

to examine it, I venture to think that it will only really appear an instance of very crude thinking. Of course it is true that a time comes when orthodox belief is not expressed quite in the form of the day, and some parting from orthodoxy, or what seems to be orthodoxy, may be necessary in the cause of truth. But if we look through the long history of Christianity it will be apparent that there has been a real Christian belief expressed in various ways at different times, but fundamentally one. This belief has now, we understand, to be

given up. In fact Dr. Lake's statement about orthodoxy is one of those crude generalizations which appeal to the journalistic mind of the present day, but is really as destitute of truth as it is of sense. I think, too, we shall make it appear that his crude alternative between rejecting our Lord's teaching about the Messiah and the Son of Man on the one side and on the other hand accepting an untenable view of the Universe is equally a sign not of superior thought but of a sort of specious shallowness.

The Problem of United Worship.

BY THE REVEREND J. G. DRUMMOND, M.A., ABERDEEN.

THE problem of united worship has always been somewhat perplexing, but it assumes greater proportions in these days of educated æsthetic taste when to so many the sermon has ceased to hold the predominant position. Most ministers endeavour to secure a certain degree of balance in public worship, and by a careful selection of hymns and readings seek to lead up to the discourse. Many, however, frankly hold that it is wrong thus to limit the thought of a congregation to one line, and their reading of Scripture, together with their praise list, is calculated to give general expression to various needs before the particularizing discourse is delivered. Neither of these methods overcomes the difficulty of the isolated sermon. In the latter case it is completely alone, in the former it is definitely the apex of the endeavour of worship.

Without saying anything which might raise historical controversy, might it not be suggested that the sermon has lost its real place of power? The spoken word on the part of prophet or priest would, at the beginning of religious ceremonial, call the people to worship, give reasons for praise, lead to humbling in prayer, and direct to passages of sacred story which might afford ground for confidence. The purpose of this article is to suggest that much good might be done, both for public worship and for the art of preaching, were the preacher from time to time to revert to the more spontaneous and natural method of earlier times. The following is one example of several attempts—which have been found more or less

successful—to cope with the problem in the manner stated. This service has been chosen as an example not because of its content and purpose, which is more or less educational and picturesque, but because of its form, which is indicative of what is desired, and because the subject may prove to be popular.

The Psalms in the Passover Experience.

Voluntary.

*Psalm 42¹⁻⁶ chanted by Choir. [Longing.]

Prayer.

Psalm 122. [Journey.]

Psalm 100. [Procession.]

*Psalm 24⁷⁻¹⁰ by Choir. [Admission.]

Read Psalm 115. [Antiphony.]

Prayer. Psalm 51^{1-3, 7, 10, 11, 15}.

Psalm 148 (2nd version). [Liturgy.]

Read Psalm 126.

Psalm 124 (2nd version). [General Thanksgiving.]

* { Psalm 27¹⁻⁵, Solo [Individual Longing.]

* { Psalm 43³⁻⁵, Choir. [Reassurance.]

Psalm 46¹⁻⁵. [Eschatological.]

Benediction.

* Items unannounced; cue given to choir by organist.

This list seems rather formidable. In reality it is not wearisome. The congregation sings five psalms that every one knows and likes, and each singing is introduced by a few words on the part of the leader of worship. The desire is to carry back a present-day congregation to the atmosphere of earlier times, to stimulate such feelings as the Jew had when he approached the Holy City at the time of the Passover, and to do

this by using the psalms which may have been used in the Temple service or may have been sung by individuals or companies on other occasions during the Passover period. The writer has, with a lively consciousness that he must be laying himself open to expert criticism, taken the artist's necessary licence to gather together elements which might never be really associated. The purpose is not so much to portray an actual happening as to realize an attitude of soul.

The service begins properly with an appealing voluntary, at the close of which the organist works into the opening chords of the chant. The choir rises at this cue and sings Ps 42¹⁻⁶. The anthem 'As the hart panteth' makes a very good opening if it is not convenient to sing the chant. Prayer follows this, and here the note of aspiration in the preceding chant is re-expressed, with a more modern application so as to draw the congregation into sympathetic touch with the sentiments of the past.

At this point there arises the first necessity for explanation on the part of the leader. He refers to the significance of the introductory Psalm as expressive of the longings of an exiled Jew who desires once more to worship at Jerusalem. Such longings would be most strong as Passover approached. The joy of those who could return to the sanctuary is described, and the congregation is invited to enter into this joy and make it their own. This sympathetic sharing of the joy of others finds a vehicle of expression in Ps 122, which is also descriptive of the journey to and arrival at Jerusalem. This Psalm is now sung by the whole congregation.

