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“THE HOUR IS COMING AND IS NOW HERE”:  
THE DOCTRINE OF INAUGURATED ESCHATOLOGY IN  
CONTEMPORARY EVANGELICAL WORSHIP MUSIC

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A Dissertation  
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the Faculty of  
The Southern Baptist Theological Seminary

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by  
Matthew David Westerholm  
May 2016

**APPROVAL SHEET**

“THE HOUR IS COMING AND IS NOW HERE”:  
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CONTEMPORARY EVANGELICAL WORSHIP MUSIC

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I dedicate this dissertation to my family:

my parents, John and Linda; my brother, Josh, and his family;

and my wife, Lisa, with our three boys: Ethan, Owen, and Levi.

Thank you for showing me (the beginnings of) what the kingdom of God looks like.

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## LIST OF ABBREVIATIONS

<i>BBR</i>	<i>Bulletin for Biblical Research</i>
<i>BSac</i>	<i>Bibliotheca Sacra</i>
<i>CH</i>	<i>Church History</i>
<i>CTJ</i>	<i>Calvin Theological Journal</i>
<i>CWM</i>	Contemporary Worship Music
<i>HBT</i>	<i>Horizons in Biblical Theology</i>
<i>JETS</i>	<i>Journal of the Evangelical Theological Society</i>
<i>JRE</i>	<i>Journal of Religious Ethics</i>
<i>SBTJ</i>	<i>Southern Baptist Journal of Theology</i>
<i>SJT</i>	<i>Scottish Journal of Theology</i>
<i>WTJ</i>	<i>Westminster Theological Journal</i>

## PREFACE

“Do not withhold good from those to whom it is due, when it is in your power to do it.” (Prov 3:27)

A dissertation is a profound occasion for incurring debt, and an acknowledgement page provides an all-too-small occasion for repaying this debt. This program has seen me travel between Michigan, Minnesota, and Kentucky, and so it seems appropriate for the thankfulness to follow that same path.

To the Cornerstone University community in Grand Rapids, special thanks must be given to President Joe Stowell, Drs. Gerald Longjohn, Michael Wittmer, David Turner, and Ms. Susan Whaley for their support of this degree. My relocation to Minneapolis called for further support, which arrived through the community of Bethlehem Baptist Church and Bethlehem College & Seminary: the encouragement of Pastors Jason Meyer, Kenny Stokes, and John Piper; ministry assistants Ryan Shelton and Luke Salik; and the administrative prowess of Mmes. Lydia Schlicht Johnson and Krista Shadduck.

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Intellectually curious friends helped shape this work when their follow-up questions and quizzical looks alerted me that my thinking was insufficiently clear. Thanks to Brian Tabb, Bryan Baise, David Crabb, Jared Wass, David Mathis, Andy



Naselli, James McGlothlin, Matt Crutchmer, and Johnathan Bowers. Special thanks to Ken Boer, co-conspirator *par excellence*. Ms. Betsy Fredrick and Mr. Steve Kline lent their prodigious formatting skills to this project. James K. A. Smith provided me with a pre-publication copy of his newest book—a stunning generosity which formed and enriched my “social imaginary.”

My family is owed a tremendous debt of gratitude. My parents, John and Linda, as well as my brother, best friend, and key reader, Josh, and his family. Ethan, Owen, and Levi Westerholm will each one day achieve something greater than their father has. And many women do noble things, but Lisa surpasses them all.

Substantial financial support was provided by an anonymous source, which appropriately drives all thanks to its ultimate end. *Soli Deo Gloria*.

Matthew Westerholm

Minneapolis, Minnesota

May 2016

## CHAPTER 1

### INTRODUCTION

For the Lord himself will descend from heaven with a cry of command, with the voice of an archangel, and with the sound of the trumpet of God. And the dead in Christ will rise first. Then we who are alive, who are left, will be caught up together with them in the clouds to meet the Lord in the air, and so we will always be with the Lord. Therefore encourage one another with these words. (1 Thess 4:16-18)<sup>1</sup>

The apostle Paul gave this command to one first-century church in Asia Minor, but believers through the various stages of church history have put into practice the exhortation to “encourage one another with these words.” Yet, to the believer attending a contemporary church and singing the most popular songs of the past fifteen years, Paul’s exhortation could justifiably seem strange. Through a number of cultural shifts, these promises of the future seem to be spoken more seldom than in previous eras.<sup>2</sup>

The concern giving rise to the research in this dissertation is that unflinching spiritual optimism can become utopianism. Overstated declarations of “God is with victorious me” can degenerate into efforts to achieve spiritual victory on believers’ own terms. Thus, while believers ought to rejoice in the glorious inheritance that is already theirs through the finished saving work of Christ, they must recognize that Christ still has work that remains to be finished in their world and in their own hearts. Through research, this dissertation attempts to identify to what extent these patterns may be visible in the

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<sup>1</sup>All Scripture references are from the English Standard Version, unless otherwise noted.

<sup>2</sup>Michael Horton places much of the blame for this change on the consumerist strain of contemporary Christianity: “When you are trying to sell a product like therapeutic transformation, there can be no ambiguity, no sense of anxiety, tension, or struggle.” Michael Horton, *Christless Christianity: The Alternative Gospel of the American Church* (Grand Rapids: Baker, 2008), 57. The current study is an evangelical insider’s attempt to verify Horton’s general concerns against a particular and measurable representative body of popular evangelical literature.

contemporary church, using as its medium the songs used as expressions of corporate worship through selected eras.

Several shifts in American culture may have made the benefits of the future aspects of Christ's kingdom less treasured by believers. Indeed, by certain means of measurement, much in evangelicalism could cause excitement. Evangelicalism's most influential churches are celebrated for their explosive growth and large size. Well-known celebrity pastors have established widespread media platforms for distributing their messages. Some leaders with large media ministries display flamboyant personalities and conspicuous consumption of wealth that become, by design or otherwise, the goal of many of their followers. The church has followed the broader American popular culture in its celebration and often wholesale embrace of the adolescent-dictated values and norms (what may be termed a "youth culture") and the disposable income that the market possesses.<sup>3</sup> Some Christian musicians have achieved to date the sort of financial ascendancy that their predecessors in the 1970s and 1980s could not have foreseen. Though, while many foresaw the leaders of the Contemporary Christian Music (CCM) achieving star status, few would have believed some of the biggest stars in Christian music would be worship leaders in the genre of Contemporary Worship Music (CWM).<sup>4</sup>

### **Thesis**

Jesus announced in John 4 the inherent eschatology in Christian worship, that is, worship shaped and driven by the concerns of Christ's person and work. "The hour is coming," the Savior said, "and is now here" (John 4:23). The constellation of doctrines known collectively as inaugurated eschatology is the attempt to bear witness to this reality, reflected throughout Scripture.

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<sup>3</sup>Thomas E. Bergler, *The Juvenilization of American Christianity* (Grand Rapids: Eerdmans, 2012).

<sup>4</sup>For example, Deborah Evans Price, "'Praise and Worship' Music Extending Its Retail, Radio Reach," *Billboard* 110, no. 49 (1998): 3-6.

The following two-fold project (1) critically evaluates the portrayal of the doctrine of inaugurated eschatology in an identified core repertory, the most-used contemporary congregational worship songs in churches in the United States from 2000 through 2015, and (2) explores the role of the main themes of inaugurated eschatology—as articulated in the song lyrics—in spiritual formation and the formulation of congregational self-identity in US evangelical churches. In doing so, and for reasons expressed in the following chapters, the dissertation treats theological analysis of worship song lyric content as an important tool by which to diagnose congregational understanding and acceptance of doctrinal content in order to trace changes in American evangelical identity in recent decades.

First, the dissertation examines views on the role of congregational singing as it relates to the presence of God and the spiritual formation of the believer. This examination is predicated on the importance of the lyrical content of congregational singing as an important area for study. Second, the dissertation establishes a typology of themes related to the doctrinal umbrella of “inaugurated eschatology,” as codified by George Ladd and now a widely-used term in evangelical scholarship, so as to provide nuanced categories by which one can evaluate the content and scope of eschatological thought in North American evangelical life.<sup>5</sup> The typology includes a concise overview of the presence of these eschatological themes in broad eras of American evangelical hymnody from ca. 1700 through 2000, based on the work of previous scholars, and citing a few representative hymns from each hymnic era by way of illustration.<sup>6</sup> It then uses those categories to survey the core repertory of CWM across the span of years from 2000

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<sup>5</sup>Briefly, the doctrine of inaugurated eschatology describes the kingdom of God as having “already” begun because the first coming of Jesus Christ, but “not yet” been consummated as believers await his second coming.

<sup>6</sup>For another survey that combines of historical and church worship practices, see Michael A. Farley, “Reforming Reformed Worship: Theological Method and Liturgical Catholicity in American Presbyterianism, 1850-2005” (Ph.D. diss., Saint Louis University, 2007); idem, “What Is ‘Biblical’ Worship? Biblical Hermeneutics and Evangelical Theologies of Worship,” *JETS* 51, no. 3 (2008): 591-613.

to 2015 to review their portrayal of the themes of inaugurated eschatology. The conclusion will address aspects of inaugurated eschatology neglected in recent contemporary evangelical congregational song, followed by a proposal of practical ways that leaders of worship can better represent these themes as they plan services for the health and sustainable growth of their churches. The dissertation concludes with a summary of its findings and recommendations for future study.

### **Primary Sources and Methodology**

This dissertation uses a mixed-method approach in three stages to investigate its claims. These stages are (1) a close reading of Scripture and important texts within the evangelical movement to determine the historical and theological nuances within evangelical definitions of inaugurated eschatology, (2) a thematic textual survey of select songs chosen from different chronological periods to serve as representatives of how eschatological themes were discussed in previous eras of evangelical thought, and (3) systematic textual analysis of themes in the delimited ‘core repertory’ of CWM songs to investigate the current state of eschatological depiction within contemporary evangelicalism.

### **Deriving a Typology of Eschatological Themes**

One could argue that there are two extremes to avoid when writing about eschatology.<sup>7</sup> First, because “the hour is now here” (Jesus’s announcement in John 4), Christians must avoid reducing eschatology merely to the future events at the Last Day: the millennium, the Great Tribulation, Armageddon, and the rapture. Such topics have provided material for thrilling movies and best-selling books. This extreme seems, according to cultural historian Paul S. Boyer, more often than not to drive believers

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<sup>7</sup>This taxonomy follows Stephen J. Wellum, “Editorial: Thinking Biblically and Theologically about Eschatology,” *SBJT* 14, no. 1 (2010): 2.

toward blind speculation rather than biblically-rooted theology.<sup>8</sup> On the other hand, because the hour is coming and because Christ's return is to be the hope of the Christian's life, believers completely avoid discussing eschatology at their own spiritual peril. This second extreme implies that the present fallen world is all that believers have to live for and misses the perspective from eternity.

By way of historical perspective, inaugurated eschatology became over the past half century the preferred term evangelical thinkers used in an attempt to be faithful to what the Bible teaches about the end times.<sup>9</sup> Historically, this formulation might best be thought of as an evangelical construct, perhaps first envisioned by Carl F. H. Henry as early as 1947 in his groundbreaking book, *The Uneasy Conscience of Modern Fundamentalism*.<sup>10</sup> Henry argued that evangelicals had abdicated their historic role as engaged participants in the cultural life of their world.

In U.S. Christianity particularly, according to Henry, two different groups of believers historically had disengaged themselves from cultural activity, albeit for different reasons. Comprising one disengaged group were classic dispensationalists.<sup>11</sup> These believers held that Christ's rule was entirely in the future, when Christ after his bodily return would ascend to David's throne.<sup>12</sup> A second disengaged group was

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<sup>8</sup>Paul S. Boyer, *When Time Shall Be No More: Prophecy Belief in Modern American Culture*, Studies in Cultural History (Cambridge, MA: Harvard University Press, 1992). See also Richard Kyle, *The Last Days Are Here Again: The History of the End Times* (Grand Rapids: Baker, 1998). For the case that apocalyptic preoccupation defines the evangelical movement, see Matthew Avery Sutton, *American Apocalypse: A History of Modern Evangelicalism* (Cambridge, MA: Harvard University Press, 2014).

<sup>9</sup>The doctrine's historic development is vividly told in Russell Moore, *The Kingdom of Christ: The New Evangelical Perspective* (Wheaton, IL: Crossway, 2004).

<sup>10</sup>Carl F. H. Henry, *The Uneasy Conscience of Modern Fundamentalism* (1947; repr., Grand Rapids: Eerdmans, 2003).

<sup>11</sup>Here the term "classic" dispensationalists is intended to distinguish the referenced group from "progressive" dispensationalists, discussed *infra*.

<sup>12</sup>A concise statement of classic dispensational views on the topic can be found in John F. Walvoord, "The Present Work of Christ [Part 8]: The Present Work of Christ on Earth," *BSac* 122, no. 488

amillennialists, who believed that Christ's reign was a current reality, but following some of Augustine's writings, held that reign to be entirely spiritual.<sup>13</sup> Both of these postures lead to cultural disengagement, which, Henry argued, was an historic anomaly for Bible-believing Christians.<sup>14</sup>

George Ladd took Henry's instincts to the texts of Scripture and began the exegetical work needed to unite believers under biblical authority.<sup>15</sup> Drawing from the work of Oscar Cullman and Geerhardus Vos,<sup>16</sup> Ladd "insisted that evangelical theology must appropriate an eschatology that is Kingdom-oriented and thus able to explain the full biblical panorama of Kingdom teaching."<sup>17</sup> This thesis was investigated and, after much debate, in large measure was adopted by the group that became known as "progressive dispensationalists," which included Darrell Bock, Craig Blaising, and Robert Saucy. Similarly, believers operating out of a Reformed theological or

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(1965): 291-301.

<sup>13</sup>See the arguments in Michael Williams, "A Restorational Alternative to Augustinian Verticalist Eschatology," *Pro Rege* 20, no. 4 (1992): 11-24.

<sup>14</sup>"For the first protracted period in its history, evangelical Christianity stands divorced from the great social reform movements." Henry, *Uneasy Conscience*, 27.

<sup>15</sup>For a book-length treatment of Ladd and his scholarly career, see John A. D'Elia, *A Place at the Table: George Eldon Ladd and the Rehabilitation of Evangelical Scholarship in America* (Oxford: Oxford University Press, 2008). Ladd's work can be traced in *Crucial Questions about the Kingdom of God* (Grand Rapids: Eerdmans, 1952); idem, *The Presence of the Future: The Eschatology of Biblical Realism* (Grand Rapids: Eerdmans, 1974); idem, "Historic Premillennialism," in *The Meaning of the Millennium: Four Views*, ed. Robert G. Clouse (Downers Grove, IL: InterVarsity, 1977), 17-40; idem, "Kingdom of Christ, God, Heaven," in *The Evangelical Dictionary of Theology*, ed. Walter Elwell (Grand Rapids: Baker, 1984), 607-11; and idem, "Kingdom of God," in *The International Standard Bible Encyclopedia*, ed. Geoffrey W. Bromiley (Grand Rapids: Eerdmans, 1986), 3:23-29.

<sup>16</sup>Oscar Cullman, *Christ and Time: The Primitive Christian Conception of Time and History*, trans. Floyd V. Filson (Philadelphia: Westminster, 1950); idem, *The Christology of the New Testament*, rev. ed., trans. Shirley C. Guthrie and Charles A. M. Hall (Philadelphia: Westminster, 1963); idem, *Salvation in History*, New Testament Library, trans. S. G. Sowers (London: SCM, 1967); Geerhardus Vos, *The Pauline Eschatology* (1979; repr., Phillipsburg, NJ: Presbyterian and Reformed, 1986).

<sup>17</sup>Moore, *Kingdom of Christ*, 36.

