the use of the common lectionary, and a sacramental understanding of the Holy Spirit's work in preaching. Scott Bullard examines the ordinance of the Lord's Supper in chapter seven, and Elizabeth Newman examines the ordinance of baptism in chapter eight. C. Randall Bradley describes the power of music when integrated in a participatory manner in the liturgy. The final chapter describes the primacy of worship for empowering Baptists for mission. Cameron Jorgenson explains how both mission and worship are "based on a logic of participation" (138). How the congregation participates in worship will shape how they participate in mission.

Gathering Together presents several helpful examples of how traditional liturgical elements can teach the faith and form disciples. For instance, Childress substitutes "The Lord be with you" for the casual "Good morning" greeting in his church to teach that the congregation's love is "formed and rooted in God's love for us in Christ" (6). Sciretti describes how observing the liturgical calendar helps us understand how "Christ's reign and reconciliation program begins through us" as "we participate in the sanctification of the world" (31). Bullard humbly presents several communion practices, including weekly observance, which would aid Baptists to "think about the Supper as a communal practice rather than a purely inward experience" (109).

Many innovative ideas and thoughtful resources are included in the book. Bradley provides some ideas for integrating music seamlessly with other liturgical elements, including prayer, preaching, communion, and Scripture. The appendices include prayers and hymns for various liturgical seasons, responsorial calls to worship, scriptural and historical creeds, Baptismal and Eucharistic prayers, and orders of worship for the Hanging of the Greens, Ash Wednesday, Maundy Thursday, and Good Friday.

Although many topics are covered, the shape and order of worship is not addressed except through the provision of a basic order of worship in Appendix I. A chapter devoted to this important subject would have been beneficial. Most of the authors draw from other denominational traditions to provide suggestions for Baptists, which was mostly conducive to the editors' purposes. However, sometimes the ideas were either odd at best or illogical and contradictory at worst. An example of an odd suggestion was the "Blessing of the Animals ceremony" that could be celebrated on the feast day of St. Francis of Assisi (34). A contradictory idea was the endorsement of "infant baptisms as genuine" because "God's grace and promises are present in infant baptism" (123). This pedobaptist view contradicts Newman's traditional Baptist statement earlier in her chapter "that the Baptist mode of baptism most fully displays the gospel witness" (110).

Seminary students, pastors, and ministers of music and worship would benefit from reading this book. Although some chapters contain a greater depth of analysis and application than others, all present perceptive insights. Much work remains to be done in the field of Baptist liturgical studies, but this book represents an important step towards a better understanding and intentional shaping of contemporary Baptist worship practice.

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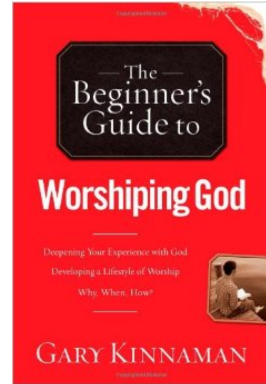
***The Beginner's Guide to Worshiping God*, by Gary Kinnaman. Ventura, CA: Regal, 2013. 154 pp. $10.00.**



As A. W. Tozer clearly states, "worship of the loving God is man's whole reason for existence." It is this importance of worship that Gary Kinnaman expounds upon in *The Beginner's Guide to Worshiping God*. Kinnaman is a gifted communicator and writer who currently serves as the senior pastor at a large mentoring and networking church in Phoenix, Arizona. He has done extensive research on the topic of worship as well as other counseling related issues. In this book, Kinnaman seeks to help the reader gain a better understanding of what worship is and how it is carried out. He argues for his personal definition of worship: "encountering God, knowing and experiencing who he is, giving thanks and praise for what He has done, loving people he loves, and daily doing what he says" (12).

To support this definition, Kinnaman begins with the foundational truths that must be established before the "what" and "how" of worship is understood. These include such ideas as worshiping in spirit and in truth, the image of God, and a lifestyle of worship. He communicates the idea that worship is broader than what most people think. It is much more than the weekly "worship" service of a local church, but a lifestyle of service to God. After leading the reader to realize the broader spectrum of worship, Kinnaman gives his definition, which is then supported throughout the rest of the book.

Kinnaman explains early in the book that worship is a response to God's revelation to us: "worship is not a catalyst of grace, it's a response to God's gloriously free gift" (13). After explaining how worship begins, Kinnaman goes deeper into truths concerning how worship relates directly to God and His character. These reflections of God then tie into how we experience God and the emotional responses that come as a result.

The second half of the book focuses on the effect that worship has on the believer and how worship is practically carried out, emphasizing the change that worship has on the believer. Kinnaman even goes as far as to claim, "teaching and studying the Bible are not, in themselves, enough to change people" (70). This leads to a brief discussion on the importance of the body of believers in worship.

In chapter six, Kinnaman answers the question of "how to worship" by stating that Christians are to worship with a pure, perfect, and whole heart. Practically speaking, he explains we are to worship with holy noise, with singing and musical instruments, with the whole body, and in truth. Kinnaman concludes by presenting five "Praise Principles" through which he further expounds upon what it means to praise God.

While this book is intended to be an introductory resource for the average church member, it leaves a lot of room for questions that are not addressed. Even Kinnaman's definition of worship alone can be confusing. For example, he begins his definition with "encountering God," yet somewhere in this definition of worship needs to be the idea that it is an act of response to what God has revealed. He does explain that worship is a response later on but never includes it in his underlying definition of worship. This is especially clear in his explanation of worship and the heart. Important issues such as the difference between passion and affection should have been addressed. Rather, the word "heart" is used

more broadly to refer to both of those terms. He then makes an interesting statement concerning worshiping with the heart when he states, "you need to know that worship not only begins in the heart and in a pure heart it also has to start with *your* heart, that is, what makes you uniquely you" (93). This leads the reader to come to the conclusion that the focus of worship in this book is personal worship. While this is an acceptable focus, Kinnaman makes no distinction between personal and corporate worship. He also confusingly states that "worship is *not* a private affair" (73). He seems to be contradicting himself on this particular issue.

Another issue of Kinnaman's viewpoint of worship is what he describes as the "experience of worship." He presents a solid explanation that worship must be from the heart, but he begins to base the success or level of worship on the outward or visible expression. The very title of chapter six, "You Had to be There," is an indication that Kinnman views worship more as an external experience.

Kinnaman commendably addresses some issues that can be potentially controversial but have much value in understanding worship. He goes deeper into the idea that worship is "who you are" (119) and avoids suggesting that those who work in the church or in "ministry" are more spiritual than others. There are some transformationalist viewpoints he adheres to, especially when giving the example of God using Moses' rod to turn it into a snake and become the staff of deliverance for millions of Jews (154).

For a basic overview of foundational principle of worship, this book serves its purpose. Kinnaman helpfully includes many examples that relate his concepts to practical daily life. His list of "praise principles," for example, helps the reader retain biblical principles that are important for worship. If one is seeking a more philosophical or more solid theological approach to the study of worship, this may not be the first book to consult. The advantage of this book is the ease of understanding and the creative ways in which worship can be understood.

People have many different definitions of worship. Most properly researched definitions may be worded differently but carry out the same idea that worship is all of life. Kinnaman makes sure to emphasize this point throughout the book and encourages us to take a deeper look into how we worship, why we worship, and how we can better worship our Savior in the future.