Great religious ceremonies, such as the Passover Festival, were characterized by that active unity which is to be found in a procession. These processions were often led by priests and, in earlier days, were headed by the Ark of the Covenant. Naturally, the people moved to music and singing, the words of which remain to this day in the Processional Psalms, of which Ps 100 is the most familiar example. It is easy to see the appropriateness of this Psalm, sung by men from the four corners of the known world as they marched with stately tread up to Mount Zion. Arrived at the Temple, the worshippers would seek admission in the words of Ps 24⁷⁻¹⁰, those words associated with the entry of the Ark in days of old into the Sanctuary.

The congregation is here called upon to sing Ps 100 in the stately measure of a religious march, and, at the conclusion, the choir, without any announcement, breaks into Ps 24⁷⁻¹⁰.

A new phase of the service commences at this point. The Temple has been entered, and the service has begun. Ps 115 may be read by the leader with the necessary explanations at vv. 1, 3, 9, 12, 16 to show how the service would develop with antiphonal singing; vv. 1, 2 being by the people, vv. 8-9 by the Levitical Choir, v. 9 by the Levites, v. 10 by the people, v. 11 all together, v. 12-16 the word of a priest, v. 16-18 being the final response by the people as a whole.

Ps 51^{1-3, 7, 10, 11, 15} may then be used as a prayer by the leader, and the congregation invited to sing Ps 148 (second version), as a piece of liturgy which, on account of its content, would be very frequently sung in public worship.

It will be necessary here for the leader to point out that, at the Passover season, the pious worshipper would remember national deliverances. He would remember Egypt and more especially Babylon, the return from which had made the latter part of Jewish history possible. The songs of deliverance would be ringing in their hearts and minds, if not actually sung by the lips. Ps 126 is then read as the classic expression of the old memories, and Ps 124 (second version) may be sung by the congregation that they may enter into the general thanksgiving and feeling of hope.

Along with national thanksgivings and happy memories, individual need and experience would find expression, and individual prayers would ascend in common with the united worship. For instance, many must have felt, amid the general rejoicing, sorrow that the helpful atmosphere of the Sanctuary must be left so soon. There must be a return to strange lands with their strange gods. Would that it were possible to dwell beside the Holy Place where faith was more easy. To such might come from the lips of the priests the necessary reassurance, or the lines of some familiar Psalm might ring in their memory to remind them of the faithful promises of the Lord.

Thereupon, unannounced, a male voice sings as a solo Ps 27¹⁻⁵, and the choir responds by singing Ps 43³⁻⁵. The latter Psalm, being the third section of Ps 42, is a fitting reassurance to the worshipper whose longings, first expressed in Ps 42, led him to Jerusalem, and who now

with great reluctance looks forward to a departure from the Mount of Blessing.

The service, however, cannot conclude with the individual note. There must be a gathering together in thought for united trust and hope. The Jew's religion was incomplete without some reassurance with regard to the 'Last Things.' No service could be perfect without some allusion to this, and eschatological psalms are therefore to be found in the Psalter. No more fitting conclusion to the service can therefore be found than in united singing of that wonderful song of confidence Ps 46¹⁻⁵.

The first advantage of such a service is that it compels a certain degree of artistic unity and thus inevitably produces an atmosphere of reverent expectancy. This is most evident perhaps during the prayers. Secondly, every part of the service where the congregation actively takes part becomes not merely an 'exercise' or part of the 'preliminaries' but a real opportunity for the expression of emotional aspiration, a positive reaction to the spiritual stimulus given. In the third place, the more individual work of the choir and the minister has less opportunity of becoming a mere display, because it is definitely calculated to produce an effect, which, expressed in prayer or praise, may work out into prolonged activity in ordinary life.

It is difficult to imagine any line of thought or a sermon with any definite purpose which could not be wrought out very effectively after this manner. There is no doubt that the simplest form of this style is to be found where the purpose is to give instruction by an appeal to the imagination. Nevertheless, even in the example given, there is ample opportunity for an emotional appeal to end in a volitional response. Special services, such as for Christmas, Easter, and Harvest Thanksgiving, can be worked out in similar fashion, and all three demand an appeal to the deepest and richest religious feeling.