“covenantal” framework also adopted this *via media*, led by Richard Gaffin, Jr., Vern Poythress, and Anthony Hoekma. Russell Moore summarizes,

The newer consensus can resolve the perennial evangelical eschatological confusion by integrating the “last things” to an overall biblical picture of the Kingdom of God. . . . The eschaton then is to be understood as part of the overall goal of the history of the cosmos—the universal acclaim of Jesus as sovereign over the created order . . . and the glorification of Jesus through the salvation of the cosmos.<sup>18</sup>

However, the narrative of two sides joining together is not the entire picture, as the consensus goes beyond progressive dispensationalists and amillennialists. Other scholars utilize inaugurated eschatology terminology and categories, including charismatic and Pentecostal theologians as well as even progressive and reformist evangelicals.<sup>19</sup>

Following the insights of Russell Moore, it may not be going too far to say that inaugurated eschatology serves as a uniquely unifying doctrine for the evangelical movement. Different strands of Protestantism have often historically agreed on key doctrine, such as justification by faith and the inerrancy of the Bible. However, the articulation and joint endorsement of the doctrine of inaugurated eschatology may have created the shared paradigm that has enabled the wide level of cooperation within contemporary evangelicalism which has produced ventures such as The Gospel Coalition and Together for the Gospel.<sup>20</sup>

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<sup>18</sup>Moore, *Kingdom of Christ*, 56.

<sup>19</sup>See many of the essays in Peter Althouse and Robby Waddell, eds., *Perspectives in Pentecostal Eschatologies: World without End* (Eugene, OR: Pickwick, 2010); and Nigel Scotland, “From the ‘Not Yet’ to the ‘Now and the Not Yet’: Charismatic Kingdom Theology 1960-2010,” *Journal of Pentecostal Theology* 20, no. 2 (2011): 272-90. For progressive and reformist views, see Stanley J. Grenz, *Theology for the Community of God* (Grand Rapids: Eerdmans, 2000); and Gregory A. Boyd, *God at War: The Bible and Spiritual Conflict* (Downers Grove, IL: InterVarsity, 1997), 9-27, 171-268.

<sup>20</sup>The Gospel Coalition, <http://www.thegospelcoalition.com>; Together for the Gospel, <http://www.t4g.org>.



## Historic Perspective of Congregational Song from Select Representative Works

This dissertation attempts to provide historical context on the current state of American evangelical congregational song. A thorough chronological survey of eschatological themes throughout the church's hymnody to examine how historic Christian congregational singing has always included eschatological themes would be ideal, but beyond the scope of this project. This dissertation advances a much smaller goal. It will survey hymnody from four time periods (beginning in 1737), examining representative examples of American evangelical hymnody by which to demonstrate that for more than two centuries American Protestant hymnody has regularly concerned itself with the inaugurated eschatology.

The first time period surveys the earliest hymns of American evangelicals (1737-1860). Historian and professor of American religion Stephen Marini has compiled a database of the contents of eighty-six U.S. hymnals published between 1737 and 1860.<sup>21</sup> From his complete list of 33,568 hymns, he identified seventy-one hymns that appeared in more than one-third of the eighty-six hymnals. He argues that this frequency of publication provides substantial insight into the faith of the period he surveys. "There can be little doubt," he writes, "that the most frequently published texts from the eighty-six hymn collections were widely known to early American evangelicals." From Marini's list, this dissertation will survey four of the most published songs for eschatological themes.<sup>22</sup>

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<sup>21</sup>Stephen A. Marini, "Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion," *CH* 71, no. 2 (2002): 273-306.

<sup>22</sup>Historic hymn texts will be cited from the oldest source available at Hymnary, <http://www.hymnary.org>: Isaac Watts, "When I Can Read my Title Clear," in *The Psalms of David: Imitated in the Language of the New Testament, and Applied to the Christian State and Worship*, 27th ed. (Philadelphia: David Hall and William Sellers, 1766), no. 65; John Cennick, "Jesus My All to Heaven Is Gone," in *The Christians Duty, Exhibited, in a Series of Hymns: Collected from Various Authors, Designed for the Worship of God, and for the Edification of Christians* (Germantown, PA: Peter Leibert, 1791), no. 137; Robert Robinson, "Come Thou Fount of Every Blessing," in *The Christians Duty*, no. 54; Samuel Stennett, "On Jordan's Stormy Banks," in *A Selection of Hymns, from Various Authors, Supplementary for*

A second time period covers the Civil War and urban revival eras (1861-1900). Drawing on the anthology of congregational song by hymnologist Erik Routley and Paul Richardson,<sup>23</sup> the dissertation will examine three widely-sung hymns:<sup>24</sup> (1) Phillip Bliss's 1871 composition, "'Almost Persuaded' Now to Believe; 'Almost Persuaded' Christ to Receive;"<sup>25</sup> (2) Fanny Crosby's 1875 hymn, "I Am Thine, O Lord, I Have Heard Thy Voice";<sup>26</sup> and (3) Eliza Edmunds Hewitt's 1898 hymn, "When We All Get To Heaven."<sup>27</sup>

A third time period surveys American hymnody from the era of Billy Sunday and Billy Graham (1901-1970).<sup>28</sup> Again, drawing Routley's work, this dissertation will investigate three select examples for nuanced eschatological analysis: (1) Mrs. C. H. Morris's 1912 hymn, "Jesus Is Coming to Earth Again (What If It Were Today?),"<sup>29</sup> (2) Stuart K. Hine's 1949 translation of Carl Gustav Boberg's hymn, "How Great Thou

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*the Use of Christians* (Germantown, PA: John Leibert, Jun'r and G. & D. Billmeyer, 1816), no. 100.

<sup>23</sup>Erik Routley and Paul Akers Richardson, *Panorama of Christian Hymnody*, 2<sup>nd</sup> ed. (Chicago: GIA, 2005). For the reflections of his lifetime of reflections on the subject, see Erik Routley, *The Divine Formula: A Book for Worshipers, Preachers, and Musicians, and All Who Celebrate the Mysteries* (Princeton, NJ: Prestige, 1986).

<sup>24</sup>Rationale for this selection is discussed in chap. 4.

<sup>25</sup>Phillip Bliss, "'Almost Persuaded' Now to Believe; 'Almost Persuaded' Christ to Receive," in *Revival Praises*, ed. George R. Stuart (Dallas: Methodist, 1907), no. 91.

<sup>26</sup>Fanny Crosby, "I Am Thine, O Lord, I Have Heard Thy Voice," in *The Christian Sunday School Hymnal: A Compilation of Choice Hymns and Tunes for Sunday Schools* (St. Louis: Christian, 1883), no. 106.

<sup>27</sup>Eliza Edmunds Hewitt, "When We All Get To Heaven," in *Victory Songs: For the Church, Sunday School and Evangelistic Services*, ed. Homer A. Rodeheaver and Charles H. Gabriel (Chicago: Rodeheaver, 1920), no. 75.

<sup>28</sup>This time period (1901-1970) roughly follows the chronological delineation of Routley and Richardson, *Panorama of Christian Hymnody*, 433-45.

<sup>29</sup>Mrs. C. H. Morris, "Jesus Is Coming to Earth Again (What If It Were Today?)," in *Worship and Service Hymnal: For Church, School, and Home* (Carol Stream, IL: Hope, 1957), no. 87.

Art,”<sup>30</sup> and (3) John W. Peterson’s 1957 hymn, “Jesus Is Coming Again.”<sup>31</sup>

The fourth and final time period surveyed for historical perspective covers the contemporary praise and worship movement of the later twentieth century (1971-1985). Select examples from this time frame include (1) Andraé Crouch’s 1971 chorus, “Soon and Very Soon,”<sup>32</sup> and (2) Dottie Rambo’s 1980 anthem, “We Shall Behold Him.”<sup>33</sup> Routley’s chronological taxonomy aligns with Greg Scheer’s consideration of the modern Praise and Worship movement, discussed later in this chapter.

This survey concludes that many of these historic American hymns contain substantive reflections upon eschatological themes, and argues that if the current state of congregational song were devoid of such reflection, such a state would be an aberration worthy of the church’s concern and rectifying efforts.

### **Core Repertory of CWM: Richard Crawford and Christian Copyright Licensing International**

The concept of “core repertory” in the study of musical genres is well-established, pioneered in 1984 by leading U.S. music scholar Richard Crawford in *The Core Repertory of Early American Psalmody*.<sup>34</sup> Crawford announces in the preface that his criterion for selection was not based upon

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<sup>30</sup>Carl Gustav Boberg, “How Great Thou Art,” trans. Stuart K. Hine, in *Praise! Our Songs and Hymns*, ed. John W. Peterson and Normal Johnson (Grand Rapids: Singpiration, 1979), no. 16.

<sup>31</sup>John W. Peterson, “Jesus Is Coming Again,” in *Singpiration Nine* (Grand Rapids: Singpiration, 1958), no. 9.

<sup>32</sup>Andraé Crouch, “Soon and Very Soon,” Bud John Songs (admin. Capitol CMG), and Crouch Music (admin. Capitol CMG), 1971

<sup>33</sup>Dottie Rambo, “We Shall Behold Him,” New Spring, Brentwood-Benson Music, 17009, 1980.

<sup>34</sup>Richard Crawford, *The Core Repertory of Early American Psalmody*, Recent Researches in American Music 11-12 (Madison, WI: A-R Editions, 1984). Crawford’s other scholarly contributions include his standard work, *America’s Musical Life: A History* (New York: Norton, 2001).

attractiveness to modern ears, nor for representation of style trends in early American music, nor for theological range or denominational emphasis, but simply for the statistical frequency with which its compositions appeared in print, the group of pieces included in this Core Repertory registers at least one measure of the musical preferences of an earlier age.<sup>35</sup>

The analytical methodology of a core repertory has been employed in several studies of United States sacred music genres, including Sandra Sizer's monograph considering the gospel hymnody of the nineteenth-century,<sup>36</sup> Fred Graham's study of Methodist Episcopal hymns,<sup>37</sup> Warren Fields' reflections on Baptist hymnals,<sup>38</sup> and David Music's study of early nineteenth century shape-note folk hymns.<sup>39</sup> In his preface, Music writes, "The term 'core repertory' is borrowed from Richard Crawford . . . [whose] work served in many respects as a model for this volume."<sup>40</sup> Deborah Carlton Loftis chose thirty-seven songs for a core repertory in her study of contemporary performances of *Southern Harmony*.<sup>41</sup>

Because of the type of data provided by Christian Copyright Licensing International (CCLI), the agency whose license assists churches using copyright songs for

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<sup>35</sup>Crawford, *The Core Repertory of Early American Psalmody*, ix.

<sup>36</sup>Sandra Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism* (Philadelphia: Temple University Press, 1978).

<sup>37</sup>The publisher's description of Graham's work reads, "Seventy six 'core repertory' tunes are analyzed based upon their repeated appearances in most of the tune books published between 1808 and 1878, at which point Methodists finally obtained a hymnal with both words and music, after a half century of experimentation with tune selection." Fred Kimball Graham, "*With One Heart and One Voice: A Core Repertory of Hymn Tunes Published for Use in the Methodist Episcopal Church in the United States, 1808-1878*, Drew Studies in Liturgy 12 (Lanham, MD: Scarecrow, 2004), back cover.

<sup>38</sup>Warren Fields, "Hymns and Gospel Songs in the Core Repertory of Southern Baptist Congregations as Reflected in Five Hymnals Published from 1940 to 2008" (presentation at the Colloquium on Baptist Church Music, Baylor University, Waco, TX, September 24-25, 2009).

<sup>39</sup>David W. Music, *A Selection of Shape-Note Folk Hymns: From Southern United States Tune Books, 1816-61*, Recent Researches in American Music 52 (Middleton, WI: A-R Editions, 2005).

<sup>40</sup>*Ibid.*, xiii.

<sup>41</sup>Deborah Carlton Loftis, "Big Singing Day in Benton, Kentucky: A Study of the History, Ethnic Identity and Musical Style of *Southern Harmony* Singers" (Ph.D. diss., University of Kentucky, 1987).

congregational singing, this dissertation has the ability to proceed beyond Crawford's methodology. While publication frequency is an indirect means of hypothesizing frequency of public performance (and thereby gauging how well the work represents its time period), CCLI data constitutes precise reporting by individual churches during a particular time period of the songs they actually used in congregational worship. Thus, the data provided by CCLI should permit this dissertation and future analyses of CCLI data to make stronger statements of representation of their representative communities than previous studies have had the ability to make.<sup>42</sup> The songs surveyed for this project may be considered reliably representative of the larger movement of CWM.

### **Scope and Delimitations**

As broad as this exploration might be, this dissertation is principally limited in three ways. First, it fills a lacuna within the burgeoning body of published literature that investigates various aspects of CWM.<sup>43</sup> Clarifying that lacuna requires a survey of that literature. Second, this project is delimited by seeking to understand a particular chronological age: 2000 to 2015. This delimitation is explained and defended. Third, it is delimited geographically by investigating only the evangelical movement in the United States.

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<sup>42</sup>CCLI copyright reports are released in February and August each year. This study examines the "Top 25 List" of thirty-one of those reports, dating from February of 2000 through February of 2015.

<sup>43</sup>Christopher J. Ellis, *Gathering: A Spirituality and Theology of Worship in Free Church Tradition* (London: SCM, 2004); Mark Evans, *Open Up the Doors: Music in the Modern Church* (London: Equinox, 2006); Monique Marie Ingalls, Carolyn Landau, and Thomas Wagner, *Christian Congregational Music: Performance, Identity, and Experience* (Aldershot, UK: Ashgate, 2013); Monique Ingalls and Amos Young, eds., *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity* (University Park: The Pennsylvania State University Press, 2015); Sarah Koenig, "This Is My Daily Bread: Toward a Sacramental Theology of Evangelical Praise and Worship," *Worship* 82, no. 2 (2008): 141-61; Pete Ward, *Selling Worship: How What We Sing Has Changed the Church* (Milton Keynes, UK: Paternoster, 2005).

## Previous Literature

This dissertation positions itself as a part of a movement that considers CWM as worthy of scholarly attention. After years of comparative neglect by ecumenical liturgical scholars,<sup>44</sup> recent studies have recognized the substantial role that evangelicalism and its worship services play in the religious and cultural landscape of the country.<sup>45</sup> A survey of this resurgence is found in John Witvliet's chapter-length treatment of the subject, "From 'DNA' to 'Cellular Structure': Charting Recent Evangelical Scholarly Engagement with Corporate Worship Practices."<sup>46</sup> Yale scholar Melanie Ross has recently published her book-length study demonstrating the sort of contribution that evangelicalism can make to liturgical study.<sup>47</sup> Indeed, the genre has become populated to

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<sup>44</sup>As an example, see the limited discussion of "Frontier Worship" in James F. White, *Protestant Worship: Traditions in Transition* (Louisville: Westminster John Knox, 1989); idem, "The Missing Jewel of the Evangelical Church," in *Christian Worship in North America* (Collegeville, MN: Liturgical, 1997), 103-14; Gordon Lathrop, "New Pentecost or Joseph's Britches? Reflections on the History and Meaning of the Worship Ordo in the Megachurches," *Worship* 76, no. 6 (2001): 521-38; and Nicholas Wolterstorff, *The God We Worship: An Exploration of Liturgical Theology* (Grand Rapids: Eerdmans, 2015), 7, 19-20.

<sup>45</sup>Typical is the statement by Busman: "So, rather than finding oneself part of a faith community through connections to an archdiocese or a general conference, believers in this post-denominational world often find themselves connected by participation within the material culture of evangelical Christianity, in particular, their patterns of consuming music." Joshua K. Busman, "(Re)Sounding Passion—Listening to American Evangelical Worship Music, 1997-2015" (Ph.D. diss., University of North Carolina at Chapel Hill, 2015), 22.