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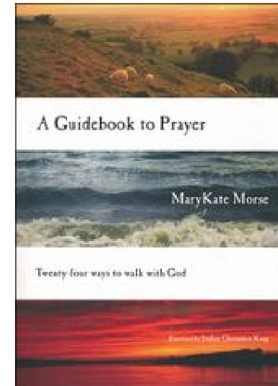
***A Guidebook to Prayer: 24 Ways to Walk with God*, by MaryKate Morse. Downers Grove, IL: InterVarsity Press, 2013. Kindle. $10.49.**



"Prayer is not an event but a life. It is not a petition but a love relationship with one God, expressed as Father, Son and Holy Spirit. All three expressions of God bring imagination and possibilities to the character of the love relationship" (Loc 201–203). MaryKate Morse is professor of leadership and spiritual formation at George Fox Evangelical Seminary and director of strategic planning at George Fox University in Portland, Oregon (4846–48). Morse believes that prayer is the "tipping point" for the church—a low cost input that, if engaged in, correlates with effectiveness for the kingdom of God and, if unused, correlates to ineffectiveness.

In Scripture and history, there is no one sacred way to pray. In *A Guidebook to Prayer*, Morse acts as a spiritual mentor, guiding the reader in a discovery of different ways to pray. Morse points out that "we often relegate prayer to the professionals or to private times alone," and the prayers that are modeled are often verbose monologues (3146–47). Prayer, however, should be at least as diverse as the Triune God who created it (4470). By approaching prayer with creativity and openness, the church can create a culture that views prayer as a spiritual adventure (4470).

The book is divided into twenty-four chapters, each exploring a different type of prayer. These twenty-four types are categorized according to persons of the Trinity: Father, Son, and Holy Spirit. In each chapter, Morse teaches a doctrinal idea and then explains and guides the reader through a correlating style of prayer. Along with Scriptural exegesis, Morse uses testimonies, quotations, personal anecdotes, and studies from various scientific fields (mostly psychology and sociology) to convey both her teachings and the various modes of prayer. Some of these prayers are historical (*Lectio Divina*), some are based on prayers from the Bible (*The Lord's Prayer*), and others are creative (*Prayer in Play*).

The prayers Morse outlines are not simply topics to pray about, they are diverse in method, content, and posture. Use of Scripture reading (1175), meditation (2806), silence (890), group conversation (3160), physical symbols (2849), mental imaging (3750), physical postures (2512), singing (1354), and moving (4185), among other approaches, are all used in and as prayer.

The book is not so much making arguments as it is expanding the typical view people have of prayer. Along the way, Morse certainly takes various theological stances, but these arguments are not the thrust of the book, which is to expose the reader to all types of prayer (4448).

To start, Morse does not promote *sola scriptura* in the classic sense. According to Morse, Scripture contains the revealed truth of God; however, this truth can only be received by the Spirit's illumination, which is corroborated by "experience, the faith community, . . . and reason" (3772). Scripture is our source of truth, the Spirit is truth's mediator, and experience and reason serve to corroborate and affirm those truths revealed in Scripture by the Spirit. While Scripture is her primary building material, other materials such as experience, reason, and scientific research influence her prayer constructions as well. For instance, in an effort to establish the validity of intercessory prayer, she appeals to chaos theory: "Our penchant for individualism and need for simple cause-effect answers often

overlooks or underestimates the interrelatedness of life. Science has taught us otherwise . . . with the development of chaos theory, scientists saw the universe as much more complex, interrelated and less predictable than thought . . . intercessory prayer is a perfectly rational response to such a universe" (3514–3530). Chaos theory has explained our universe in a way that corroborates intercessory prayer. The reasoning of the argument is sound, but, ostensibly, does not derive its primary thrust from Scripture.

The most compelling and explicit reason for her diverse approach to prayer, however, is that Scripture clearly tells believers to pray, but is unclear on *how* to pray (4434). So, in accordance with the biblical principle of discernment (using biblical principles to discern right action on subjects not clearly discussed in Scripture), Morse uses creative and diverse means of prayer based on biblical models and precedents (3860).

Most conservative Evangelicals and Catholics will likely find Morse's theology to be firmly orthodox on the majority of her points. However, she is an egalitarian and a continuationist (the former is understated in this book, but is implicitly understood; the latter is expounded clearly, but with care), though complementarians and cessationists would be wrong to dismiss the book solely on these grounds (1773, 3000). As she herself posits in the book, the current generation (like those that came before it) often trades the unity we could have in Christ based on our agreement on the defining aspects of our faith in favor of the division caused by disagreement over minor doctrines (3894).

Although orthodox on the whole, Morse takes liberties in a few doctrinal areas. For one, she frequently employs physical symbols, mental imaging, and "sacramental" approaches to prayer. On most topics where there are multiple acceptable orthodox views, Morse treads lightly and often gives credence to views different than her own. However, regarding symbolism and imagery, she does not address the complexity of using physical representations of the divine in light of the teaching of the second commandment forbidding graven images. So, when she says to use a "picture of Jesus" as an aid to "sacramental prayer" (which is concerned with physically representing Christ's spiritual presence with us), she does not address the biblical merit (or lack thereof) of said method (2815). This is an instance where she may be elevating scientific discoveries in the realm of learning styles above strict Scriptural fidelity.

Regarding her approach to cultural engagement, Morse is a transformationist. For her, evangelism and social outreach are inextricably bound, though distinct (1950). Her most relatable contemporaries would be Shane Claiborne and Leonard Sweet ("New-Monasticism" and the Emergent Church, respectively). The chapter on "Simplicity Prayer" most clearly evidences her approach: "We sometimes reduce our ambassadorship to telling others the Good News. Telling is vitally important, but the power of telling comes from a deep connection with the heart and purpose of God" (1964-65). According to Morse, this "heart and purpose of God" has to do with social justice and good stewardship of earth's resources.

One of Morse's strongest attributes is her knowledge and use of insights regarding Jewish culture during New Testament times. For instance, some might oppose the entire premise of *A Guidebook on Prayer* on the grounds that Jesus taught us the way in which we should pray with the Lord's Prayer. Morse, however, puts the Lord's Prayer in context:

> During Jesus' time, rabbis would teach their disciples a prayer. The rabbi's prayer would "brand" the key messages of that rabbi to distinguish him from other teachers.

> Jesus' disciples asked him to "teach us to pray, as John taught his disciples," not because they didn't know how to pray, but because they wanted that mission understanding that set them apart from all other discipleship groups. The Lord's Prayer, then, contains in it all the important fundamentals of Jesus' proclamation. When we pray the Lord's Prayer we affirm Jesus Christ's priorities and we join with the catholic (meaning all-embracing or universal) church throughout time and place, proclaiming our united calling. (1600-04)

This book is both timely and important because, during this current period of prevalent prayerlessness in the western church, Morse teaches us about prayer in a doctrinally rich way and offers us twenty-four practical methods for engaging with God in prayer. The book is an excellent resource for both personal devotions and for leaders of group prayer. The step-by-step guidelines for group prayer for all twenty-four types of prayer could make for an excellent semester's worth of material for group Bible studies.