A Christmas service, dealing with the development of the Messianic hope from the Protevangelium to the watching of the Shepherds, can be built up very effectively with a liberal use of hymns and anthems. It is possible to introduce and to apply to modern religious requirements the myth of Demeter and Persephone as a Harvest Festival in this fashion, and to develop each section with great effect by the use of harvest hymns and

almost any harvest anthems that the choir may know. The service already given as an illustration hardly requires to be characterized as suitably belonging to Easter.

The writer has used this method in dealing with the four Gospels. Matthew and Luke have general characteristics which readily lead to unified treatment, but Mark and the Fourth Gospel can best be dealt with in sections, the former dividing itself up into periods of life-history, the latter into stages of self-revelation on the part of Christ. Thus it is helpful to use musical illustration very freely in the case of these last-mentioned Gospels.

It is advisable to say at this point that elaboration of musical accompaniment is quite unnecessary. Any choir capable of leading the praise of the congregation and used to an occasional anthem can do all the work that is necessary. The one essential is an organist who is sympathetic and willing to co-operate. Given this, everything will follow. The present writer has found it possible to utilize anthems for a Harvest Thanksgiving or for a Christmas Service chosen by the organist before the service as a whole was thought out. Patience and a little wrestling with the material to hand will produce such good results on many occasions that the congregation imagine the music has been most carefully selected to fit the line of thought. It is often more easy to find thoughts to lead up to hymn or anthem than to discover a hymn or anthem which will fittingly carry out the sentiments expressed.

Having created a unity out of many diverse elements thrown together, sometimes in haphazard fashion, the leader must see that his organist knows the line to be followed. It is advisable to provide the choir with an order of service and the organist with a clear cue at the conclusion of any explanation where he must break in without announcement. It will be easily seen that there is much of the joy of creation in the assembling and directing of such a service. It is possible that we have been depriving ourselves of this joy in the past, and so of much inspiration.

Mr. G. K. Chesterton says that there is only one thing that is supremely interesting and satisfying to the human soul; that is a story, and the story must be about a person. The world is true to its soul when it delights in stories, and God has given the soul that which will satisfy.

We have a great story to tell about a Person. It is questionable if we have been telling it sufficiently as a story. A story is the supreme example of a work of art, and to be told well it must have artistic unity. Such is the endeavour illustrated by this service. It may seem frivolous to some, in reality

its intention is most serious, and its working out entails spiritual strain.

There is little doubt that something is requiring to be done to make our services satisfying to every soul. The foregoing is suggested as a contribution to that end.

The Power of the Cross.¹

ANCIENT CHRISTIAN ENCOMIA.

BY ADOLF DREISSMANN, D.THEOL. (MARBURG), D.D. (ABERDEEN, ST. ANDREWS, MANCHESTER), PROFESSOR IN THE UNIVERSITY OF BERLIN.

'AND if thou wilt know, Beloved,
The power of the Cross,
And what are the words of praise
Concerning the Cross,
Hearken!

The Cross is

The foundation of the Church,
The preaching of the apostles,
The annunciation of the prophets,
The glorying of the martyrs,
The exercising of hermits,
The sobriety of virgins,
The joy of priests.

The majesty of kings,
The safety of the world.

Victory over the devil,
Monument of the defeat of demons,
The casting down of temples,
The overthrowing of altars,
The vanishing away of the steam of sacrifice.

The stumbling-block of the Jews,
The perdition of ungodly men,
The judge of the unrighteous,
The bridle of the rich,
The casting down of the proud.

Light to them that sit in darkness,
Law of them that are without law,
Kindness of the barbarians,
The liberty of bondmen,

The wisdom of the unlearned,
The repentance of the licentious,
The avenger of them that suffer wrong,
The pillar of the righteous.

The shipmaster of them that sail,
The haven of them that are tossed with
tempest,
The wall of them upon whom war is made,
The way of them that have gone astray.

The relief of them that are afflicted,
The wealth of the needy,
The hope of the despairing.

The power of the powerless,
The physician of the sick,
The guide of the blind,
The staff of the lame,
The binding of the sick of the palsy,
The cleansing of lepers.

The comfort of the poor,
The bread of them that hunger,
The fountain of them that thirst,
The covering of the naked.

The keeper of children,
The schoolmaster of children,
The father of the fatherless,
The succourer of widows,
The head of men,
The end of the aged,
The hope of Christians,
The resurrection of the dead.'

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¹ Translated by Lionel R. M. Strachan, M.A., Lecturer in German, University of Birmingham.