<sup>46</sup>John D. Witvliet, "From 'DNA' to 'Cellular Structure': Charting Recent Evangelical Scholarly Engagement with Corporate Worship Practices," in *The Serious Business of Worship: Essays in Honour of Bryan D. Spinks*, ed. Melanie Ross and Simon Jones (New York: T & T Clark, 2010), 199-211.

<sup>47</sup>Melanie Ross, *Evangelical vs. Liturgical? Defying a Dichotomy* (Grand Rapids: Eerdmans, 2014). Also, idem, "Dunking Doughnuts? Rethinking Free Church Baptismal Theology," *Pro Ecclesia* 14, no. 4 (Fall 2005): 433-46; idem, "Ecumenism after Charles Finney: A Free Church Liturgical Theology" (Ph.D. diss., University of Notre Dame, 2010); idem, "Joseph's Britches Revisited: Reflections on Method in Liturgical Theology," *Worship* 80, no. 6 (2006): 528-50; idem, "Lefts and Rites: One Evangelical's Perspective," *Liturgy* 23, no. 1 (2008): 35-43; and idem, "The Risk of Faith: An Evangelical Engages Aidan Kavanagh," *Worship* 78, no. 6 (2004): 518-40. Theological reflections on themes of worship from the evangelical perspective can be found in G. K. Beale, *The Temple and the Church's Mission: A Biblical Theology of the Dwelling Place of God* (Downers Grove, IL: InterVarsity, 2004); idem, *We Become What We Worship: A Biblical Theology of Idolatry* (Downers Grove, IL: IVP, 2008).

the degree that recent work in the field attempted to categorize the litany of publications being produced.<sup>48</sup>

One of the earliest and most important studies of the genre is the 2007 book *The Message in the Music*, edited by Robert Woods and Brian Walrath.<sup>49</sup> The book is a collection of essays by different scholars considering various aspects of the repertory of CWM. Some of the essays take up musical concerns, such as Bert Polman's chapter on the appropriateness of the genre for congregational singing.<sup>50</sup> Other chapters investigate lyrical themes of the romantic language, concern for social justice, and the emotional range of the genre. Perhaps the most pertinent research in the book by Woods and Walrath was the chapter by Lester Ruth investigating top songs on the CCLI list for Trinitarian content.<sup>51</sup> Ruth's more recent work explores how core repertory of evangelical hymns from 1737 to 1820 compare and contrast with CWM from the last fifteen years in their treatment of agency in the Godhead.<sup>52</sup> Matthew Sigler's study of CCLI top 25 lists details recent important shifts in the repertory and further supports the validity of CCLI-based studies.<sup>53</sup> Joshua K. Busman examines American evangelical worship music in the same

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<sup>48</sup>Alan Rathe, *Evangelicals, Worship, and Participation: Taking a Twenty-First Century Reading* (Farnham Surrey, UK: Ashgate, 2014).

<sup>49</sup>Robert H. Woods, Jr. and Brian Walrath, eds., *The Message in the Music: Studying Contemporary Praise and Worship* (Nashville: Abingdon, 2007). For the perspective from another tradition of Christian belief at the same time period and location, see Cori McMillin Waisanen's exploration of traditional native symbols, objects, and rituals incorporated in Christian worship in Cori McMillin Waisanen, "Crossing the Great Divide: Syncretism or Contextualization in Christian Worship" (D.Min. project, Asbury Theological Seminary, 2010).

<sup>50</sup>Bert Polman, "Praise the Name of Jesus: Are All Praise and Worship Songs for the Congregation?," in Woods and Walrath, *Message in the Music*, 127-37.

<sup>51</sup>Lester Ruth, "How Great Is Our God: The Trinity in Contemporary Christian Worship Music," in Woods and Walrath, *Message in the Music*, 29-42.

<sup>52</sup>Lester Ruth, "Some Similarities and Differences between Historic Evangelical Hymns and Contemporary Worship Songs," *Artistic Theologian* 3 (2015): 68-86.

<sup>53</sup>R. Matthew Sigler, "Not Your Mother's Contemporary Worship: Exploring CCLI's 'Top 25' List for Changes in Evangelical Contemporary Worship," *Worship* 87, no. 5 (2013): 445-63. C. Randall Bradley writes, "Today . . . the church fails to embrace the full range of Christian expression. It seems to be

chronological time frame as the present project, but his focus is the Passion movement, and particularly how that movement's recording and media platforms function within evangelicalism.<sup>54</sup>

Previous studies of CWM have made some mention of eschatological themes. Ethnomusicologist and worship scholar Monique Ingalls' work considers the "eschatological sounds" of two contrasting evangelical student conferences.<sup>55</sup> Ingalls employs an ethnographic critical apparatus, including Phillip Wegner's view of "narrative utopia," to explore how the conferences use CWM to portray an idealized community, or *telos*.<sup>56</sup> She employs the term "eschatology" in its teleological sense rather than exploring what evangelical theologians would describe as inaugurated eschatology. To note this omission is not to fault her method, but merely to observe that additional insights may be found by studying the evangelical movement using its own terms.<sup>57</sup> Similarly, Stephen Marini's exploration of hymnody concludes, "Eschatology is another surprisingly absent hymn subject. There is no hymn in the short canon about the Resurrection and just one on the Second Coming, Charles Wesley's 'Lo! He comes with clouds descending' (twentieth

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more comfortable singing songs of praise and celebration and less likely to fully acknowledge the pain and struggle that surround us. A quick survey of recent mainstream songs written for corporate expression shows a lack of themes dealing with pain, lament, justice, and poverty." C. Randall Bradley, *From Memory to Imagination: Reforming the Church's Music* (Grand Rapids: Eerdmans, 2012), 92. This study adds specificity to Bradley's "quick survey."

<sup>54</sup>Busman, "(Re)Sounding Passion." See also Collin Hansen, "Passion Takes It Higher," *Christianity Today* 51, no. 4 (2007): 28-33.

<sup>55</sup>Monique Ingalls, "Singing Heaven Down to Earth: Spiritual Journeys, Eschatological Sounds, and Community Formation in Evangelical Conference Worship," *Ethnomusicology* 55, no. 2 (2011): 255-79. Other examples of this sort of analysis can be seen in Monique Ingalls and Amos Young, eds., *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity* (University Park: The Pennsylvania State University Press, 2015).

<sup>56</sup>Phillip E. Wegner, *Imaginary Communities: Utopia, the Nation, and the Spatial Histories of Modernity* (Berkeley: University of California Press, 2002), xviii.

<sup>57</sup>See the discussion in chap. 3 of this dissertation detailing how evangelical scholarship considers eschatology.



rank).”<sup>58</sup> Here, though, Marini reflects the more reductionist view of evangelical eschatology. The hymnody he studied may lack references to *parousia*, but contains several references to heaven—a rich eschatological theme. The lens of inaugurated eschatology will reveal more referents to eschatology than many of these previous writers have seen.

Additionally, theologian and church historian writing from within the Methodist tradition, Lester Ruth has closely examined the distinction in treatment of the eschatology in CWM as opposed to historic evangelical hymnody of the eighteenth and early nineteenth century (1737–1820).<sup>59</sup> He attributes the distinction to changing life expectancy and loss of the pilgrim narrative. Ruth notes that early CWM tended to fixate on themes of Christ’s second coming, but does not explain how those themes have almost completely disappeared in CWM. Again Ruth considers “eschatology” in its classic sense—the study of the last things—rather than on the more full-orbed doctrine this dissertation explores.

Michael Horton’s chapter in *A Better Way* comes the closest to the topic of this current project, but his thesis addresses his impressions of evangelicalism as a movement rather than the lyrical content of its most popular congregational song.<sup>60</sup> Additionally, some evangelicals may find his two-kingdom theological approach too off-putting to receive some of his other criticism.<sup>61</sup>

### **Chronological Delimitation, 2000 to 2015**

Greg Scheer provided a four-fold chronological taxonomy of CWM.<sup>62</sup> He

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<sup>58</sup>Marini, “Hymnody as History,” 283.

<sup>59</sup>Ruth, “Some Similarities and Differences,” 68-86.

<sup>60</sup>Michael Horton, “Tasting the Powers of the Age to Come,” in *A Better Way: Rediscovering the Drama of God-Centered Worship* (Grand Rapids: Baker, 2002), 125-40.

<sup>61</sup>Similarly informed by two-kingdom theology is Jason J. Stellan, *Dual Citizens: Worship and Life between the Already and the Not Yet* (Lake Mary, FL: Reformation Trust, 2009).

<sup>62</sup>Greg Scheer, “Shout to the Lord: Praise and Worship from Jesus People to Gen X,” in *New Songs of Celebration Render: Congregational Song in the Twenty-First Century*, ed. C. Michael Hawn

labels the years 1971 to 1977 as “Scripture Song,”<sup>63</sup> the years 1978 to 1992 as “Praise Chorus,”<sup>64</sup> the years 1993 to 1998 as “Praise and Worship,”<sup>65</sup> and the years 1999 to the present as “Emerging Worship.”<sup>66</sup> In his overview, Scheer helpfully notes, “Through each era the praise and worship genre continues to bear three primary traits: it is a product of American Evangelicalism, its aesthetic is drawn from pop culture, and it has a personal and ecstatic spiritual orientation.”<sup>67</sup> His discussion of the movement examines how these three characteristics inform the entire movement. Other taxonomies for understanding the historical aspects of the CWM include those by Robb Redman (2002) and Chuck Fromm (2006).<sup>68</sup> Scheer has the advantage of not only being an insider to the movement, but his 2013 contribution is substantially more recent than several of the others.

Scheer’s discussion is insightful.<sup>69</sup> Indeed, the field is in his debt while

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(Chicago: GIA, 2013), 175-205.

<sup>63</sup>Ibid., 179-81.

<sup>64</sup>Scheer, “Shout to the Lord,” 182-86.

<sup>65</sup>Ibid., 186-90.

<sup>66</sup>Ibid., 191ff.

<sup>67</sup>Ibid., 175.

<sup>68</sup>Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002); and Charles E. Fromm, “Textual Communities and New Song in the Multimedia Age: The Routinization of Charisma in the Jesus Movement” (Ph.D. diss., Fuller Seminary, 2006). A British perspective can be found in David W. Bebbington, “Evangelicals and Public Worship, 1965-2005,” *The Evangelical Quarterly* 79, no. 1 (2007): 3-22.

<sup>69</sup>“A symbiotic relationship has formed between Evangelicals and praise and worship in which the musical style has reflected and supported the Evangelical group identity while Evangelical churches have given the music a place to grow and Evangelical beliefs have informed that growth. Without Evangelicals, praise & worship would not have been possible.” Scheer, “Shout to the Lord,” 176. “Unlike other worship contexts in which the focus is on preaching or the sacraments, the primary focus of praise & worship is on personal intimacy with Jesus. Accordingly, many of the songs’ lyrics address the attributes of Jesus or the worshiper’s passion. Some are love songs sung directly to Jesus. Even the name of one of today’s most influential worship movements—Passion—reveals the weight that is given to personal, ecstatic worship experienced with music as a primary conduit.” Ibid., 200.

awaiting a larger historic overview to update Robb Redman's 2002 monograph.<sup>70</sup> Less helpfully, he sometimes refers to the entire movement as "Praise & Worship," while other times only referring to the 1993 to 1998 timeframe by that nomenclature. This dissertation explores Scheer's final category—one he labels "Emerging Worship." Scheer discusses the term as illustrative of generational distinction:

Gen Xers, and later Millennials, were interested in participating rather than observing, experiencing rather than just hearing, and they were open to non-linear modes of thought and art. They were also much more interested in being a part of a community and living out their faith in tangible ways (political activism, volunteering for Habitat for Humanity, for example) than the previous generation.<sup>71</sup>

The concern of this study is not generational identity per se, but how the entire evangelical movement expresses and forms itself in congregational song.

The fifteen-year timeframe of this dissertation finds its particular precedent in the published study of Woods and Walrath.<sup>72</sup> Certain thinkers such as Dean McIntyre consider the September 11, 2001, attacks as a watershed moment in U.S. culture;<sup>73</sup> although important in a broader American cultural sense, the song lists before and after that date indicate sufficient overlap to support a single analytical timeframe between 1999 and the present.

Scheer frames his conclusion with this *bon mot*: "Praise & worship is a little less than the worship utopia proponents predicted, but a little better than the erosion of foundations that detractors expected. Time will winnow the wheat from the chaff."<sup>74</sup> This

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<sup>70</sup>Redman, *Great Worship Awakening*. Lester Ruth and Swee Hong Lim are working on such a book, tentatively entitled *We Love You, Lord*.

<sup>71</sup>Scheer, "Shout to the Lord," 194

<sup>72</sup>Woods and Walrath, *Message in the Music*.

<sup>73</sup>Dean McIntyre, "What Impact Has Terrorism Had on Worship and Music?," UMC Discipleship, accessed February 10, 2016, <http://www.umcdiscipleship.org/resources/what-impact-has-terrorism-had-on-worship-and-music>.

<sup>74</sup>Scheer, "Shout to the Lord," 201.

dissertation purports to be a means that allows worship service planners to enable that meaningful winnowing to happen more thoughtfully.

### **Geographic Delimitation: United States**

This dissertation limits itself to an investigation of the music of the United States. By one measure, this is a practical choice that allows for a more manageable study. By another measure, this limitation is also an admittance of the particular role that CWM plays in the lives of American evangelicals. Greg Scheer writes, “Praise & worship remains largely an American Evangelical phenomenon. The genre simultaneously borrows from American pop culture and reinforces the Evangelical identity as a sub- or counterculture.”<sup>75</sup> By the power of commercialization and globalization, this identity has spread. Scheer continues,

The music has become so intertwined with Evangelical identity that it has in many instances become the world’s introduction to the Evangelical faith. For better or for worse, praise & worship is the unofficial world ambassador for American Evangelical Christianity.<sup>76</sup>

### **Overview**

Chapter 1 introduces the project with its central goal, namely, to critically evaluate the portrayal of the doctrine of inaugurated eschatology in the core repertory of CWM and explore how that portrayal informs and establishes the identity of evangelical churches and believers. It identifies the methodology of the proposal: a text-based study of the doctrine of inaugurated eschatology and a close reading of the most influential songs (Richard Crawford’s paradigm of “core repertory”) of CWM, as identified by usage reports by CCLI over a defined recent period (2000 to 2015).

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<sup>75</sup>Scheer, “Shout to the Lord,” 199. Scheer’s comment may underrepresent the contribution of UK and Australian songwriters to CWM.

<sup>76</sup>Ibid.

Chapter 2 explores different ways in which scholars have explained the “formative” function of corporate worship services. It begins by exploring the concept of the worship service as “entering God’s presence” by addressing Edith Humphries’ descriptor of a worship service as “entrance” with Ryan Lister’s view that God’s presence is both a goal and a means of accomplishing his purposes. Second, to consider the role that liturgical practices serve in this endeavor, the chapter introduces the work of James K. A. Smith and Monique Ingalls, exploring the role liturgical practices in general (Smith) and congregational song in particular (Ingalls) play in forming the identity of churches and believers. Third, the chapter concludes by suggesting that the aesthetic paradigm of Nicholas Wolterstorff has useful implications for the manner in which congregational singing serves as the occasion for entering the divine presence. It observes means by which Lister’s two-fold view of God’s presence (as both the goal and the means of accomplishing God’s purposes) commends the doctrine of “inaugurated eschatology” for consideration as an evaluative framework for worship service context.

Chapter 3 examines the doctrine of inaugurated eschatology. It begins with definitions and a brief survey of the doctrine’s historical development, tracing the contributions of George Ladd, Reformed theologian Anthony Hoekema, and the movement known as “progressive dispensationalism.” Next, the dissertation surveys the biblical data to highlight ways in which Scripture speaks of the kingdom of God’s current presence (the “already”) and future arrival (the “not yet”). The chapter then considers believers’ experience of the “already” and the “not yet” in language of affection, spatiality, and chronology.