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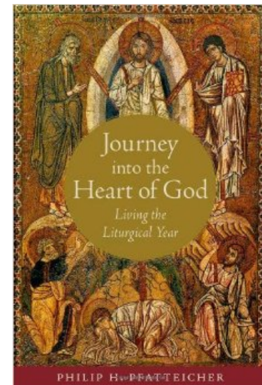
***Journey into the Heart of God: Living the Liturgical Year*, by Philip H. Pfatteicher. New York: Oxford University Press. 2013. 432 pp. $35.00 (Kindle $13.49).**



"We are, all of us, a forgetful people in constant need of being reminded who we are" (1). *Journey into the Heart of God* looks in depth at the meaning of the liturgical year, interpreting it for today, through its many texts, prayers, and hymns of the Eucharist and Daily Offices. It primarily compares Roman, Anglican, and Lutheran liturgical traditions, but also considers the liturgy in the East when applicable. According to Oxford University Press, there is no comparable book in the Anglican or Lutheran traditions. Lutheran Philip H. Pfatteicher has served as parish pastor, campus pastor, and professor at East Stroudsburg University and Duquesne University in Pennsylvania. He is a widely respected liturgical historian, scholar, and author of many books, including *Commentary on the Lutheran Book of Worship*. The church calendar, Pfatteicher instructs, helps us remember what God has done in the past, properly orient ourselves in the present, and look forward to our future, eternity with God.

Pfatteicher explains that the liturgy of the church year has been the artistic work of many over the ages. It is tightly packed with meaning and significance on so many levels that we cannot absorb it all, but continued examination and reflection year after year begins to reveal insight and deeper understanding (10). Music, he states, is a great assistance to us because we connect and learn the melody and words before we can internalize their meaning (8). Together, the words, music, and actions of the liturgy create a living expression of the Gospel. "The liturgical year," he writes, "is not a mere commemoration of the events of the Gospel; it is in fact the actualization of these events, their renewal upon earth. Thus the act of salvation . . . is an ever-continuing process as its fruits are made real in the lives of those who accept this redemption" (21). We view each celebration of the liturgical

year not only in light of what Christ did in the past, but in light of the "Completed Plan," looking forward to eternity (23).

The liturgical year rests upon our experience of time: the historical passing of time (in which recorded events take place), the "all-at-once" time of eternity, and cosmic time (cosmic cycles and seasons, such as morning and night) (11). Thus, the year is sanctified and given deeper meaning by intentionally connecting it to the life of Christ and to his Church (16). The liturgy also gives new life to many biblical passages by putting them into the context of the liturgical year (39-40). This also came to serve as a theological teaching device, reminding the congregation of the unity of redemption in the liturgy and that the Gospel story is not yet over; the real point is yet to come, although in another sense "our redemption has already been effected in the birth of Christ" (124).

Pfatteicher calls the liturgical year "a circle with a destination" (343), more like an upward spiral: we celebrate the same events, but we are different people and our world is ever changing, so we have different insights and different experiences that we bring to the table. The church year does not just "remind us of the basics of the faith. It is in fact none other than the Lord of the church living in his people, walking with them in their pilgrimage through this world" (345).

Pfatteicher examines the liturgy in great detail, not only the Sundays, but all the days in between (the Daily Offices), explaining how the elements (especially the songs, prayers, and Scripture readings) unify and support the theme according to the church year. He quotes not just Scripture, but poetry, hymns, ancient prayers, and current and historical church documents and worship books to show the beauty and artistry throughout the church's liturgy. He also includes a helpful glossary of liturgical terms and an index. Pfatteicher recognizes that no one can take in all of the depth of meaning in the liturgy at once, but he contends that is good because "most of us will have many years to do it again and again and make more and deeper discoveries" (40). This type of thinking is in stark contrast to much contemporary church practice of today, which argues that the church must simplify her message so that the simplest of hearers can understand it completely. Pfatteicher criticizes modern editors' practice of "updating" the language in collects and hymns (or even omitting them) and effectively draining their power and depth of meaning.

One of Pfatteicher's strengths is his clear explanations of why each part of the liturgy is included (e.g., particular days, cycles, and celebrations). This book is incredibly dense, which is both a strength and a weakness. Although highly orthodox, some of Pfatteicher's theology, as a Lutheran, does not agree with Baptist theology, in particular the veneration of saints, baptism by sprinkling, and infant baptism. Additionally, Pfatteicher's writing style, though eloquent, may at times seem idealistic to some as his enthusiasm for his subject is undeniable.

Journey into the Heart of God: Living the Liturgical Year views the liturgy through a musician's (or worship leader's) eyes. This book will be an indispensible resource for leaders in the liturgical tradition and those in non-liturgical traditions wanting to recapture some of the rich historical tradition of the liturgy. Students and laypeople wanting to better understand the liturgy will also find it a tremendous tool.

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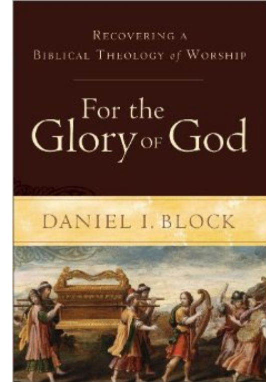
***For the Glory of God: Recovering a Biblical Theology of Worship*, by Daniel I. Block. Grand Rapids: Baker Academic, 2014. 410 pp. $34.99.**



Daniel Block is Professor of Old Testament at Wheaton College and a world-traveled speaker on the subject of worship. Author of over fifteen books and several published articles and essays, his newest book, *For the Glory of God: Recovering a Biblical Theology of Worship,* is vital to the study of worship. In recent videos filmed by Baker Academic to promote the book, Block states that he is concerned with the modern church's "commitment to pragmatism" and is "convinced that we are far, far from the biblical view of worship."[1] His passion is to help others think in a biblical fashion regarding all aspects of the subject—recovering the entire Scripture as a resource and authority (personal email). Block submits the following not as a definition but as a "description of the phenomena":

> True worship involves reverential human acts of submission and homage before the divine Sovereign in response to his gracious revelation of himself and in accord with his will. (23)

The book's thoughtful examination of the Scriptures fleshes out this statement, handling every major aspect of worship in the corporate gatherings of the local church and in all of life.

Chapter 1 challenges the reader to adopt a holistic, biblical understanding in regard to worship—in lieu of tendencies to form Christian worship almost entirely from the New Testament. Block states,

> But why should we not study the First Testament to understand what true worship—even for Christians—might look like? To be sure, in the light of Christ, the forms have changed—the sacrifices, the Levitical priesthood, and the temple have all been declared passé through the death and resurrection of Jesus—but does this mean that God's first instructions on worship have no bearing on contemporary worship? Hardly. If Jesus Christ is YHWH, the God of Israel in human flesh (Matt 1:23; John 1:23; Rom 10:13; Phil 2:11), and if Jesus Christ is eternally changeless (Heb 13:8), we should at least expect a continuity of principle between the Testaments. Jesus does not declare the old theology obsolete; rather, in him the theology underlying Israelite worship finds its fulfillment. (7)

Furthermore, he observes,

> Although most assume that unless the New Testament reiterates notions found in the First Testament the latter are obsolete, we should probably assume the opposite: unless

[1] See http://www.christianbook.com/glory-god-recovering-biblical-theology-worship/daniel-block/9780801026980/pd/026983.

the New Testament expressly declares First Testament notions obsolete, they continue. (7)

Block reveals the actual words that define the meaning of worship in both the First and New Testaments. He divides the biblical terms into three categories—*the dimensions of biblical worship*. These are comprised of

1. “Dispositional expressions (worship as attitude)”
2. “Physical expressions (worship as gesture)”
3. “Liturgical expressions (worship as ritual)” (8)

Chapters 2 and 3 discuss the object of worship and the subject of worship. Block outlines the problem of false worship by contrasting idolatry from the historical perspective of the idolater with the biblical perspective (32–35). He then gives the biblical picture of the true nature of the “God who would claim Israel’s exclusive worship and who now claims ours”: 1. God is the faithful keeper of covenants; 2. God is their “gracious redeemer”; 3. God “calls them primarily to a relationship with himself rather than to a code of conduct”; 4. “The God who calls Israel to worship him also calls them to obedience”; 5. God assigns to Israel “the mission of representing him to the world”; 6. God “reveals to them his indescribable glory and holiness”; 7. God “speaks to his people” (40–44).