Chapter 4 attempts to demonstrate by sample analysis that historic American Christian hymnody has historically concerned itself with matters of inaugurated eschatology. Drawing upon the work of Stephen Marini, Eric Routley, Richard Crawford, and others, the chapter surveys select examples of American evangelical hymnody from four time periods in U.S. history (beginning in 1737). It finds that many of these historic

hymns contain substantive reflections upon robust eschatological themes, and concludes that if the current state of congregational song were devoid of such reflection, such a state would be an aberration worthy of the church's concern and rectifying efforts.

Chapter 5 uses themes of inaugurated eschatology to examine the most influential songs of CWM. Using Richard Crawford's concept of "core repertory," it synthesizes CCLI reports of song usage over a defined recent period (2000 to 2015) to identify a core group of songs for analysis, and derives a body of 83 songs. This chapter uses the terms from chapter 3 to analyze whether and to what extent themes of inaugurated eschatology are portrayed. After tracing kingdom terminology of "already" and "not yet," the chapter reflects on CWM's language of Christian experience using affective, spatial, and chronological language. It concludes that elements of "not yet" are underrepresented in contemporary evangelical congregational song and, for the period reviewed, language describing Christian experience truncates the totality of Scripture's teaching in this important "formative" area.

Chapter 6 proposes practical ways church leaders can better represent these themes as they plan services for the growth and health of their churches. It begins by highlighting potential dangers of worship services that neglect either the "already" or "not yet" aspects of the kingdom, respectively, following Smith and Ingalls in finding that worship service content has implications for the identity of individual believers. The chapter then argues that there are foreseeable implications for those whose congregational identity is established in one aspect to the exclusion of the other. It then proposes elements for church leaders to consider including or emphasizing in light of the previous study.

Chapter 7 concludes the dissertation. After summarizing each of the chapters, it draws out implications, and suggests areas for further research.

## CHAPTER 2

### CONGREGATIONAL SINGING AND THE FORMATION OF CHRISTIAN FAITH

This dissertation's arguments are founded in part on the premise that congregational singing serves an important role in the formation of the Christian faith.<sup>1</sup> Very few would doubt the validity of this premise; indeed, the scholarly literature overwhelmingly supports the idea that congregational song is consequential in the life of the believer. The differences of opinion among scholars regarding the means by which congregational signing is formative to believers are important, with wide-ranging implications for what is, and should be, accomplished in worship services.

Differing attempts to locate the importance of congregational song in the life of a believer and a believing community may be grouped into two general approaches, which will be surveyed in detail in this chapter. In the first approach, scholars (often including practitioners of Christian worship) attempt to locate the importance of congregational song within the paradigm of a worship gathering as an *entrance into the divine presence*.<sup>2</sup> On this account, congregational song is the emotive overflow of

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<sup>1</sup>Marva Dawn, an early and insightful observer of contemporary worship practices, represents this concern well when she writes, "The vitality and faithfulness of our Christian lives and the effectiveness of our outreach to the world depend on three foundations: on constantly deepening our relationship with God, on nurturing our personal character and on developing genuine community. Does everything in our worship contribute to growth in these three areas?" Marva Dawn, "Beyond the Worship Wars," *Christian Century* 114, no. 18 (1997): 550.

<sup>2</sup>Notable contributors who hold to this paradigm to varying degrees include Matt Boswell, ed., *Doxology and Theology: How the Gospel Forms the Worship Leader* (Nashville: B & H, 2013); Harold M. Best, *Unceasing Worship: Biblical Perspectives on Worship and the Arts* (Downers Grove, IL: InterVarsity, 2003); Bryan Chapell, *Christ-Centered Worship: Letting the Gospel Shape Our Practice* (Grand Rapids: Baker, 2009); Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids: Baker, 2010), esp. 16-17, 195; Graham Hughes, *Worship as Meaning: A Liturgical Theology for Late Modernity* (Cambridge: Cambridge University Press, 2003), esp. 154-64; Dan Kimball, *Emerging Worship: Creating Worship Gatherings for New Generations* (Grand

believers that forms faith through a transformative encounter with the divine. Adherents to this approach must be cautious of a believer's potential tendencies toward suspicion of attempts to understand corporate worship using sociological tools. A second theory, frequently championed by voices informed by philosophical and ritual studies, locates congregational singing's importance within paradigms of *practices for identity formation*.<sup>3</sup> By this account, congregational song forms faith through embodied practices by which teleology is inculcated and virtues are formed. Adherents to this approach, on the other hand, must be cautious of a cultural scientist's suspicion of discussions involving the supernatural.

This chapter argues that a more comprehensive account of the importance of congregational singing in Christian formation is possible by connecting these two theories of the church's gathering. The chapter begins by tracing the common view of the church's corporate gathering as an entrance into God's presence. After noting some weaknesses found in common descriptions of the view, it finds insight in a recent and more theologically robust view of God's presence. Next, the chapter explores recent thinkers who, using the tools of social science, consider the corporate worship service as an important location for formative practices. It warns how identity formation, when

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Rapids: Zondervan, 2004); Barry Liesch, *The New Worship: Straight Talk on Music and the Church* (Grand Rapids: Baker, 1996); idem, *People in the Presence of God: Models and Directions for Worship* (Grand Rapids: Zondervan, 1988); and, with substantial Christological redefinition, David Peterson, *Engaging with God: A Biblical Theology of Worship* (Grand Rapids: Eerdmans, 1993).

<sup>3</sup>Notable contributions that survey the field with the tools of social science include William D. Romanowski, "Evangelicals and Popular Music," in *Religion and Popular Culture in America*, ed. Bruce David Forbes and Jeffrey H. Mahan (Berkeley: University of California Press, 2000), 105-24; the case studies in Melanie Ross, *Evangelical vs. Liturgical? Defying a Dichotomy* (Grand Rapids: Eerdmans, 2014); and the social anthropological work of Martin D. Stringer, *On the Perception of Worship: The Ethnography of Worship in Four Christian Congregations in Manchester* (Birmingham: University of Birmingham Press, 1999) and idem, *A Sociological History of Christian Worship* (Cambridge: Cambridge University Press, 2005). Also notable are key historical accountings of the movement, such as of Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002); and Pete Ward, *Selling Worship: How What We Sing Has Changed the Church* (Milton Keynes, UK: Paternoster, 2005).



structured as a project of the self, could fall prey to Augustine's critique of Pelagius. Finally, it proposes the aesthetic paradigm of Nicholas Wolterstorff as a means of connecting the two views of corporate gathering.

### **Worship as Entrance**

This section begins with the work of theologian Edith Humphrey and her well-respected book, *Grand Entrance: Worship on Earth as in Heaven*.<sup>4</sup> Humphrey's faith journey began in the Salvation Army and Anglican roots before moving to the Eastern Orthodox tradition.<sup>5</sup> As such, she offers a distinct perspective on how worship functions within the larger Christian tradition. She admits to the peculiar nature of her contribution: "Though I am not a liturgical specialist, I speak both as a leader with some experience and as an utter novice in some matters."<sup>6</sup>

Humphrey is concerned with "the rancor and fighting found among North American Christians when they discuss worship." She believes the church's conversation concerning worship is often too parochial: "Worship should not be considered only in

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<sup>4</sup>Edith M. Humphrey, *Grand Entrance: Worship on Earth as in Heaven* (Grand Rapids: Brazos, 2011). Paul Meyendorff has written a generally appreciative review, with a few historical quibbles, in *St. Vladimir's Theological Quarterly* 56, no. 1 (2012): 121-22. Clint Schneklath also writes appreciatively, though he wishes Humphrey would have extended her critique to her new (Eastern Orthodox) tradition. Clint Schneklath, "Review of *Grand Entrance: Worship on Earth as in Heaven*, by Edith M. Humphrey," *Word and World* 32, no. 2 (Summer 2012): 316-18.

<sup>5</sup>Taken from her biographical account: Edith M. Humphrey, "About Me," accessed January 27, 2016, [http://www.edithhumphrey.net/about\\_me.htm](http://www.edithhumphrey.net/about_me.htm).

<sup>6</sup>Humphrey, *Grand Entrance*, x. Humphrey has also written several articles on the subject. These include her earlier writing, Edith M. Humphrey, "Why We Worship God as Father, Son and Holy Spirit," *Crux* 32, no. 2 (1996): 2-12. Her later articles on the subject of worship include idem, "Grand Entrance: Entrance into Worship as Rhetorical Invitation and Liturgical Precedent in the Old Testament," in *The Old Testament as Authoritative Scripture in the Early Churches of the East*, ed. Vahan S. Hovhannessian (New York: Peter Lang, 2010), 79-89; idem, "The Gift of the Father: Looking at Salvation History Upside Down," in *Trinitarian Theology for the Church: Scripture, Community, Worship*, ed. Daniel J. Treier and David Lauber (Downers Grove, IL: IVP, 2009), 79-102; and the sermonic idem, "To Sing Is a Lover's Thing: Towards a Biblical Theology of Worship," *Trinity Journal for Theology and Ministry* 3, no. 1 (2009): 131-44.

terms of relevance for today, or in terms of beautiful music and good aesthetics; rather, worship is *entry*.<sup>7</sup> And that entry, Humphrey argues,

is entry into something that is not primarily of our own making. Worship is entry into an action, into a company, into a reality that is ongoing and bigger than we are. When we worship, we are joining, or are joined to, something cosmic (even supercosmic!) and something trans-historical. This “something” into which we enter is not ours in the first place, but belongs to God, who issues his invitation to us. The worship into which we have been invited, the company into which we have been opened to us are indeed grand—things beyond our unaided sight, hearing, or imagining, that “God has prepared for those who love him” (1 Cor. 2:9).<sup>8</sup>

Thus, for Humphrey, worship is

responding to God’s own invitation, that we should see more and more clearly who God is, hear more and more clearly what he is saying, be more and more thankful about his mighty actions, and *enter* more deeply into his communion with us and his care for the world.<sup>9</sup>

This response is inherently experiential, for worship involves being “thrilled at the wonder of it all, to be astonished and silenced by the weighty glory of God-among-us, and to want it never to end.”<sup>10</sup> She is keen to guard worship from what she sees as a modern proclivity toward individualism.<sup>11</sup> Humphrey writes,

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<sup>7</sup>Humphrey, *Grand Entrance*, 4. “The worship appointed for the Lord involves entrance into a large company, space, and action.” *Ibid.*, 36.

<sup>8</sup>*Ibid.*, 4. This view of entry is common among Charismatic believers as well. Representative of such a view would be John Wimber’s description of the Vineyard *ordo*. John and Carol Wimber, “Worship: Intimacy with God by John and Carol Wimber,” *Renewal Journal* 6 (1995), accessed December 10, 2015, <https://renewaljournal.wordpress.com/2011/05/19/worship-intimacy-with-god-by-john-carol-wimber>. During a charismatic service, ethnomusicologist Monique Ingalls explains, “[A] time of worship was not a directionless sing-along; rather, it was characterized by a progression that drew from the Psalms and certain Old Testament Scriptures, a mythic journey from the outer courts of the Jewish tabernacle into the Holy of Holies. This progression began at the temple gates where worshippers gathered to praise God and then moved into the inner courts of the tabernacle, closer to where the presence of God resided.” Monique Ingalls, “Awesome in This Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship” (Ph.D. diss., University of Pennsylvania, 2008), 84-85.

<sup>9</sup>Humphrey, *Grand Entrance*, 17.

<sup>10</sup>*Ibid.*

<sup>11</sup>This emphasis appears to be a difference between Humphrey’s description of this theme and common charismatic understandings. For example, Pete Ward, in his history of contemporary British worship music, writes, “The contemporary worship song occupies a particular space in charismatic

Many of us suppose that when we “go to church,” what is most important even there is our solitary devotion, though we are in a corporate setting. . . . It was not always this way. Throughout the Old Testament, it is clear that the assembly, rather than each individual, was the basic orientation, the mode in which the Hebrews and Israelites worshiped.<sup>12</sup>

Humphrey devotes several chapters of her book to marshaling evidence that this theme of entry into God’s presence is no peripheral matter, but rather a central theme of the Old and New Testaments.<sup>13</sup> Her later chapters demonstrate how the theme of entry is used as a picture of worship in the historic liturgies of the eastern and western church.<sup>14</sup> She concludes with observations and proposals for how worship practitioners might best incorporate her insights in worship services.<sup>15</sup>

For all her theological prowess, Humphrey makes a surprising decision. Rather than using the categories of biblical theology to guide her interpretation of biblical data, she appeals to church tradition: “We do not have to weigh Old Testament passages against New by our own ingenuity and come up with something novel.”<sup>16</sup> She intends to guard against this danger by guiding her “study of worship upon a passage [Isaiah 6] that for two millennia has found its place in hymnody and prayer, in the proclamation of the Word and in the Eucharist.”<sup>17</sup>

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spirituality: it is the means to a *personal encounter* with God.” Ward, *Selling Worship*, 198, emphasis added. For a fuller description of this account, see his chap. 12: “Songs as Narratives of Encounter,” 197-210.

<sup>12</sup>Humphrey, *Grand Entrance*, 8-9.

<sup>13</sup>For example, Humphrey writes, “Psalms, Chronicles, and Isaiah picture the boundary between heaven and earth as potentially open in the act of adoration, so that these two realms are joined together by the will of God. God’s ancient people are taught to understand themselves as gathering together in a grand action of worship that is not confined even to the human domain.” Humphrey, *Grand Entrance*, 26.

<sup>14</sup>*Ibid.*, chaps. 4 and 5, “‘From You Comes . . . Praise’: Traditional Liturgies of the East” and ‘In the Great Congregation’: Traditional Liturgies of the West,” respectively.

<sup>15</sup>*Ibid.*, chaps. 6 and 7, “‘Your Church Unsleeping’: Expressions of Worship Today” and “‘That Your Prayers Not Be Hindered’: Avoiding Pitfalls in Corporate Worship,” respectively.

<sup>16</sup>Humphrey, *Grand Entrance*, 25.

<sup>17</sup>*Ibid.* “For the purposes of our study, Isaiah’s vision beckons. It does not shy away from the grandeur and strangeness of God, nor the lack of preparation, nor even the rebellion of the human heart and of human society. Yet the human heart can be healed, and it is not for this fallen society that we are made,

While in many respects a worthy endeavor, this approach limits Humphrey's valuable contribution. Humphrey's work, and others like it, would benefit from the helpful guidance offered by D. A. Carson in his chapter-length study of worship's theology, "Worship Under the Word." Carson warns of two dangers when forming a theology of worship: indiscriminate and idiosyncratic construction. Regarding indiscriminate construction, he writes,

If we try to read the whole Bible without reflecting on the distinctions the Bible itself introduces regarding worship, we may end up looking for the lowest common denominators. . . . [W]e may look for things to do with worship that are true in every phase of redemptive history and thus lose the distinctive features.<sup>18</sup>

Conversely, an idiosyncratic construction of worship might "note that the temple service developed choirs, so we conclude that our corporate worship must have choirs. Perhaps it should—but somewhere along the line we have not integrated into our reflection how the Bible fits together."<sup>19</sup> Carson concludes that "the 'pick-and-choose' method of constructing a theology of worship from the whole Bible lacks methodological rigor and therefore stability."<sup>20</sup>

In light of Carson's description, Humphrey's approach may be seen as needlessly idiosyncratic. Elsewhere a careful and penetrating reader of scriptural and liturgical writing, Humphrey gives only light consideration to how the different sections of Scripture make unique contributions to biblical theology. It is unfortunate that she does

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but for something bigger! Isaiah traced the wonder of this entrance into worship, and through his eyes we glimpse a larger space, action, and company of worshipers—a larger theater of God's glory." *Ibid.*, 24.

<sup>18</sup>D. A. Carson, "Worship under the Word," in *Worship by the Book*, ed. D. A. Carson (Grand Rapids: Zondervan, 2002), 16.

<sup>19</sup>*Ibid.*, 17.

<sup>20</sup>*Ibid.* In a different book, Carson argues for a similar method: "That stance is most likely to be deeply Christian which attempts to integrate all the major biblically determined turning points in the history of redemption." D. A. Carson, *Christ and Culture Revisited* (Grand Rapids: Eerdmans, 2008), 81. He later adds, "That stance is most likely to be deeply Christian which attempts to balance the various turning points in the history of redemption. In other words, it is not merely a matter of including all the turning points, but of how they hang together." *Ibid.*, 84.

not consider in depth the connections between the passages she so ably expounds, nor the unique contribution that such connections can make. Instead, her work moves from helpful observation of particular texts to principles that underpin her position as a member of the Eastern Orthodox Church.

To be fair, Humphrey's method avoids the drastic extremes of Carson's two dangers. And yet the approach she advocates would benefit from a more careful delineation of terms: it uses the term "entrance" in mutually overlapping ways that become confusing. If the word "worship" is used as a simple verb, then "entering into worship" simply means to begin the action of worshiping. Similarly, entering a "company" simply means to join a group of worship participants.<sup>21</sup> Other times, worship as a noun lends itself to discussing God's presence in spatial and locative terms. Humphrey alternates between these two uses with little distinction or comment. In light of Carson's critique, her needed conclusions and helpful recommendations for contemporary worship would be strengthened by a more comprehensive tracing of the concept of God's presence in the Old and New Testaments to help believers best understand how the concept applies to contemporary worship gatherings.

### **God's Presence as Goal and Means of Christian Transformation**

Into this conversation, it seems wise to introduce the recent work of Ryan Lister. His dissertation and first monograph have established him as a leading scholar on the subject of the presence of God.<sup>22</sup> His study of the theme has produced several nuanced categories that help clarify this present study.

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<sup>21</sup>Given Humphrey's ecclesial membership in the Eastern Orthodox Church, it ought to be noted that her view of "company" is more substantive than evangelical believers would commonly articulate.

<sup>22</sup>John Ryan Lister, "The Lord Your God Is in Your Midst': The Presence of God and the Means and End of Redemption" (Ph.D. diss., The Southern Baptist Theological Seminary, 2010); idem,

Lister is concerned, not with the amount but with the quality of conversation that evangelical believers have regarding the presence of God: “Talk of God’s presence is part of the white noise of evangelicalism, a catchphrase that means as little to the one saying it as to the one hearing it.”<sup>23</sup> Lister argues that in order to understand God’s presence believers must understand how Scripture refers to the distance between God and humanity:

This distance . . . is much more than physical or spatial; it is first and foremost moral. It is true that God is transcendent in his essence, but Scripture places its primary emphasis on his holiness. This is why biblical authors periodically describe God as a far off, elusive, and hidden.<sup>24</sup>

Once this distance is understood in these terms, Lister proposes a two-fold taxonomy of terms from understanding God’s presence:

The first truth is this: the presence of God is a central *goal* in God’s redemptive mission. The second truth follows: the presence of God is the *agent* by which the Lord accomplishes his redemptive mission. God’s presence, then, is both *eschatological* (it is the end-of-time aim of the Lord’s mission) and *instrumental* (it is ultimately what fulfills the Lord’s mission). So to put our argument in its simplest terms, the presence of God is a fundamental objective in our redemption and, simultaneously, the means by which God completes this objective.<sup>25</sup>

Lister’s writings attempt to demonstrate that this two-fold definition is, in fact, biblical: “We find an unmediated and fully relational manifestation of God’s presence at the beginning and end of redemptive history. . . . God is relationally present to Adam and Eve in ways that those this side of the fall cannot comprehend.”<sup>26</sup> Therefore, at the end of Revelation “God’s re-creation is more than just a better heaven and earth, or a new

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*The Presence of God: Its Place in the Storyline of Scripture and the Story of Our Lives* (Wheaton, IL: Crossway, 2015).

<sup>23</sup>Lister, *Presence of God*, 21.

<sup>24</sup>*Ibid.*, 38-39.

<sup>25</sup>*Ibid.*, 23-24.

<sup>26</sup>*Ibid.*, 50.

setting for the people of God; it is the unmediated and unrestricted dwelling place of God.”<sup>27</sup>

The biblical account begins with God and humanity in perfect fellowship. Lister argues, “The garden sanctuary was to develop in both size and structure through Adam's fulfillment of the creation mandate.”<sup>28</sup> Seen in this light, it is clear that “Adam’s ‘subduing and ruling’ work in the garden was . . . an action tied to the distribution of God’s presence.”<sup>29</sup> This labor changed after sin entered the world, for sin’s presence in the world means that “no longer does the Lord freely fellowship with humanity as he once did in Eden; God’s presence is now a mediated reality.”<sup>30</sup> This mediation is required “because even though Yahweh has stooped low to be redemptively present, the unrighteous cannot relate directly to the righteous.”<sup>31</sup>

The biblical story of the Tower of Babel, Lister suggests, is a cautionary tale which reveals the futility of human’s attempts to reclaim God’s presence on their own terms rather than by the means he provides: “If the people could, in fact, reach the heavens on their own standing, it would only end in their destruction. The Lord punishes this people, but in doing so, he also protects them from the consequences of their own wickedness.”<sup>32</sup> Even when God gives the people his design for a temple, its very design highlights this important truth: “God has instituted his temporary dwelling place [in the

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<sup>27</sup>Lister, *Presence of God*, 67.

<sup>28</sup>Ibid., 85.

<sup>29</sup>Ibid., 84.

<sup>30</sup>Ibid., 161.

<sup>31</sup>Ibid.

<sup>32</sup>Ibid., 162.

temple] to express both his nearness to redeem and the distance of his eschatological presence.”<sup>33</sup>

Tracing the rise and fall of Israel’s monarchy, Lister notes how Israel’s failings draw into sharp relief the reality that reclaiming God’s presence cannot arise from even the best of human efforts: “As Solomon and his brood made quite obvious, David’s human sons cannot even keep Jerusalem from exile much less bring forth salvation to the nations.”<sup>34</sup> The net result of this procession of failure “has shown us . . . that Adam and Israel could not even receive the covenant promises, much less accomplish God’s eschatological purposes on their own merits.”<sup>35</sup> The Old Testament narrative ends on a seemingly dark note, for “rather than being the seedbed for the cosmological dissemination of the Lord’s eschatological purposes, Zion became a Babylonian conquest and her people the servants of a foreign empire.”<sup>36</sup>

Lister traces how the New Testament begins with a radical new element introduced to the Bible’s plot:

The redemptive presence of God, once mediated by fire, cloud, and smoke, now stands face-to-face with his people in its clearest expression in the person of Jesus Christ. For it is in Christ that the presence of God is most fully manifest in history for redemption.<sup>37</sup>

Christ accomplishes what the greatest leaders of the Old Covenant could never do, for “He is the prophet better than Moses, the priest better than Aaron, and the king

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<sup>33</sup>Lister, *Presence of God*, 190.

<sup>34</sup>Lister, “The Lord Your God Is in Your Midst,” 253.

<sup>35</sup>Lister, *Presence of God*, 123. For support from the text, Lister cites Isa 26:16-18.

<sup>36</sup>Lister, “The Lord Your God Is in Your Midst,” 274. Lister cites 2 Chr 36:17-18 and Jer 52 as evidence.

<sup>37</sup>Lister, *Presence of God*, 251.



better than David. He is the presence of God on earth, the climax of redemptive history, and the one who appropriates God's eschatological outcomes."<sup>38</sup>

Christ accomplishes these outcomes through his death. He removes the moral distance between fallen humanity and a holy God. Lister writes, "His atonement, therefore, opens the doors to the completion of the teleological agenda; for through his blood, Christ provides safe access for fallen, finite creatures to the holy and transcendent covenant Lord."<sup>39</sup> Thus, "in Christ's coming, the Christian has full access to God and stands in the presence of the Lord (Eph 2:18). He has torn the veil separating God's presence from the rest of the temple from top to bottom (Matt 27:51), and by his blood believers boldly approach the throne of grace (Heb 4:16; 1 John 2:1-2)."<sup>40</sup> However, it is important to note that "Christ's work is more than moral and remedial; it is eschatological. Part of Christ's mission as the new representative of man is to salvage Adam's mission and bring it to completion."<sup>41</sup> Indeed,

believers can be holy *because* God is holy; the Lord draws near to us to be holy *for us*. So, through the restoration of his presence in Jesus Christ, God brings forth redemption and inaugurates its teleological outcome. By Christ's provision, the eschatological presence of God is reopened to a new people in a new creation.<sup>42</sup>

This inaugurated work, by the very definition of the term "inaugurated," is not consummated. The ultimate eschatological fulfillment of God's unmediated presence requires what Peter references as "new heavens and a new earth in which righteousness dwells" (2 Pet 3:13). The NRSV gives a more provocative translation when it renders ἐν οἷς δικαιοσύνη κατοικεῖ as "where righteousness is at home." This new heavens and new

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<sup>38</sup>Lister, *Presence of God*, 294.

<sup>39</sup>Lister, "The Lord Your God Is in Your Midst," 327.

<sup>40</sup>Lister, *Presence of God*, 136.

<sup>41</sup>*Ibid.*, 131.

<sup>42</sup>Lister, "The Lord Your God is in Your Midst," 286.

earth then will be home for both redeemed people and redeemed nature. For, “along with creation, we await the day when what has been inaugurated will be consummated, and with it God’s eschatological outcomes will be eternally established.”<sup>43</sup> Indeed, Lister argues, “We are consistently reminded that Christ’s work to fulfill the covenant promise awaits consummation, especially with regard to the promises of place.”<sup>44</sup>

Those who trust in the finished work of Christ alone for their salvation are the beneficiaries of this great salvation, for “Christ . . . paved the way to God’s teleological objectives through his blood and resurrection.”<sup>45</sup> Seen in this light, it becomes clear that “Jesus’ work as prophet, priest, and king overcomes the separation between God and man in order that the believer may boldly approach the throne of grace thereby entering into the presence of God both in this world and the world to come.”<sup>46</sup> Thus, believers are freed to live meaningful lives in the present age, for “because we are in the presence of God now, our lives are by no means mundane.”<sup>47</sup>

### **Differences between Redemptive and Eschatological Presence**

Tracing the biblical storyline, Lister argues that there will be substantial differences between believers’ current experience of God’s redemptive presence and the unmediated eschatological presence of God believers will experience in the New Heavens and Earth. “All that the earthly location of God’s presence signifies,” Lister

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<sup>43</sup>Lister, *Presence of God*, 137.

<sup>44</sup>*Ibid.*, 136.

<sup>45</sup>Lister, “The Lord Your God Is In Your Midst,” 342. Lister cites Heb 6:20 and John 14:1-3 for biblical warrant of this claim.

<sup>46</sup>*Ibid.*, 341, citing 1 John 2:1-2 and Heb 4:16.

<sup>47</sup>Lister, *Presence of God*, 297.

writes, “the New Jerusalem will fully realize.”<sup>48</sup> Lister’s work identifies three such differences: the believer’s remaining sinfulness, the broken world’s fallenness, and the need for Christ’s second coming.

First, Lister argues that believers’ remaining sinfulness is a key prohibitive factor for their current experience of God’s presence. Though they are justified by Christ’s finished work on the cross, the Spirit’s sanctifying work remains to be completed.<sup>49</sup> Lister draws upon the work of G. K. Beale who argues,

The theological point of new creation is to underscore that God’s glorious presence will be with his people in a way as never before, when their sin formerly prohibited experience of that presence. The inaugurated new creation in Christ allowed them to begin to experience the intimate presence of God, but only in the consummated new creation will that presence be fully experienced.<sup>50</sup>

Lister contends that this experience of God’s presence is an important goal of justification and sanctification, for “we are made holy to enjoy the benefits of being holy, namely, to enter into the unlimited presence of God in the new heaven and new earth.”<sup>51</sup> This holiness is not optional, for “to inherit the eschatological promises of God—specifically the promise of dwelling with God eternally—we must be in the process of sanctification.”<sup>52</sup> This process happens, principally, through the work of the Holy Spirit. “The Spirit comes to make us like Christ so that we might experience the eschatological presence of God.”<sup>53</sup> However, the Spirit works not only within the individual believer,

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<sup>48</sup>Lister, *Presence of God*, 74.

<sup>49</sup>“It is in the Spirit, then, that the presence of God resides with us for the consummation of what has begun in Christ’s atoning sacrifice.” Lister, “The Lord Your God is in Your Midst,” 346.

<sup>50</sup>G. K. Beale, “The Eschatological Conception of New Testament Theology,” in *Eschatology in Bible and Theology: Evangelical Essays at the Dawn of a New Millennium*, ed. M. W. Elliot and K. E. Brower (Downers Grove, IL: InterVarsity, 1997), 28. Beale cites Rev 21:3 and 22:4 to substantiate this claim.

<sup>51</sup>Lister, *Presence of God*, 308.

<sup>52</sup>Lister, “The Lord Your God is in Your Midst,” 354. Lister is referring to the promise mentioned in 2 Cor 7:1.

<sup>53</sup>Lister, *Presence of God*, 306. Lister writes, “The Spirit is here to apply Christ’s redemption

but within a community of Spirit-filled believers. Lister writes, “The present presence of the Spirit sanctifies us in order to prepare us for the Lord’s eternal presence, and one of the ways he does this is through the church.”<sup>54</sup> This communal project is a key aspect for believers: “The church . . . is not merely a location where the people of God gather it is an instrument by which the Holy Spirit prepares us for the new Creation presence of God.”<sup>55</sup> Empowered by the Spirit, the church works, “to sanctify, correct, and prepare God’s dynasty [his people] for God’s forthcoming dominion in the new creation.”<sup>56</sup> This is because of the reality that “The church has an inward function by which it grooms the body—still struggling with sin and imperfections—for the eschatological kingdom of God.”<sup>57</sup>

Second, believers should note how their context within a fallen world affects their sense of God’s presence. The church is called to evangelism: “Through the Spirit God charges us to spread the presence of God to the ends of the earth and to help sanctify one another for the eternal enjoyment of the Lord’s redemptive promises.”<sup>58</sup>

Believers also ought to recognize that this fallen world contains forces that oppose the reign of Jesus Christ. Lister writes,

the end of it all, Christ . . . finally comes as the royal commander of heaven’s armies who will restore, surpass, and consummate God’s eschatological goals first known

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to us and help prepare us for his eschatological presence (John 14:16–28; 16:7; Rom. 8:9ff.; 1 Cor. 6:17; 15:45; Eph. 3:16ff.; see also Rom. 1:4; 1 Tim. 3:16; 1 Pet. 3:18; Rev. 2–3).” *Ibid.*, 303.

<sup>54</sup>Lister, “The Lord Your God is in Your Midst,” 366. “It follows that, just as with Christ, one of the central purposes of the Spirit is to help us experience the eschatological presence of God as we await Christ’s consummating return.” Lister, *Presence of God*, 303.

<sup>55</sup>Lister, “The Lord Your God is in Your Midst,” 366.

<sup>56</sup>*Ibid.*, 365.

<sup>57</sup>*Ibid.*

<sup>58</sup>Lister, *Presence of God*, 318.

to Adam, hinted at in David, and inaugurated in the coming of the suffering Messiah.<sup>59</sup>

This militaristic campaign will wage war against God's adversaries, who instead of eating the marriage supper of the Lamb . . . [will] become the food of birds (Rev. 19:17–18). As for Satan and his servants, the present warrior king cast them [sic] into Hell, the lake of fire and sulfur, where they will be separated from the presence of God forever (Rev. 19:20–21; 20:7–10).<sup>60</sup>

This judgment will be the answer to believer's prayers, for "the constant plea for the Lord to come and conquer his people's enemies is finally answered through the second manifestation of God's presence,"<sup>61</sup> Christ's second coming.