In contrast to historic Trinitarian worship, Block discusses that the Holy Spirit is never the object of worship in the Scriptures—rather, worship is to God the Father and God the Son through the Spirit (46). Establishing that Hebrews 10:19–22 declares Jesus Christ as the glorious “basis of our access to God’s presence,” Block challenges us with these words: “However, having experienced the grace of Christ in salvation does not mean that we may be casual about worship or that our cultic expressions are automatically acceptable to God” (78). He then challenges us to the biblical prerequisite of holiness (80).

Chapters 3 and 4 discuss daily life, family life, and work as worship. Central to Block’s teaching in chapter three is the “normative Israelite ethical vision,” which “rests on three pillars”: “(1) the principle of *imago dei*: as images of God, human beings govern the world on his behalf; (2) the principle of *imitatio dei*: the people of God imitate his character and actions; and (3) the principle of *conventio dei*: God’s covenant people serve him and others rather than themselves” (82). Block describes the function of the Decalogue (Exod 20:1–17) in relation to the Book of the Covenant (Exod 20:22–23:19), the Guidebook on Holiness (Lev 17–26), and the Torah of Moses (Deut 5–26, 28)—highlighting vertical and horizontal relationships (85–100). Block's writing challenges us regarding these passages and their relevance to Paul’s teaching in Romans 12:1–2 and Jesus’ words in John 14:15 (107) .

In chapter 6 Block gives an excellent discussion of the ordinances of baptism and the Lord’s Supper—relating historical views on each and encouraging pastors to take advantage of the ordinances as prime opportunities for instructing congregations (166). Block explains that the Lord’s Supper is linked to “at least three First Testament liturgical traditions: the Passover meal, the covenant ratification ceremony, and the sin offering” (157).

Chapters 7 and 8 discuss the hearing and proclamation of the Scriptures and prayer in worship. Further developing his teaching from chapter 3, Block urges church leaders to

allocate more time to the public reading of Scripture accompanied by appropriate reverence and encourages expository reading of Scripture (191). Block comprehensively handles the biblical perspective on prayer with practical instruction.

Block opens his discussion on the subject of music in Chapter 9 by confessing the damage of the worship wars and propositioning, "perhaps it is time to ask what role the Scriptures expect music to play in worship and then reflect theologically on the matter, rather than grounding our decisions on tradition, pragmatics, or personal taste" (222). Block gives us a clear biblical picture of the importance and roles of music in ancient Israelite culture and worship, highlighting David as a musical leader both excellent and rare. (228) He describes music's evolution in worship into the New Testament period including much use of the Psalter (230). He cites passages in Revelation (4:8–11; 5:9–14; 11:16–18; 14:6–7; 15:2–4) and the significance of the songs sung emphasizing their "pronounced Jewish flavor"; all are sung in "the presence of the One seated on the throne and the presence of the Lamb"; singing "includes instrumental music, prayers, and prostration"; and that "the singing is congregational" (234–35). Block expresses wisdom and discretion in his recommendations for music in the church today (236).

Chapter 10 covers sacrifice and offerings as worship. Block gives us a very well-defined understanding of how the faith in God demonstrated by the Israelites' animal sacrifices enabled them to enter into the grace offered in the consummate sacrifice committed by Jesus Christ (257–59). He asserts that Christian worship should "offer humble homage and praise to Christ, the supreme sacrifice" (269). Regarding sacrifice, he urges, "Although New Testament believers are not obligated to keep First Testament sacrificial laws, the sacrifice required of Christians equals or exceeds that demanded of First Testament saints," since we are called ourselves to be "living sacrifices" in response to the gracious work of Christ (269). This chapter also offers thought-provoking studies regarding our practice of tithes and offerings.

Chapter 11 discusses the drama of worship. Block encourages worship leaders to lead their congregations in "participation in God's great drama of redemption" (271). He discusses significant points in the First Testament calendar, among which are the Sabbath and its contemporary relevance, as well as various festivals, Passover (which Christ converted into the Lord's Supper), and the Day of Atonement. Essentially, Block implies that these celebrations may serve as examples for Christian celebrations focusing upon the "significant moments in the birth of the church: the incarnation, crucifixion, resurrection, and ascension of Jesus, as well as the outpouring of the Spirit at Pentecost"—as we seek to celebrate the story of our redemption in Christ (295). He stresses that in Galatians 4:8–10, "Paul is not talking about First Testament observances but about pagan rituals that stand in opposition to commitment to Christ." He also discusses Colossians 2:16 (294).

Chapter 12 outlines the design and theology of sacred space. Beginning with John 4:21–24 (Jesus' conversation with the woman at the well), Block prods his readers with two questions: 1. "Do we betray Jesus' vision by localizing worship?; 2. How should we think about the spaces where we gather for our audiences with God?" (297) Like an architect himself, Block carefully builds readers' biblical understanding of sacred space. Acknowledging that "the New Testament speaks of Jesus as personally replacing the temple," and that "Paul treats the Christian community as the temple of God" (318), Block leads us into a rich and practical discussion of the role of architecture in worship today.

Chapter 13, the final chapter, outlines worship leadership, including godly and ungodly leadership as recorded in the First Testament, complete with implications and outlines of what this means for worship leaders today.

This is an excellent book that needs to be carefully considered in conjunction with prayer by church leaders, laypeople, and those in the academy. Block provides excellent scholarship and meticulous notes throughout. Included are several helpful diagrams, charts, and illustrations—not to mention the appendices, which are an invaluable resource for worship planners and composers, including the "Doxologies of the New Testament," "Hymnic Fragments in the Pauline Epistles," translations of source documents regarding "Sunday Worship in Early Christianity," as well as select bibliography and complete Scriptural Index.

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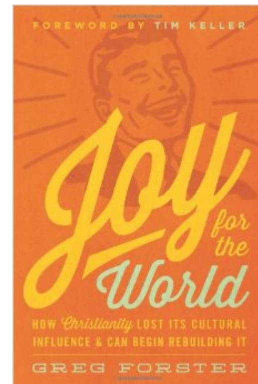
***Joy for the World: How Christianity Lost Its Cultural Influence & Can Begin Rebuilding It*, by Greg Forster. Wheaton, IL: Crossway, 2014. 313 pp. $18.99.**



Christianity has lost its impact on American civilization. In fact, in North America and Europe, "pessimism about whether Christianity itself has a place in civilization" is prevalent (18). How have we come to this, and how can we turn the tide? Greg Forster, program director at the Kern Family Foundation, takes a discerning look at the true causes of this loss and prescribes a plan for regaining Christian influence in America. Forster (PhD, Yale University) is a senior fellow at the Friedman Foundation for Educational Choice, editor of the blog *Hang Together,* and a regular contributor to the Gospel Coalition, *First Thoughts,* and other online resources. He has authored numerous articles and books on theology, economics, political philosophy, and education policy.

The key to influencing America, Forster believes, is joy—true joy from the Holy Spirit that transforms us in mind, heart, and life, and which overflows into civilization. To truly impact the world for Christ, Forster states you must "train and prepare yourself to infuse the joy of God into your daily participation in human civilization" (278). This joy affects how we relate to other believers, how the Spirit uses the church to further this transformative work, and how we interact with the world. The joy of the Lord, Forster argues, changes people even before they truly have faith in the Lord (22).

To begin with, Forster challenges common Christian thinking about America's inception. The American social order, he contends, is not and never was a Christian one. Our nation's founders espoused a great variety of religious beliefs, and even some who claimed to be Christian were not orthodox (39). Rather, America was organized around freedom of religion, which drives how we deal with all other policy and social questions (45). The result, therefore, is that the relationship between the church and the social order is necessarily ambiguous (41).

Religious freedom is dependent upon a society in which people are allowed to disagree (47), but it is also dependent upon people being religious in some way, who will up-

hold moral standards (50). As Evangelicals witnessed moral decay and saw American society begin to break down, they tried to intervene with Christian activism aimed at quick results, but these efforts were inadequate and actually resulted in society having a greater impact on Christianity than the other way around. The church was relegated to "a sort of spiritual entertainment center" or "a marketing agency for secular do-gooder movements" (60).

The lesson is this: we cannot force religion on people; we can only show them how the gospel lived out can transform one's life and society for the better. However, this is a slow process with no quick strategies (62). "The more a Christian intentionally cultivates the joy of God in daily life, the more deeply embedded the joy of God will become in American civilization, through him" (77). It starts, according to Forster, with pastors who preach the Word, but also know their congregations and their culture. In this way they can "make biblical knowledge effective to change the lives of congregants," nurturing the joy of God, which then in turn will impact American civilization (127).

Next, we must learn when it is appropriate to share our faith explicitly and when it is better to show our faith through our actions (279). When we make every situation about "Christians evangelizing heathens," we dehumanize people and undermine our efforts to spread the gospel (280). On the other hand, "implicit evangelism doesn't just mean 'be a nice person.' It means infusing the radical, life-changing gospel into everything we do" (284).

We must be realistic about our spheres of influence, or stewardship, and other people's spheres of influence. We must realize what is within our control and what is not, "neither overestimating nor underestimating [our] ability to change social dynamics and get positive results" (287). Finally, Forster admonishes that we must stop striving for immediate victory and persevere in doing the right things for the right reasons, trusting God to "accomplish things in his own good time, through the unfolding processes of human history" (290).

Forster's greatest strength is his ability to step back from the culture war of Christian versus non-Christian and identify the truth of what American society is and where Christians stand. He does not just focus on one aspect of society, but affirms that the church needs to interact with all of society, "politics, education, worldview, evangelism, emotions, causes," and encourages Christians to think seriously about these issues (58). He combats accommodationism and activism and claims that the most important element is that which only the Holy Spirit gives: the joy of God. That is the one thing that cannot be duplicated in the world (59). This is how Christianity can regain its influence in American culture.

This book is essential for every Christian scholar or layman who sincerely desires to have an impact on the world. Its principles apply not only to American society, but also to societies at large. It is critically relevant and important at this time, as it unveils the mistakes Evangelicals continue to make as they attempt to reach the world, and reveals how we can truly make a lasting difference for the Kingdom.

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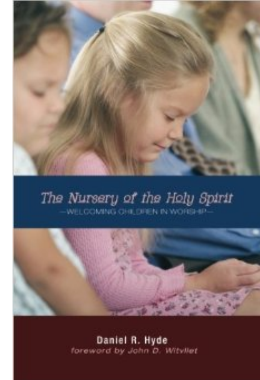
***The Nursery of the Holy Spirit: Welcoming Children in Worship*, by Daniel R. Hyde. Eugene, OR: Wipf and Stock, 2014. 69 pp. $13.00.**



Daniel Hyde has set out to address the role of children in the corporate worship of the gathered church. The brevity of this work, along with Hyde's informal writing style, suggests it is intended for the layman in the pew. Unfortunately, with his unsubstantiated assertions and at times naïve understanding of churches that do not hold to Reformed teaching, Hyde's work suffers a significant weakness.

The children of believers belong in what Hyde has termed "the nursery of the Holy Spirit," corporate worship. This thesis hinges on his belief that children of believers are children of the church, covenant children. Had the scope of this book been limited to children in worship in Presbyterian churches this line of argument would be adequate. However, Hyde states, "While you may not have the same theological understanding, experientially we most likely view our children the same way" (11). This conclusion is reached because "there is an inherent understanding in all of us that our children are different from children of the world and that we are to raise them differently" (12). This broad generalization makes much of the historical, biblical, and certainly confessional basis for the entire work unsavory to those who do not have a covenantal view of children. Setting aside this foundational gaffe, what Hyde argues for is significant.

The basis for the inclusion of children in worship is demonstrated throughout Scripture. Hyde highlights Old Testament and New Testament instances where children seemingly were involved in the corporate worship of the people. These examples lead the reader to understand three points about the relationship of children to Jesus: "they are significant to Christ," "they are not a hindrance or nuisance to Christ," and "they can teach us a great deal about our relationship with Christ from watching them and worshipping together with them" (30).

After laying a biblical framework, the booklet moves to a practical tone. Hyde acknowledges that much of the application is simply a repackaging of Robbie Castleman's *Parenting in the Pew* (1993) and Elizabeth Sandell's *Including Children in Worship* (1991). The most convicting thought Hyde brings out is that "the greatest stumbling block for children in worship is not that they are bored or because nothing is 'at their level,' but that you as their parents do not convey in words and deeds that you cherish holy worship" (40–41).

Hyde closes with a plea to include children in corporate worship gatherings. Since "your children belong to the body of Christ in one way or another" (55), the children should not be hindered from participating. Also, because public worship is the nursery of the Holy Spirit, it "is the context in which he creates true, saving faith" (56). Finally, "including children in worship from a young age exposes them to the language of faith" (57). These reasons certainly trump the ideas of the early Sunday school movement and more recent developmental psychology that suggest that children should not be included in the corporate service.

Sunday school and developmental psychology are made to be straw men, which explain why children are excluded from worship. Their passing mention in the opening paragraph sets these ideas, which are "not wrong in and of themselves" (1), as the origin in shifting the way churches and Christian parents view children. This book fails to recognize,

however, that Robert Raikes's creation of Sunday school was not for the children in the church but to address a need of children that were on the street. Even with John Wesley's adaptation of Raikes's conception of children in the church, separation of children from the worship service did not immediately occur. The lampooning of developmental psychology as supportive of age segregation is an even more egregious error. Without ever mentioning specific psychologists in support of segregation, Hyde consolidates everyone together and erroneously believes that developmental psychologists would have children removed from the corporate worship service. Perhaps best comprehended in the fine work of Erik Erikson, which was largely based on the contributions of Jean Piaget, developmental psychology rightly viewed supports children with their parents. Many of these psychologists were not Christians, and thereby applying their work to the church is somewhat revisionist. What has actually happened is the church has adopted the school system's application of developmental psychology, not the theories of psychology. Thereby it is American educational structures that impact the teaching of children much more than developmental psychology.

Hyde, a pastor of a Reformed church, allows his bias to tinge his work. Whether it is equating New Calvinism with biblical doctrine (14) or relying heavily on Westminster and the Heidelberg Catechism, this book is essentially a defense of children in worship in Presbyterian churches. While it is encouraging to see a desire to produce resources to challenge families to worship together, the resources Hyde relies on himself are brief enough to accomplish the same goal and do so in a clearer and more balanced manner.