Essential to this accomplishment is the return of Jesus Christ. "With Christ's return, the old creation will make way for a new and better creation—a place where we will enter into fellowship with God without limitations and in full delight."<sup>62</sup> Richard Averbeck writes, "In the new heavens and new earth the presence of God will be unmediated once again."<sup>63</sup> Lister concludes with the words of Revelation 21:3 "Behold, the dwelling place of God is with man." He writes, "In this simple, yet profound phrase, God's mission is complete. He has removed the barriers to his presence erected at Eden and reconciled and restored a people to the place of his glorious and prodigious relational presence."<sup>64</sup>

With this biblical theology of God's presence in mind, a more robust view of worship as entrance can be described. Indeed, worship is often described in Scripture as an entrance into the presence of God. For believers who have received the benefit of the

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<sup>59</sup>Lister, *Presence of God*, 320.

<sup>60</sup>Lister, "The Lord Your God is in Your Midst," 378.

<sup>61</sup>Ibid.

<sup>62</sup>Lister, *Presence of God*, 323.

<sup>63</sup>R. E. Averbeck, "Tabernacle," in *Dictionary of the Old Testament: Pentateuch*, ed. T. Desmond Alexander and David W. Baker (Downers Grove, IL: InterVarsity, 2003), 822.

<sup>64</sup>Lister, "The Lord Your God is in Your Midst," 380.

crucified, risen, and ascended work of the Lord Jesus, that entrance no longer requires traversing the moral distance implied by many of the particularities of the Old Testament worship code. Christ's finished work has already torn the veil in two, and what God has separated let no man join. Yet, to this "already" reality, a "not yet" reality remains.<sup>65</sup> As believers mourn their own sin and the brokenness of their world, they await the return of their Savior for the full experience of the eschatological presence of the Lord.

This theological insight has clarifying implications for the believer's status within the universal, invisible church. However, that same clarity is not as easy to bring to bear on the believer's participation within the local, visible church. While Lister's writings provide admirable and needed detail of the theology, local church leaders would benefit from a more specific application of that theology. Lister's efforts to limit "the white noise of evangelicalism"<sup>66</sup> could be enhanced if he, to follow his analogy, broadcasted some programming. For example, if the particulars of the Old Testament worship code no longer apply to the New Testament believer, what particulars do apply? How ought believers to understand the practices in which they partake in the local church? For these insights, a second set of theorists make their claims.

### **Liturgies Form the Christian Imagination**

Philosopher James K. A. Smith has devoted substantial time and writing to clarify the complicated relationship between beliefs, desires, actions, and practices.<sup>67</sup> It is Smith's contention that much of the contemporary church has a reductionistic

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<sup>65</sup>An exploration of these twin realities form the basis of this dissertation's chap. 3.

<sup>66</sup>Lister, *Presence of God*, 21.

<sup>67</sup>Central to Smith's paradigm is his Cultural Liturgies trilogy. The first two volumes have already appeared: James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids: Baker, 2009); and idem, *Imagining the Kingdom: How Worship Works* (Grand Rapids: Baker, 2013). A popularization of these books, entitled *You Are What You Love*, will be released in 2016.

anthropology, simplistically adopted from the Enlightenment. By this anthropology, Smith argues, human cognition is given undue pride of place in the role of personhood.<sup>68</sup> Thus, human emotions and behavior are the almost mechanical result of human thinking. Smith's particular critique of this overly cognitive view of human identity is that it does not allow proper place for shaping effects of practices. To nuance (and perhaps subvert) this account, Smith assembles an unlikely alliance of neuroscience, monasticism, and contemporary phenomenological philosophers to marshal evidence that human practices have a shaping influence upon human understanding.<sup>69</sup>

Smith does not consider the relationship between practices, cognition, and affection as a one-way street. Indeed, he was vigorously defensive against a critic that accused him of such a view,<sup>70</sup> but the preponderance of his argument posits that human actions shape human thinking—preponderance, one assumes, born of Smith's sense of the deeply entrenched nature of this overly-intellectualized narrative within the modern mind and the contemporary church.<sup>71</sup>

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<sup>68</sup>This thinking can be clearly seen in the 1902 James Allen poem, *As a Man Thinketh*: "Mind is the Master power that molds and makes, And Man is Mind, and evermore he takes, The tool of Thought, and, shaping what he wills, Brings forth a thousand joys, a thousand ills:—He thinks in secret, and it comes to pass: Environment is but his looking-glass." James Allen, "As A Man Thinketh," *Project Gutenberg*, August 8, 2009, accessed January 27, 2016, <http://www.gutenberg.org/ebooks/4507>. Smith traces this dichotomy to the enlightenment. For a historical exploration of the complex interactions between intention and practice manifested themselves in medieval baptismal theory, see Marcia L. Colish, *Faith, Fiction, and Force in Medieval Baptismal Debates* (Washington, DC: Catholic University of America Press, 2014).

<sup>69</sup>Among Smith's most common dialogue partners is Maurice Merleau-Ponty, *Phenomenology of Perception* (New York: Humanities, 1962).

<sup>70</sup>James K. A. Smith, "We Need More Than Liturgy: AGREED," *fors clavigera*, August 22, 2014, accessed January 27, 2016, <http://forsclavigera.blogspot.com/2014/08/we-need-more-than-liturgy-agreed.html>. This is Smith's response to Kirsten Guidero, "We Need More Than Liturgy," *Christianity Today*, August 21, 2014, accessed January 27, 2016, <http://www.christianitytoday.com/ct/2014/august-web-only/we-need-more-than-liturgy.html>

<sup>71</sup>Smith's perspective on evangelicalism's preoccupation with the Enlightenment is also shaped by his background as a Pentecostal. See James K. A. Smith, *Thinking in Tongues: Pentecostal Contributions to Christian Philosophy* (Grand Rapids: Eerdmans, 2010). Smith argues that Reformed believers should learn from Pentecostal worship traditions in "Teaching a Calvinist to Dance: In Pentecostal Worship, My Reformed Theology Finds Its Groove," *Christianity Today* 52 (May 2008): 42-47.

Given his contention for the role of human action in human thinking, it follows that Smith is concerned for corporate worship service leaders to more carefully consider the practices of corporate worship as deeply *formative*. Smith avers that liturgical actions carry weight even when the mind does not “understand” the meaning behind them. In *Desiring the Kingdom*, he writes:

I recognize that some might be uncomfortable with this claim, since it seems to suggest that there can be some sort of virtue in “going through the motions.” On this point I’m afraid I have to confess that I do indeed think this is true. While it is not ideal, I do think that there can be a sort of implanting of the gospel that happens simply by virtue of participating in liturgical practices (this is in the ballpark of the principle of *ex opere operato*).<sup>72</sup>

Smith’s phrase is haunting. If the doctrine of *ex opere operato*, with its relating of practice and faith, was a “ballpark,” what were the positions one could play?<sup>73</sup> Also, what might constitute “foul” and “fair” play on this field?

To begin, it is easy to see the appeal of Smith’s project. First, the young evangelical church is emerging from its liturgical slumber. Local church practitioners are recognizing that they have often abdicated their responsibilities for shaping the local church worship to a sometimes well-intentioned, but commercialized industry.<sup>74</sup>

Especially notable within the young, restless, and reformed movement, worship leaders

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<sup>72</sup>Smith, *Desiring the Kingdom*, 167n29. Smith has followed his argument to logical conclusions in other fields beside liturgics. He has argued that practices are formative to scientific and “secular” worldview as well: James K. A. Smith, “Science and Religion Take Practice: Engaging Science as Culture,” *Perspectives on Science and Christian Faith* 65, no. 1 (March 2013): 3-9; idem, “Secular Liturgies and the Prospects for a ‘Post-Secular’ Sociology of Religion,” in *The Post-Secular in Question*, ed. Philip Gorski et al. (New York: NYU Press, 2012), 159-84. He has also written on the “liturgies” of social media: idem, “Alternative Liturgies: Social Media as Ritual,” *Christian Century* 130, no. 5 (March 2013): 30-33.

<sup>73</sup>A Latin phrase, translated “from the work worked.” This term refers to a view of the work and nature of the sacraments where the sacrament is held to convey God’s grace without reference to the faith of the recipient. It is more commonly held among Roman Catholic scholars than by Protestants.

<sup>74</sup>Anecdotally referred to as “Nash-vegas.” This refers to the number of recording studios and record labels in Nashville, who specialize in music recorded for a faith-based buying public. For a discussion of the commercialization, see Ward, *Selling Worship*. For a discussion of this tendency in larger evangelicalism, see Carl Trueman, “What If Life Were Complex,” *Reformation* 21, April 2013, accessed January 27, 2016, <http://www.reformation21.org/articles/what-if-life-was-complex.php>.



have recently begun to express a desire to be taken seriously as thinkers and pastors.<sup>75</sup> These evangelical local church worship leaders recognize that some of the soteriological doctrines of grace they have embraced feel incongruent with the dominant worship paradigms they practice. That is, evangelical worship leaders note the dissimilarity between their bookshelves and blog-feeds, which revere John Calvin and Jonathan Edwards, and their liturgical patterns, which revere the revivalism of Charles Finney. Smith offers a robustly reformed call for worship leaders to embrace their essential role in the disciple-making commission of the church.

Second, observers of the evangelical movement have sometimes noted a paucity of language when discussing the warring between sinful and righteous desires.<sup>76</sup> Smith's discussion of this warring provides new language and perspective on the battle. There is a fire in a believer's heart, Smith argues, which cannot be extinguished by pouring water on the brain.<sup>77</sup> Smith does not need to use specific philosophical jargon to draw upon philosophical categories, such as *akrasia*. His familiarity with such philosophical classifications offers fresh language for an old battle. Believers must recognize that they know much more about the Christian life than they live. This should indicate, Smith would argue, that they neither learn their way to holiness nor study their way to sanctification.

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<sup>75</sup>For a journalistic ethnography of this group, see Collin Hansen, *Young, Restless, Reformed: A Journalist's Journey with the New Calvinists* (Wheaton, IL: Crossway, 2008). For evidence of these worship leaders' appropriation of pastoral concerns, see Boswell, ed., *Doxology and Theology*.

<sup>76</sup>To be fair, this is not a recent problem, as J. I. Packer's admonition of suicide ideation reveals. See preface to John Owen, *The Mortification of Sin: A Puritan's View of How to Deal with Sin in Your Life* (Fearn, Scotland: Christian Focus, 1996), 7-9.

<sup>77</sup>"In our postmodern age, a lot of Christians are worried that truth is under fire. Unfortunately, I think they're trucking water to the wrong blaze. This is because they've misdiagnosed the cause of the fire, construing the problem as a matter of *knowledge*. Following Augustine, I want to suggest that what's at issue is a matter of love. And this isn't just some Augustinian invention. In this respect, Augustine is faithful to the Apostle Paul." James K. A. Smith, "The Erotics of Truth, and Other Scandalous Lessons from Augustine of Hippo," *Comment Magazine*, June 2008, 14.

## How (Not) to Read James K. A. Smith

Smith's proposals have generated a wide amount a discussion and some criticism.<sup>78</sup> Smith has given his reviewers vigorous interaction.<sup>79</sup> The most relevant critiques to this dissertation involve Smith's reliance upon neuroscience and Aristotelian virtue formation.

**Neuroscience.** Much of the neuroscience research that Smith cites (Daniel Kahneman, Iain McGilchrist, Mark Johnson, and derivatively, David Brooks) comes from expressively evolutionary psychologists.<sup>80</sup> It may be the case that the entire field of neuroscience and social psychology is devoid of other voices. However, given the reality that the conversation about evolution is still ongoing (facilitated by groups such the Colossians Forum, formerly overseen by Smith), it seems preemptory to build ambitious conclusions.<sup>81</sup> If, unlikely as this now seems, new discoveries disproved natural selection

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<sup>78</sup>Important criticisms of Smith's work include Elmer John Thiessen, "Educating Our Desires for God's Kingdom (Review Article)," *Journal of Education and Christian Belief* 14 (Spring 2010): 47-53; William H. Willimon, "Too Much Practice: Second Thoughts on a Theological Movement," *Christian Century* 127, no. 5 (March 2010): 22-25; Eric O. Jacobsen, "'The Ballet of Street Life': On Common Grace Liturgies," accessed January 27, 2016, <http://www.cardus.ca/comment/article/4114/the-ballet-of-street-life-on-common-grace-liturgies>; and four educators from Westmont College: Jesse Covington et al., "Habits of the Heart and Mind," *Books and Culture* 18, no. 4 (2012): 22-24, and "Irreducibly Embodied: 4 Questions on 'Imagining the Kingdom,'" *Books and Culture* 20, no. 1 (2014): 25-27; Jonathan T. Pennington, "Reading the Gospels Smithly: Thinking Upon and Loving the Gospels in Dialogue with James K. A. Smith's *Desiring the Kingdom* and *Imagining the Kingdom*," *Southeastern Theological Review* 6, no. 1 (2015): 45-61.

<sup>79</sup>See especially James K. A. Smith, "Two Cheers for Worldview: A Response to Thiessen," *Journal of Education and Christian Belief* 14 (Spring 2010): 55-58; idem, "Practice Overload? A Response to Willimon," accessed January 27, 2016, <http://www.faithandleadership.com/blog/03-25-2010/james-ka-smith-practice-overload-response-willimon>; idem, "Teaching and Christian Practices: A Substantive Engagement," *fors clavigera*, July 17, 2012, accessed January 27, 2016, <http://forsclavigera.blogspot.com/2012/07/teaching-christian-practices.html>; and idem, "Continuing a Conversation with the Westmont Four," *fors clavigera*, January 23, 2014, accessed January 27, 2016, <http://forsclavigera.blogspot.com/2014/01/continuing-conversation-with-westmont.html>.

<sup>80</sup>Mark Johnson, *The Meaning of the Body: Aesthetics of Human Understanding* (Chicago: University of Chicago Press, 2008); Daniel Kahneman, *Thinking, Fast and Slow* (New York: Farrar, Straus and Giroux, 2011); Iain McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (New Haven, CT: Yale University Press, 2009); and David Brooks, *The Social Animal: The Hidden Sources of Love, Character, and Achievement* (New York: Random House, 2011).

<sup>81</sup>The Colossians Forum describes itself as "an organization with the goal of trying to have a

within the next year, then much of neurological psychology would undergo significant reconsideration. Certainly, Smith is right when noting that the mysterious interaction between human thinking and human activity is ill conceived. Perhaps it would be wise to admit the difficulty created when using one mystery (human origins) to illuminate another (the relations between cognition and affection).

**Magnanimity and other dangers of Aristotle.** In a very real sense, Smith sees his project as growing out of Aristotle's views of virtue formation. Smith's appropriation of Aristotle is in keeping with ancient theologian Thomas Aquinas, and the contemporary moral philosopher Alistair MacIntyre.<sup>82</sup> For all its ancient heritage and contemporary advocates, Aristotelian virtue formation has not been received uncritically. Smith writes, "These claims regarding the material, bodily formation of our noncognitive dispositions are as old as Aristotle. At times it has been criticized as speculative, idealistic, and perhaps tinged with behaviorism."<sup>83</sup>

Smith locates modern Christians' skepticism regarding virtue formation through "habit" as an over-fascination with the intellectualism bequeathed by Descartes and the Enlightenment.<sup>84</sup> Given this view, it would be interesting to read how Smith (a

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better conversation on the topic of human origins within the church." To track the ongoing conversation at the Colossians Forum, see <http://www.colossianforum.org>.