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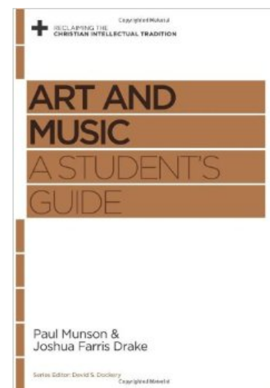
***Art and Music: A Student's Guide*, by Paul Munson and Joshua Farris Drake. Wheaton, IL: Crossway, 2014. 112 pp. $8.87.**



Modern Christians are inundated with art and music, but they rarely know how to think about them from a Christian perspective. In *Art and Music: A Student's Guide*, Paul Munson and Joshua Farris Drake offer a Christian framework for contemplating these aesthetic disciplines. Paul Munson is professor of music and humanities at Grove City College. He received his education from Wheaton College (B.Mus.) and the University of Michigan (M.A. and PhD). Joshua Farris Drake is associate professor of music at Grove City College. He received his education at Union University (B.M.) and University of Glasgow (M.Mus. and PhD). Although their expertise lies more in music than in art, they are qualified to write this work.

The book is part of a series by Crossway titled "Reclaiming the Christian Intellectual Tradition," edited by David S. Dockery, formerly president of Union University (1996-2014) and now president of Trinity International University. The goal of the series is "to provide an overview of the distinctive way the church has read the Bible, formulated doctrine, provided education, and engaged the culture" (11). The primary audience for the series (and,

thus, this book) are “Christian students and others associated with college and university campuses” (11).

The book is brief—just over one hundred pages—and is divided into five chapters. The first asks the question: “What do we mean by the word *beauty*?” The authors “begin with beauty because it is what makes art, art” (15). Art is something that is created (i.e., it is not accidental) and that “has the potential to reward those who pay attention to it” (15). In attempting to define beauty, they begin by considering what they call the classical view, noting the importance of order and symmetry and the identification of beauty with goodness. However, they offer two critiques of the classical view. In this view, beauty—the ideal form—becomes an end in itself and leads to idolatry. The classical view also fails to adequately account for all instances of beauty. Although order and symmetry are elements of many beautiful items, they are not always present. This failure to explain all occurrences of beauty is why alternative models to the classical view (e.g., Romanticism) have consistently been offered.

The authors next consider the postmodern view of beauty. In the late twentieth century the wide divergence of opinion about beauty led people to situate beauty in the subject. As is commonly stated, “beauty is in the eye of the beholder.” But the authors push back against this sentiment. If it were true, then any argument over beauty would be pointless. Beauty would be a matter of preference, and postmodernism holds that no preference should be held higher than another. Unfortunately, many Christians have adopted this view. “Some [Christians] still fight for goodness and truth; we know that the goodness of God’s will and the truth of his Word are absolute, but the forms they take are said to be culturally determined and morally neutral. Wasn’t it the Pharisees who cared about form? As long as we get the substance of the gospel right, it does not matter how we proclaim it, or so we think” (22–23).

After critiquing the classical and postmodern views, the authors present a Christian view of beauty. While modern Christians may find the notion of God’s concern for beauty strange, Christians have traditionally believed that God cared about matters like form. Since the authors claim that all Christian thinkers have more or less held the view promoted in their book, they are happy to call it *the* Christian view, offering their own wording of the definition of beauty found in this tradition: “the forms through which we recognize the nature and ways of God” (25). Beauty communicates truth about God in particular forms.

The second chapter tackles the question: “Why should we enjoy art and music?” The broad answer is that God designed His creatures to take joy in the “leisurely contemplation of general revelation” (37). But the authors build on that with four other reasons: (1) artists and musicians expound general revelation in much the same way that preachers expound special revelation; (2) art and music are communication from our fellow man; (3) art and music help us avoid being desensitized; and (4) failure to enjoy art and music invites folly.

Chapter three answers the question: “How do we judge art and music?” They employ C. S. Lewis’s *Experiment in Criticism* as a guide for evaluating the distinction between high art and popular art. There is a difference between the few, who *receive* and value great art, and the many, who merely *use* art for their own purposes. Those who receive the art allow it to challenge their perceptions and ideas, while those who use art look for what they already want in the art. The authors then apply Lewis’s idea to the question at hand, with this conclusion: “A work is ugly to the extent that its form realizes an evil purpose, whether

it be an evil 'use' or the 'reception' of something evil. A work is also ugly to the extent that its form poorly realizes a good purpose, whether it be a good 'use' or the 'reception' of something good. Obversely, a work is beautiful if its form well realizes a good purpose" (54). They argue that the best works of art are those that can be received and not merely used.

The fourth and fifth chapters address receiving art and music, respectively. In each chapter, some examples of quality art are set forth. The reader is encouraged to take the time to receive the works on his/her own, then the authors discuss what the works are communicating. For art, the key emphasis is to actually gaze at the work of art for an extended period of time, looking for what the image is trying to get one to observe. For music, the listener is urged to "*hear* what's happening in the music. Then he must *remember* what happened earlier so that, third, he can *reflect* on why the music has unfolded like this" (87), (emphasis original).

Both chapters end with a counterexample from popular culture, where the authors attempt to receive the work and, thereby, demonstrate the practical meaninglessness of the work. In the discussion of art, they conclude that "ugly leisure"—the kind that utilizes popular art—is mostly designed to have the participant unengaged and oblivious to the wasted time being spent. In music, they conclude that that "part of the attraction of such a song [as "The Cave" by Mumford and Sons]—and, by extension, of popular culture—is that it says almost nothing. It's a way of filling one's free time with sensation without meaning" (99-100). They end the book with a challenge to pursue fruitful and godly leisure that properly delights in God's glory rather than allowing one's time to be wasted or pursuing mere sensation. The book also includes some questions for reflection, a glossary of terms, and suggested resources for further study.

There is much to commend in the book. It consistently avoids the error of aesthetic relativism, even attacking the error head on. After offering the Christian understanding of beauty, they defend it against the postmodern objection that objective beauty requires a uniform approach to beauty. Beauty can be diverse, they say, because it reflects an infinite and transcendent reality that no finite being or object could ever fully capture. They then take the offensive against aesthetic relativism, arguing that it does not lead to tolerance but indifference—if it were true, there would be no difference between a child's drawing and a Rembrandt. They also challenge the common evangelical idea that form is meaningless, even emphasizing—counter to prevailing evangelical sentiment—that the clothing one wears communicates.

The authors work hard to communicate on a level that can connect with most Christians. They explain things simply and utilize a variety of examples to clarify and illustrate what they mean. They emphasize their belief that anyone can learn to receive good art, noting that the difference between great music and popular music is not about intellectual capacity, since "a thoughtful child" can appreciate the most important parts of great music (99).

The authors also write as Christians for Christians. They work to ground their ideas within a biblical framework. They close the first chapter with a discussion of how sin is at the root of our aesthetic differences in judgment—a sin that requires repentance. Although some conflicts come as a result of not understanding the purpose of an object, others result from a sinful failure to cultivate aesthetic wisdom:

> Once we have agreed on a common purpose, however, it should be a fairly straightforward—even scientific—process to determine what form can most effectively realize that purpose. If both parties do in fact share a common purpose but cannot resolve their conflict, it can only be that one or both lack aesthetic discernment. We are not born aesthetically wise. It is something we must learn through diligent study and repentance (28-29).

In the second chapter, they suggest that idleness (a sin warned against in Scripture) is "enjoying oneself or the pleasures themselves" while recreation is "enjoyment of God, which is part of our chief end" (36). Thus, they call Christians to repent of idleness and move toward godly recreation.

There are some weaknesses in the work, however. The authors are rather scathing in their review of popular culture, even unfairly at times. For example, they decry the chorus of "The Cave" as "the stuff of madness and erratic nightmares, not articulate speech" in part for referring to a rope around a person's neck that he/she is in danger of choking on (96). They state that the rope must be simultaneously around the person's neck and in the person's mouth if the person is in danger of choking on it, but they do not consider that a person can choke on something around one's neck (e.g., a choke hold).

Further, the authors seem unaware of their allegiance to an understanding of high art that was only formed in the last few centuries—one that understands the best art as having no purpose other than being seen or heard for its own sake. For example, the authors illustrate the difference between receiving and using art by contrasting the crucifixes used to decorate "countless places of worship" that are meant to be *used* and, therefore, are rightly non-descript and generic with *The Mond Crucifixion* by Raphael, which communicates and, thus, is meant to be *received* (55). Yet they never acknowledge that fact that *The Mond Crucifixion* was originally an altarpiece in the church of San Domenico and is now stripped from its original context in order for us to *receive* it. In fact, it is difficult to determine what kinds of art the authors would want to be used for worship. Is the believer only to pursue the best forms of art for his leisure, or should he also pursue them in his worship? Would the best forms of art distract the believer from his purpose of worship? If the authors are offering *the* Christian view of beauty, one would expect more clarity on this matter.

The book is a helpful introduction to the concept of art and beauty for the Christian, but it is only an introduction. It is a good resource to encourage Christians to begin to consider the study of art and music. However, those who want a more nuanced and fuller understanding of a Christian view of the arts will need to supplement their study.

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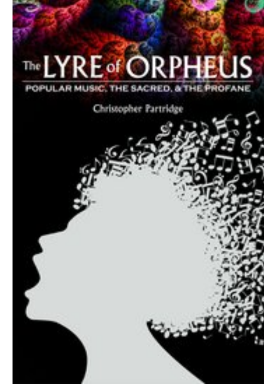
***The Lyre of Orpheus: Popular Music, the Sacred, and the Profane*, by Christopher Partridge. New York: Oxford University Press, 2014. 368 pp. $24.95.**



"Transgressive edge-work," "liminal boundaries," and "rejected-peripheries"—these are the words Christopher Partridge uses to describe the significance of popular music within culture and society. As a professor at Lancaster University with expertise in religious studies, popular music studies, alternative spiritualities, and paranormal cultures, Partridge's book deconstructs stereotypical understandings of popular music as a banal, consumer-driven product that erodes aesthetics, intellect, and morals. Rather, Partridge's research reveals provocative ideas about the affective and transgressive appeal of popular music and how this in turn shapes our understanding of the "sacred" and the "profane."

Partridge begins his study with the assumption that music, apart from lyrics, is meaningful. This is dealt with in the first two chapters, where popular music is analyzed according to the various definitions of culture and society. Here, Partridge first introduces the concept of "affective space." The sound of music, particularly popular music, is fundamentally connected to the individual's "lifeworld" (38). It shapes core beliefs about who we are, how we understand the world, and how we fit into this world. Music has the ability to move and manipulate, and can, therefore, create environments that stretch what is typical to the body and mind.

After laying this initial groundwork, Partridge delves into the transgressive world of heavy metal, paganism, performance art, and occultism. His goal in chapters three and four is to study various transgressive genres of music, performance art, television, and film to determine how affective space is created and what sacred and profane meanings the listener derives from this space. What Partridge discovers is that western society's understandings of the sacred and profane are not stable and fixed. They are, in fact, far more complex than a binary, good-versus-evil construction. What is sacred to some, may, because of life experiences and cultural "baggage," be profane to others. This is especially evident in the way people create music and art. Partridge offers one of his best illustrations in his discussion of 1930s bluesman Robert Johnson. Here he is able to synthesize the complexity of his research into a single historical figure who has achieved mythic status in popular culture and black culture alike. Johnson, a romantic/demonic figure, embraces the complexity of the sacred and the profane in that he challenges the sacred forms that white society imposes on black culture while, at the same time, uniting and empowering American black culture to make sense of their oppression. As Partridge states, "the closer he was to the profane, the greater his sacred significance" (76).

A host of concepts and terms are introduced throughout these chapters and some provocative questions are raised. Could society truly appreciate what is upright and pure without first being confronted with heinous evil? If society is to become truly redeemed, should it not have to fully examine its own depravity? What are the true purposes of boundaries? Are they there for society's good or simply to prevent unwanted change? How would society know unless the boundary itself is transgressed?

In the final chapter Partridge discusses rock music as a religious discourse and the fetishized appeal of rock and pop musicians. Although not the central focus of this chapter,

Partridge does allow some discussion on how Christianity has dealt with popular music. He applies popular music to the different Christian views of culture, particularly "religion against popular music" and "religion as transformer of popular music." Partridge concludes that since the sonic elements of transgressive music can never be fully severed from their inherent meanings, it is impossible for Christians to use this kind of music in worship without creating certain unintended affective spaces. Partridge believes this can have a positive effect in that Christians have carved out a profane niche within their genre through which the appeal of transgression can be placated without any actual "sin" occurring. However, Partridge is also convinced that, in these instances, the "religious text [will] from the outset [be] under the jurisdiction" of the music itself (215).

While *The Lyre of Orpheus* is intended to be a study of popular music, in actuality it is a study of transgressive music and transgressive culture. Partridge maintains his argument thread concerning affective space throughout the study. However, he assumes too much of the reader that he or she will be able to find his or her way back to the original thesis through his various intellectual tangents. The book often becomes laborious in its digressions on heavy metal bands, genres, and sub-genres. Even those with sufficient knowledge of popular music will be unfamiliar with the majority of bands discussed. When a popular musician is finally introduced, it is truly an oasis in a heavily analytical, academic desert.

Despite this lack of coherency, the book contains certain insights that may be helpful to those interested in culture, popular music, and Christian worship. First, Partridge successfully refutes the view that popular music is a trite genre, and, therefore, unworthy of serious inquiry. Early in the book he disproves this view, pointing to accomplished artists who work within the genre. More importantly, Partridge effectively articulates the liminal and transgressive appeal of popular music and the power of the genre that goes far beyond anything that could be described as trite or banal. Any Christian worship leader would need to seriously consider the transgressive nature of this music and what affective space it is creating within his or her worship service. Second, through this study, worship leaders may have a greater understanding as to why church members hold so strongly to their preferred genres of music. Not only does music hold a great deal of liminal appeal for the listener, but, Partridge believes, it is also one of the primary grids by which people create meaning out of the world around them. All laity approach Christian worship with a certain amount of cultural "baggage." Those who have listened to popular music their entire lives will have a difficult time making sense out of the elements of worship without the presence of this music grid. Those who have listened to classical or traditional hymnody will require a classical grid for worship. To abruptly remove or change these is to disrupt the whole meaning-making process. This opens up an entirely new avenue of discussion that may not have been the original intention of the author. However, *The Lyre of Orpheus*, with all its conceptual interpolations, provides so much material that anyone with an inquiring mind and interest in cultural studies will discover a wealth of information for continued research and discussion.

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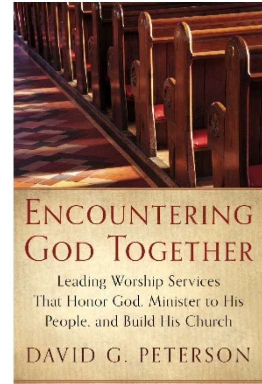
***Encountering God Together: Leading Worship Services that Honor God, Minister to His People, and Build His Church*, by David G. Peterson. Phillipsburg, NJ: P & R Publishing, 2014. 191 pp. $13.20.**



"The Holy Spirit gifts God's people in various ways to minister to one another and to take their part in the process of edification" (183). David Peterson, emeritus faculty member at Moore Theological College, offers this important statement about edification in *Encountering God Together*. The purpose of this book is to help ministers think more creatively and biblically in their planning of the church service (12). Peterson attempts to prove that the church's liturgical goal should be the church's edification and God's glorification. He argues his point by examining church history and biblical teaching of the liturgical components.