<sup>82</sup>MacIntyre's reclamation project of Aristotle after the Enlightenment and, in particular, Friedrich Nietzsche is found in Alistair MacIntyre, *After Virtue: A Study in Moral Theory* (Notre Dame: University of Notre Dame Press, 1984); idem, *Dependent Rational Animals: Why Human Beings Need the Virtues* (Chicago: Open Court, 1999).

<sup>83</sup>Smith, *Desiring the Kingdom*, 60. Smith's immediate response declares that "such ancient claims are now receiving support and evidence from contemporary neuroscience and cognitive science." Later, when discussing experiments exploring humanity's "innate inclination to imitate the behavior of others," Smith sounds the same note, "Once again, contemporary cognitive science seems to confirm the ancient wisdom of Aristotle." Ibid., 80.

<sup>84</sup>Smith often turns to the account of Charles Taylor, *A Secular Age* (Cambridge, MA: Belknap Press of Harvard University Press, 2007), which he summarizes in James K. A. Smith, *How (Not) to Be Secular: Reading Charles Taylor* (Grand Rapids: Eerdmans, 2014).

devotee of Augustinian thought) might investigate Augustine's pre-Enlightenment criticism of habit.<sup>85</sup> If someone considered Aristotle's project of virtue formation-through-habit itself to be a secular liturgy, then incorporating Christian liturgical practice into Aristotle's paradigm could simply exchange one secular liturgy for another, more ancient, "liturgy." Is habit formation a morally neutral machine that can be appropriated by Christian discipleship? Smith's own writing has trained his readers to be suspicious of this very question. By reducing/framing corporate worship practices as a virtue forming habit, Smith could smuggle in a secular liturgy—Aristotle's.

One particular concern stands above others. The crowning virtue of Aristotle's *Nicomachean Ethics* is "magnanimity."<sup>86</sup> According to Aristotle, the magnanimous person is self-sufficient<sup>87</sup> and maintains superiority over others by giving more than they receive.<sup>88</sup> Although virtue formation through habit begins with the stated goals of honesty and self-awareness, its teleology might be described as "a falsifying grasp at godlike self-

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<sup>85</sup>Such as the way Smith uses Augustine's ecclesiology and pneumatology to nuance Eric Gregory's appropriation of Augustine *Politics and the Order of Love*, in "Formation, Grace, and Pneumatology: Or, Where's the Spirit in Gregory's Augustine?," *JRE* 39, no. 3 (September 2011): 556-69. Similarly, a re-imagining of Augustine's critique of the theater using his views of creation's goodness, the Incarnation's centrality, and resurrection's promise in James K. A. Smith, "Staging the Incarnation: Revisioning Augustine's Critique of Theatre," *Literature and Theatre* 15 (2001): 124-39.

<sup>86</sup>*Nicomachean Ethics* 1124a2. This description seems to disallow choosing Aristotle's overall virtue ethics approach without adopting magnanimity as a virtue. The central role of magnanimity seems to commit the follower of Aristotle's virtue ethics to too strong a view of autonomy, such that it rules out, or severely diminishes, a need for God's grace in virtue habituation. My thanks to James McGlothlin for conversations on this topic.

<sup>87</sup>*Ibid.*, 1125a12.

<sup>88</sup>*Ibid.* "Magnanimous people seem to remember the good they do, but not what they receive, since the recipient is inferior to the giver, and the magnanimous person wishes to be superior." *Ibid.*, 1124b12. Quotations are from Terence Irwin's translation (Indianapolis: Hackett, 1985). This constitutes Jennifer Herdt's main dilemma with magnanimity. "It would seem, then, that magnanimity in fact involves serious self-deception, inasmuch as the magnanimous person fails to remember the goods she has received from others and thus arrives at a false estimate of her own self-sufficient greatness." Jennifer A. Herdt, *Putting on Virtue: The Legacy of the Splendid Vices* (Chicago: University of Chicago Press, 2008), 42.

sufficiency.”<sup>89</sup> By Aristotle’s account, a “great-souled” person “thinks himself worthy of great things and is really worthy of them.”<sup>90</sup> Jennifer Herdt summarizes,

The magnanimous person possesses complete virtue, is aware of this, and knows himself to be worthy of the greatest things. Among the great goods of which the magnanimous one is worthy, the greatest is honor, ‘the one we award to the gods, the one above all that is the aim of people with a reputation for worth.’<sup>91</sup>

Aristotle is on to something. The Christian tradition affirms the fittingness of God to celebrate his superiority of self-sufficiency (divine aseity), for God’s eternality and sheer originality means he can never be a debtor. Likewise, Christian thinkers have long affirmed God’s worthy nature and his delight in that nature.<sup>92</sup> If this is a crown of virtue, Christian believers recognize that only a sovereign God is fit for such a crown. Human insistence upon magnanimity minimizes the created nature of mankind. In fact, every activity puts humans further in debt to the Creator who creates and sustains all life. It would seem that Augustine would view a person who embraced self-sufficiency and sought a reputation worthy of the gods to be in danger of the salvation earning projects of Pelagianism.<sup>93</sup>

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<sup>89</sup>“For what first appears as a virtue [magnanimity] concerned with truthfulness and accurate self-perception, and specifically with truthful acknowledgment of one’s own worthiness of honor, emerges instead as a falsifying grasp at godlike self-sufficiency.” Herdt, *Putting on Virtue*, 44.

<sup>90</sup>*Nicomachean Ethics* 1123b3. It should be pointed out that Aristotle posits magnanimity as the mean between vanity and false modesty. The error of both of these dangers is their failure to act in accordance with reality. My thanks to Johnathon Bowers for conversations that helped nuance this point.

<sup>91</sup>*Ibid.* Herdt is citing *Nicomachean Ethics* 1123b18. For Herdt’s account of Aquinas’ ambiguous rehabilitation of magnanimity, see *ibid.*, 77-80. See also David Horner, “What It Takes to Be Great: Aristotle and Aquinas on Magnanimity,” *Faith and Philosophy* 15 (1998): 415-44; and Mary Keys, “Aquinas and the Challenge of Aristotelian Magnanimity,” *History of Political Thought* 24 (2003): 37-65.

<sup>92</sup>For the clearest reformed statement of this doctrine, see Jonathan Edwards, “The End for Which God Created the World,” in *Ethical Writings*, ed. Paul Ramsey, *The Works of Jonathan Edwards*, vol. 8 (New Haven, CT: Yale University Press, 1989), 403-526. For the use of Jonathan Edwards view of beauty and love as a corrective to modern aesthetic paradigms, see Edward Farley, *Faith and Beauty: A Theological Aesthetic* (Aldershot, UK: Ashgate, 2001).

<sup>93</sup>For a discussion of Augustine and pagan virtue, see T. H. Irwin, “Splendid Vices? Augustine for and against Pagan Virtues,” *Medieval Philosophy and Theology* 8 (1999): 105-27.

Some of Evangelicalism's suspicion of virtue formation finds its root in an Augustinian reading of Scripture. Smith is right to note that modern thinkers may be suspicious of habituation because of enlightenment anthropology and its assertion of autonomy, but many ancient thinkers held their own suspicions; namely, that habituation of virtue formation asserted efforts rather than reliance upon God's transforming grace.<sup>94</sup> From this view, habituation points to the ordering of all things to self. In order to take Augustine's concerns regarding Pelagius into account, contemporary piety must demonstrate not only how Christ is an exemplar to imitate, but also how a believer's own aspiration and effort is a result of God's work to conform believers to Christ's image.<sup>95</sup> The very enterprise of "habit" could, by a self-sufficient account, drive a virtue seeker toward Aristotle's magnanimity, rather than Christ-likeness.

While many have been suspicious of Aristotle's view that virtue is formed through habit, their suspicions have taken different forms at different moments of history. Following Augustine, older thinkers believed that since God was the source of virtue, true virtue had to be both ordered by and directed toward God. Thus, they considered human efforts to achieve virtue *per se* fruitless. By this account, two things occurred: first, confessing reliance on God became an important precursor to (if not definitive part of) virtue and, second, attempts to appear virtuous became a vice. This aversion to the

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<sup>94</sup>Herdt, *Putting On Virtue*, 1. Herdt's book is an attempt "to trace an intelligible path from the one incarnation of suspicion to the other, from honest confession of dependence to authentic assertion of independence." Ibid.

<sup>95</sup>Herdt argues, "If Augustine's critique of pagan virtue as glittering vice was thus too harsh, it is important also to recognize that Augustine bequeathed to subsequent Christian thought a positive account of the Christian life as a habituation in virtue, where Christ is the ultimate exemplar of virtue and where imitation of that exemplar is understood simultaneously in terms of the Christian's aspiration and effort and in terms of divine agency in bringing Christians into conformity with Christ." Ibid., 12. Herdt's argument, though, may understate the distinction between Augustinian and Pelagian accounts of grace. Pelagius allowed for grace to be Christ's teaching and example while Augustine insisted on more. For discussion of the "more" Augustine sought, see "The Grace of Christ and Original Sin [*De gratia Christi et peccato originali*]," in *Answer to the Pelagians*, trans. and ed. Roland J. Teske (Hyde Park, NY: New City, 1997).

appearance of virtue led to a different suspicion of virtue habit formation.<sup>96</sup> More recent thinkers have become so averse to virtuous appearance that authenticity has become their definition of true virtue.<sup>97</sup> And since authenticity itself has become virtuous, assertions that virtues are cultivated by particular habits are considered an insult to personal autonomy—hence Smith’s concerns. Modern people view themselves as sovereign shapers of their world, and the assertion that they are shaped by their activities is offensive; however, it is a reality to which many are becoming aware.

Smith would disallow the implications that this section has teased out of his paradigm, but he has not put in writing exactly how he would do so. Such a defense can and should be made, and this chapter concludes with such a defense. First, however, the practices associated with congregational song must be addressed.

### **Contemporary Worship Music Shapes Evangelical Views of the Eschaton/Utopia**

Monique Ingalls uses her training as an ethnomusicologist to explore the identity-shaping force that CWM wields within North American evangelical Christianity. Ingalls considers evangelicalism a dynamic movement not exhaustively described by static definitions. She asserts, “Evangelicalism can best be understood as an ‘imagined community’ whose members are connected by shared discursive practices.”<sup>98</sup> By conceiving of evangelicalism in these terms, Ingalls’s paradigm allows her to “draw together the variety of shared practices, values, institutions, and discourses, while allowing for the tensions, negotiations, and adaptations that result from pressures within

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<sup>96</sup>This account finds its fullest articulation in Jonathan Edwards, “The Nature of True Virtue,” in *Ethical Writings*, 537-627.

<sup>97</sup>See Herdt’s tracing of this development in Herdt, *Putting On Virtue*, esp. “Part V: Pagan Virtue and Modern Moral Philosophy,” 221-40. See also Rosalind Hursthouse, “Moral Habituation,” in *Oxford Studies in Ancient Philosophy*, ed. Julia Annas (Oxford: Clarendon, 1988), 6:201-19.

<sup>98</sup>Ingalls, “Awesome in This Place,” 11. Here, she and Smith seem to similarly draw upon the work of Charles Taylor, *Modern Social Imaginaries* (Durham: Duke University Press, 2004).

and outside the community.”<sup>99</sup> When “shared discursive practices” are recognized as a means of identification, the corporate musical works of evangelicalism wield tremendous power. Indeed, the paradigm “foregrounds the importance of music as an important shared cultural product and practice which helps to mediate a common discourse among evangelicals and which serves as an important site for negotiating evangelical identity.”<sup>100</sup> Yet, in spite of this truth, “evangelical studies scholarship on the whole has ignored contemporary worship music.”<sup>101</sup>

Ingalls aims to correct this oversight. She writes to demonstrate “how evangelical Christians use contemporary worship music to inform and contest a religious identity that intersects with, but is not reducible to, other aspects of identity.”<sup>102</sup> Ingalls is

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<sup>99</sup>Ingalls, “Awesome in This Place,” 12.

<sup>100</sup>Ibid., 13. One example Ingalls gives as proof for this assertion is the battle for evangelical identity represented by evangelicalism’s recent “worship wars”: “Opponents of contemporary worship argued along musical, textual, performative, and theological lines. Common complaints were that popular music was not fit for the worship of God; that song texts were of poor literary quality; that the songs were intended for solo, not communal, performance; and that the contemporary worship’s theology was either simplistic or incorrect. . . . Proponents countered these arguments by pointing out that popular music had been used in Christian worship at various points throughout Christian history; that contemporary worship’s music relied on a different aesthetic; and that contemporary worship’s theology was generally accurate. Moreover, proponents of contemporary worship employed the ‘cultural relevance’ argument that had legitimated Jesus Music and was popularized by the seeker-sensitive movement: music is a neutral vehicle for the Christian message.” Ibid., 109-10. As examples for opponents of contemporary worship, Ingalls cites Marva Dawn, *Reaching Out without Dumbing Down: A Theology of Worship for the Turn-of-the-Century Culture* (Grand Rapids: Eerdmans, 1995); Michael S. Hamilton, “The Triumph of the Praise Songs: How Guitars Beat Out the Organ in the Worship Wars,” *Christianity Today* 43, no. 8 (1999): 28-35; and Terri Bocklund McLean, *New Harmonies: Choosing Contemporary Music for Worship* (Bethesda, MD: The Alban Institute, 1998). Another is Daniel A. Frankforter, *Stones for Bread: A Critique of Contemporary Worship* (Louisville: Westminster John Knox, 2001).

<sup>101</sup>Ingalls, “Awesome in This Place,” 17.

<sup>102</sup>Ibid., 23. Ingalls explores contemporary expressions of worship. A recent book by Thomas S. Kidd and Barry Hankins, *Baptists in America: A History* (Oxford: Oxford University Press, 2015), provides several anecdotes for how congregational singing played an instrumental role in Baptist history, including the story of how Isaac Watts’ hymn “Hezekiah’s Song” was used in the 1769 healing of Mary Read (45-46), an 1810 account of Baptist conversion through the lyrics of Watts’ “Show Pity, Lord, O Lord Forgive Me” (91), an 1864 account of William Sherman’s emancipation of slaves in Atlanta, and the Second African Church’s celebration of the event with the singing of Wesley’s “Blow Ye the Trumpet, Blow” (138-39), and a description of the cultural influence of the Lucie Campbell hymnbook, *Gospel Pearls*, and its role in the calling of Thomas Dorsey to ministry (157-58).



not alone in this pursuit; this understanding of music fits well within contemporary discussions of the art form. Theologian and music theorist Jeremy Begbie writes that “‘music’ is to be considered chiefly a set of material practices immersed in dynamic and changing communities, inextricably tied to humanly shaped purposes and drives, and deeply embedded in the physical constitution of the world (including our bodies).”<sup>103</sup> Rather than an abstract and absolute medium, current thinking locates music within the realm of social practices.

In investigating these social practices, Ingalls discusses three arenas of performance—what she calls “three spaces.”<sup>104</sup> It is in these “spaces” that evangelicals use corporate singing to form evangelical identity. Ingalls’ spaces are (1) the worship concert, (2) the conference, and (3) the local church. This is a substantial contribution, as Ingalls is among the first ethnomusicologists to study the use of congregational song outside of local churches.

The “worship concert,” that is, the gathering of many Christians outside of the church for a paid event featuring a worship leader, changes the way congregational worship is discussed and viewed.<sup>105</sup> In moving to these concert venues and participating

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<sup>103</sup>Jeremy Begbie, *Music, Modernity, and God: Essays in Listening* (Oxford: Oxford University Press, 2013), 7. “In the mission and witness of the Church, the arts will be no mere decorative luxury; as any experienced Christian communicator will know, the outsider will frequently be grasped by the truth of the gospel more profoundly if it is embodied in artistic form than if it is couched in straightforward prose.” Idem, *Voicing Creation’s Praise* (New York: T & T Clark, 1999), 257. This is a view of art that has a rich reformed heritage. Abraham Kuyper calls believers to “Understand that art is no fringe that is attached to the garment, and no amusement that is added to life, but a most serious power in our present existence.” Quoted in Begbie, *Voicing Creation’s Praise*, 95. For other theological reflection on the arts and artistic insights into theology, see Jeremy Begbie and Steven R. Guthrie, *Resonant Witness: Conversations between Music and Theology* (Grand Rapids: Eerdmans, 2011).