The author opens with an explanation of why the church should gather, and then he delves into the meaning of true worship. Chapters discussing the edification of the Body and the shape of the liturgy follow. Next, he delves into details of the liturgy including the ministry of the Word, prayer, praise, and singing together. He closes with chapters explaining the necessity of baptism and the Lord's Supper.

Peterson argues that the ministry of the Word is a necessity in the edification of the Body and the glorification of the Lord. He states that "the public reading of Scripture with an explanation and application of what is read, should be central to the life of our churches" (186). To defend his claim he uses early church history (Acts 2:46, 4:1-4, 5:42, 17:18, 22:2–21, etc.). The early church met daily to hear the gospel proclaimed and Scripture explained, and Paul preached the gospel to both Jews and Gentiles (82–83). He further defends his argument by using 2 Timothy 3:14–17 to prove that the Holy Spirit speaks through Scripture read and exposited (85). Peterson explains how the ministry of the Word edifies the church. He believes that the application of Scripture strengthens the church when questions are asked and answered (84).

In addition to the ministry of the Word, Peterson argues that praise of the Godhead is a necessity. He states, "As well as being a means of delighting in God and confessing what he is like, praise can function for the edification of the church and as a means for evangelism" (111). Peterson supports his claim that praise is one delighting in God with Scripture, including Psalms 8:1-9, 9:1-6, 33:1-11, and 48:1. The belief that praise can edify is defended by the multiple occurrences of praising God together in Scripture (114). The author also uses early church examples to support his argument, such as Paul bringing glory to God in Romans 1:25. Scripture calls for the Body to praise the Lord.

Peterson also explains the importance of the Lord's Supper to the edification of the local church. He states that "celebrating 'the joy of the Lord' with food and drink together is a significant way of expressing Christian fellowship" (186). He uses biblical teaching from Luke 22:19 and 1 Corinthians 11:24–25 to explain how the Lord's Supper is to be observed in remembrance of Christ. The Corinthian passage states that the Lord's Supper proclaims Christ death until he returns (167). The author also defends his argument by stating that the Lord's Supper not only represents fellowship with Christ, but also the fellowship of the Body by Christ's salvation. Peterson traces the history of the Lord's Supper beginning with Christ's final Passover meal through the Reformation. He explains the progression from the

simplicity of the New Testament church to the sacrificial language of the Catholic Church. He states that the Reformation rediscovered "the potential for the Lord's Supper to edify the church and proclaim the meaning of Christ death until he comes" (178). The Lord's Supper is an important part of the liturgy not only because of the Scriptural command to do so, but also because it edifies the congregation.

The author makes many strong arguments. His argument for the necessity of the Word and Lord's Supper was particularly convincing because of his thought progression and use of Scripture. A Baptist reader will find disagreements with Peterson's discussion and view of paedobaptism. A section about reverence, during the entire liturgy, would enhance the book. Clarification is needed when the author mentions "emotional journeys" (72) as well as concerning the statement "bodily movement in association with praise is encouraged" (125). The reader is confused about whether the author is speaking of charismaticism (less likely with the author's denomination) or aestheticism.

This book is helpful for all curious about the parts of the liturgy, and it should be easily understood by anyone with a collegiate reading level. It makes a nice addition to the field of liturgical studies. Suggested readings and illustrations are included. This reviewer strongly recommends this book be read and pondered.

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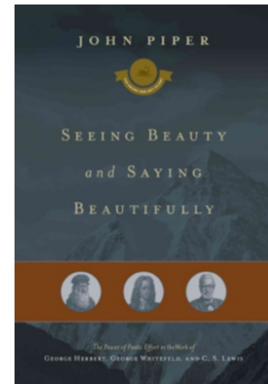
***Seeing Beauty and Saying Beautifully: The Power of Poetic Effort in the Work of George Herbert, George Whitefield, and C. S. Lewis*, by John Piper. Wheaton, IL: Crossway, 2014. 160 pp. $19.99.**



In *Seeing Beauty and Saying Beautifully: The Power of Poetic Effort in the Work of George Herbert, George Whitefield, and C. S. Lewis,* John Piper, a well-known Christian writer, speaker, and theologian, explores the lives and writings of three individuals, "a pastor-poet, a preacher-dramatist, and a scholar-novelist," and highlights their poetic effort and how they were drawn to Christ by it and how they drew others to Christ (12). Throughout the book, Piper refers constantly to their poetic effort and its influence. He defines poetic effort as "the God-dependent intention and exertion to find striking, penetrating, imaginative, and awakening ways of expressing the Excellencies they saw" (17), which leads to Piper's thesis "that this effort to say beautifully is, perhaps surprisingly, a way of seeing and savoring beauty" (17).

The remainder of the book is spent in three chapters, with each dedicated to one of the above-mentioned individuals. These chapters discuss the life and ministry of Herbert, Whitefield, and Lewis and how they were able to incorporate poetic effort into what they wrote and spoke, and how this process of "saying beautifully" enabled each of them to see and cherish the beauties of Christ. Before Piper discusses any of the individuals or their poetic effort, he raises a warning flag. Piper fears that as he writes he would contradict 1 Corinthians 1:17, where Paul states, "Christ did not send me . . . to preach the gospel . . . with words of eloquent wisdom, lest the cross of Christ be emptied of its power" (18). As

a well-known pastor, Piper is right to fear advocating the use of eloquent speech as he examines and praises the writings of Herbert, Whitefield, and Lewis. However, he uses their writings as examples of how each individual used words to give God glory and in so doing draw themselves as well as others to a closer relationship with God. Piper believes that what these three men did through their poetry, preaching, and writing is different than what Paul addressed in 1 Corinthians. Rather than seeking the glory in their own work, they hoped to give glory to God and influence others for Christ.

Piper does a good job revealing who Herbert, Whitefield, and Lewis were as well as their impact. The chapter on Herbert seems the most supportive of Piper's argument. Herbert is a great example of one writing in order to see the glories of Christ; he did not know if his poems would ever inspire anyone. Piper's thesis is best supported by his statement that "Herbert discovered that poetic effort to speak the riches of God's greatness gave him deeper sight into that greatness. . . . The writing was part of the experience of God" (61). The example of Herbert and his personal devotion to writing and being a vessel to see better the glories of Christ seems to be the greatest lesson in the book.

One concern is that Piper never defines what beauty is, and what is good in regard to beauty. Without defining beauty, the book lacks a base to stand upon. Another weakness is the relative discussion of biography and creativity. Piper could have spent more time examining the work of each his subjects, rather than their lives and background. For example, in the chapter on Herbert, Piper includes only a few of Herbert's poems, explaining briefly the poem's meaning without examining Herbert's poetic techniques, which one would think would be included in a book on poetic effort. Piper's inclusion of Whitefield in this volume alongside Herbert and Lewis is puzzling. Some of his contemporaries, including including Jonathan Edwards, warned people of Whitefield's antics while preaching and discredited his message as purely emotional (89–91). Piper could have selected a better-suited individual to highlight in his book on poetic effort.

Many Christians today are looking back at great Christian writers and this book highlights three. The book's discussion on seeing beauty is needed in our dark and depraved world. Hopefully, it will encourage some readers to seek to show the beauty of Christ in their own writings. With its readability and brevity, the book will be helpful to those seeking to know more about describing and experiencing the beauty of Christ through words.

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