<sup>104</sup>It is important to distinguish this use of “performance” from CWM’s use. See Andy Crouch, “Leading vs. Performing,” in *The Worship Team Handbook*, ed. Alison Siewert (Downers Grove, IL: InterVarsity, 1998), 38-40. See also Simon Frith, *Performing Rites: On the Value of Popular Music* (Cambridge, MA: Harvard University Press, 1996).

<sup>105</sup>“Though religious symbols are often absent in the large multi-purpose arenas and auditoriums in which these events are held, bodies become visual markers of the act of worship. By raising their hands, closing their eyes, lifting their faces heavenward, or bowing their heads in a prayerful posture, audience

in concerts, worship leaders are subject to powerful market forces, such as large scale music labels,<sup>106</sup> album sales,<sup>107</sup> and inevitable promotion as a Christian recording “star” and even worship music celebrity.<sup>108</sup> This, Ingalls demonstrates, has steered believers both on stage and in the paying audience to adopt a pronounced emphasis on the importance of authenticity.<sup>109</sup>

Ingalls’s second space, “the conference,” also provides evangelicals with a venue for identity formation. Ingalls investigates what she refers to as the “eschatological sounds” of two contrasting evangelical student conferences.<sup>110</sup> Here, Ingalls draws upon the work of Phillip Wegner and his concept of “utopian narrative.” This concept gives Ingalls the ethnographic apparatus by which to explore how the conferences use CWM to

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members’ bodily bearing inscribes the God-ward focus of worship.” Ingalls, “Awesome in This Place,” 180.

<sup>106</sup>When music labels, founded by Christians, were purchased by major secular labels, the Christian music industry found itself with larger investment capital, improved production capabilities, and greater access to large retailers for distribution. *Ibid.*, 115.

<sup>107</sup>Institutions such as CCLI, CCM, and SoundScan brought market forces to bear powerfully on evangelical identity. “By tracking the sale of musical recordings through bar codes scanned at retail cash registers, SoundScan enabled a more sophisticated tracking of the sale of musical recordings, giving music producers and distributors access to detailed sales information, showing exact figures for the music products sold as well as the hottest-selling retailers and regions.” *Ibid.*

<sup>108</sup>For an overview of worship leaders as recording stars, see Deborah Evans Price, “‘Praise and Worship’ Music Extending Its Retail, Radio Reach,” *Billboard* 110, no. 49 (1998): 3-6; *idem*, “Praise and Worship Genre Blessed with Global Growth,” *Billboard* 115, no. 7 (2003): 1-3; *idem*, “Praise and Worship: A Primer” and “Praise and Worship: Compilations on the Rise,” *Billboard* 116, no. 17 (2004): 36. For a parallel discussion of the increased celebrity nature of preachers, see Ted A. Smith, *The New Measures: A Theological History of Democratic Practice* (New York: Cambridge University Press, 2007), esp. chap. 5, “The Measure of the Self,” 182-220.

<sup>109</sup>“Evangelicals wrestling with changing worship styles in their churches and a marketplace flooded with worship-related commodities produced a flood of discourse that attempted to define what qualities or actions constituted worship that was ‘authentic,’ ‘genuine,’ or ‘real.’” Ingalls, “Awesome in This Place,” 186. Ingalls lists authentic worship’s characteristics as, “first, that the focus of authentic worship is placed wholly on God; second, that authentic worship necessitates active participation; and third, that the goal of authentic worship is a transformed life.” Ingalls, “Awesome in this Place,” 187. See the work of Allan Moore, “Authenticity as Authentication,” *Popular Music* 21, no. 2 (May 2002): 209-23.

<sup>110</sup>Monique Ingalls, “Singing Heaven Down to Earth: Spiritual Journeys, Eschatological Sounds, and Community Formation in Evangelical Conference Worship,” *Ethnomusicology* 55, no. 2 (2011): 255-79.

portray an idealized community, or *telos*.<sup>111</sup> For the purposes of this dissertation, it is important to note that Ingalls uses the term “eschatology” in a teleological sense rather than exploring what evangelical theologians would describe as inaugurated eschatology.<sup>112</sup> Ingalls’ descriptions of evangelical conferences portray eschatological rhetoric in vivid and evocative terms:

The eschatological community was often used as a model for worship during both the Passion and Urbana conferences, and as such, was formative of the understandings of community; in other words, its application in worship had *political* ramifications when ideas about the nature of community on earth were tied to the powerful biblical images of the eschatological gathering. Indeed, at both Passion and Urbana, eschatological imagery and references—many taken from the evocative accounts of worship in the book of Revelation—abounded. Throughout both conferences there was a frequent comparison of the gathered crowd to the heavenly multitude and exultation in the feelings of community as a “foretaste of heaven” as various eschatological narratives in Revelation were interpreted as a large worship service around the throne. These mass times of musical worship came to represent the imagined community to itself, and this image came to stand in for an *imaginary* community in heaven at the end of time.<sup>113</sup>

Ingalls notes differences between the two conferences concerning the eschatological rhetoric.<sup>114</sup> She concludes how

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<sup>111</sup>“Evangelical descriptions of the heavenly community at the end of time, while differing in important respects, function much like the descriptive literary genre Wegner describes as a ‘narrative utopia,’ in which ‘description itself serves as what in other contexts we think of as action or plot, so that social and cultural space and communal identity slowly emerge before our eyes.’” Ingalls, “Awesome in This Place,” 306-7, citing Wegner, *Imaginary Communities*, xviii. Ingalls goes on to note, “Far from static descriptions of places, Wegner argues that these texts can be used to create something new in the world, that the ‘imaginary communities’ found in these texts ‘have material, pedagogical, and ultimately political effects, shaping the ways people understand and, as a consequence, act in their worlds’ [Wegner, *Imaginary Communities*, xvi]. In the context of corporate worship at these large conferences, biblical passages and lyrical narratives of worship songs do much of the same cultural work. The coming together of a large crowd for worship has strong resonances with the ideal community at the end of time, depicted perhaps the most vividly in the book of Revelation’s description of a large multitude comprised of ‘people from every tongue, tribe, and nation.’” Ingalls, “Awesome in This Place,” 307.

<sup>112</sup>See chap. 3 of this dissertation for the definitions and importance of inaugurated eschatology to the evangelical movement.

<sup>113</sup>Ingalls, “Awesome in This Place,” 308, emphasis original.

<sup>114</sup>“Aside from the eschatologically-oriented songs and worship leader Daryl Black’s frequent grounding of worship in the biblical account from Revelation, however, discourse about the afterlife, heaven, and the end of time was minimal. In fact, one of the biggest surprises to me in attending Urbana was the focus on application of biblical teaching to systemic and societal issues; the focus was so here-and-now that, in contrast to Passion, Urbana’s eschatology seemed almost *post*-millennial. Rather, a greater

Urbana's greater emphasis [when compared with the Passion conference] on continuity between life on earth in the present day and future life in heaven implies that building relationships and reconciliation is not a mere temporal activity devoid of eternal significance, but rather is an important part of 'rehearsing' for the eschaton.<sup>115</sup>

Whether or not a person agrees with that assessment, it seems clear that Ingalls is on to something. Congregational singing shapes the identity of evangelical believers and believing communities by espousing a narrative utopia, that is, by shaping believers' views of teleological goals.

James K. A. Smith argues that general human action possesses a greater personal shaping influence than an Enlightenment anthropology which unduly prizes cognition. He then contends that, given their shaping influence on the faith of a believer, liturgical actions must be carefully considered and guided pastorally. Monique Ingalls' work, while not in direct conversation with Smith, further identifies how believers use the practice of congregational singing to build identity. Corporate singing, both inside and outside of church, functions to form and champion a narrative utopia. This narrative utopia contains teleological goals that shape a believer's identity and forms both his faith and the faith of his community.

Yet, as Aristotle's view of magnanimity has demonstrated, these insights do not square completely with the Christian tradition of discipleship. Though expertly drawing upon the disciplines of ethnography and ritual studies, Wegner's narrative utopia cannot substitute for the Christian hope. These tools can help believers understand the practices in which they partake in the local church, but they have little explanatory power for how that relates to the believer's participation in the universal, invisible church.

The first approach, detailing "worship as entrance into divine presence" has provided one lens. The second approach, detailing "congregational song as identity

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accent was placed upon working to realize the kingdom of God through working for justice and for reconciliation to others within the community, and learning to dialogue with and work alongside those outside the Christian community." Ingalls, "Awesome in This Place," 324-25.

<sup>115</sup>Ibid., 325.

formation” has provided another. Considering the relationship between these two approaches generates a number of questions. For example, does, as some ritual studies and *ex opere operato* practitioners seem to indicate, simply singing Christian songs determinatively (or even fatalistically) form any person into a believer? If not, why not? From this point of view, given the substantial power of the ritual, what happens if a person performs the rituals incorrectly? How does the self-determination implied in identity formation relate to biblical categories of grace and divine agency? How might biblical theology nuance the categories of ritualistic identity formation? And how might ethnomusicology help illuminate biblical imperatives for congregational song?

These questions of relation are explored using an additional resource: the aesthetic paradigm of Nicholas Wolterstorff.<sup>116</sup> The chapter concludes with an exploration of this paradigm.

### **How Congregational Singing “Counts” as Entering the Divine Presence**

This section argues that Nicholas Wolterstorff’s aesthetic paradigm can be used to explore the relationship between expressive and formative views of worship. This section documents what Wolterstorff considers the dominant idea of art (the “Grand Narrative”), his critique of that idea, and his own alternative, more functional paradigm.<sup>117</sup> Next, it fleshes out three key concepts for the paradigm: (1) count-generation, (2) world projection, and (3) subjunctive conditionals.

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<sup>116</sup>Smith and Wolterstorff are both affiliated with Calvin College and often interact with each other. See, for example, James K. A. Smith, “Earning Your Voice: Comment Interviews Nicholas Wolterstorff.” *Cardus* blog, March 1, 2013, accessed February 16, 2012, <http://www.cardus.ca/comment/article/3931/earning-your-voice>. They have not yet published any interactions on the topics discussed here.

<sup>117</sup>Important reviews of Wolterstorff’s work include Peter Lewis, “Review of *Works and Worlds of Art* by Nicholas Wolterstorff,” *Philosophical Quarterly* 32, no. 127 (1982): 185-86;

## The Grand Narrative

To understand Wolterstorff's view of art, it is important to recognize how he characterizes and then distances himself from the prevailing aesthetic paradigm. He refers to this prevailing view as "The Grand Narrative of Art." It is important to understand what Wolterstorff sees in this narrative, the deficiencies that he observes, and then his proposal for a more comprehensive view of art's role in human activity.

Wolterstorff believes that current ideology concerning art is a relatively recent phenomenon that can only trace its roots to the eighteenth century.<sup>118</sup> Wolterstorff attributes this ideology to a narrative: "The story of the revolution, as the Grand Narrative tells it, is the story of art finally being liberated and coming into its own in the eighteenth century after millennia of servitude."<sup>119</sup> This narrative, in its shortest form, reads as follows: "Previously art was always in the service of something outside itself, especially religious and governmental officials and institutions. Now, in serving as object of disinterested contemplation, art is at long last coming into its own."<sup>120</sup>

According to the Grand Narrative, the role that art takes when it comes into its own is "disinterested contemplation," for indeed, "to treat a work of art as an object of disinterested contemplation is to treat it *as a work of art* rather than as an instrument for some extrinsic purpose."<sup>121</sup> Wolterstorff reckons,

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<sup>118</sup>Nicholas Wolterstorff, "Why Philosophy of Art Cannot Handle Kissing, Touching, and Crying," *Journal of Aesthetics and Art Criticism* 61, no. 1 (2003): 24.

<sup>119</sup>Nicholas Wolterstorff, "Beyond Beauty and the Aesthetic in the Engagement of Religion and Art," in *Theological Aesthetics after von Balthasar*, ed. O. V. Bychkov and James Fodor (Aldershot, UK: Ashgate), 122.

<sup>120</sup>Nicholas Wolterstorff, "Is Art Salvific?," *The Hedgehog Review* 6, no. 2 (2004): 40. Elsewhere, Wolterstorff writes, "The cornerstone of the ideology is the conviction that in the eighteenth century, art finally came into its own, freed from the dictates of princes and prelates to follow its own internal laws and dynamics. Now finally the possibility of artistic freedom opened up. Now finally it was possible for the public to treat works of art *as* works of art rather than as instruments in the service of one and another extraneous interest." Wolterstorff, "Why Philosophy of Art," 24.

<sup>121</sup>Wolterstorff, "Is Art Salvific?," 40. "Some have explained the idea of treating the work of art *as* a work of art by saying that art *qua* art is useless. . . . What they have to mean, I [have] argued, is not that art is literally useless, but that its defining utility lies in its capacity for giving us delight upon

The most fundamental development that occurred in the eighteenth century to have been the emergence among the Western European bourgeoisie of perceptual contemplation as their most valued mode of engagement with the arts, and the corresponding emergence into dominance among writers on the arts of what [Meyer H.] Abrams calls the *contemplation model*<sup>122</sup>

Wolterstorff sees this thinking beginning with philosopher Immanuel Kant,<sup>123</sup> and flourishing with sociologist Max Weber.<sup>124</sup>

**The Grand Narrative, critiqued.** Wolterstorff has a three-fold critique of this Narrative. First, he argues that the Narrative cannot account for how the arts were used before the eighteenth century. Thus, the Narrative is parochial, for there has never been a human society without the arts.<sup>125</sup> Larry Shiner's *The Invention of Art* confirmed

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disinterested perceptual contemplation. . . . The debate, I said, has to be understood not as a debate over use versus non-use but as a debate over which use of works of art is to be preferred." Wolterstorff, "Beyond Beauty," 122-23.

<sup>122</sup>Wolterstorff, "Is Art Salvific?," 38, emphasis original. Wolterstorff points to the collection of essays in Meyer H. Abrams, *Doing Things with Texts: Essays in Criticism and Critical Theory*, ed. Michael Fischer (New York: Norton, 1989).

<sup>123</sup>Edward Lippman summarizes, "After the fundamental introduction of the *Critik*, Kant enters on a detailed analysis of beauty, which examines the judgment of taste according to quality (disinterested satisfaction), quantity (the beautiful pleases universally), purpose (beauty has the form of purposiveness but without purpose), and modality (the beautiful, without any concept, is the object of a necessary satisfaction)." Edward A. Lippman, *A History of Western Musical Aesthetics* (Lincoln: University of Nebraska Press, 1992), 129.

<sup>124</sup>Wolterstorff traces Weber's influence in different published works. As early as 1978, Wolterstorff wrote, "Whenever I present . . . the opening chapter in *The Grand Modern Narrative of the Arts*, I have Max Weber's theory of modernization ringing in my ears. . . . In art there is a distinct value—call it the aesthetic value. Up to the eighteenth century this value was seldom recognized and pursued in its own right. Now finally it is; and a distinct sphere of life is being organized around the recognition and pursuit of this value. Thereby the pursuit of this value is both liberated *from* its subservience to the pursuit of other values and liberated *for* shaping the sphere of the arts. If pursuit of this value is to be successful in shaping the sphere of the arts, life in the art world must be protected from systemic distortion by the intrusion of other and alien values—political, economic, religious, academic. That's Weber. And that's the eighteenth-century art theorists. The eighteenth-century art theorists were proto-Weberians." Wolterstorff, "Is Art Salvific?" 41-42. Later, in a 2003 essay, Wolterstorff writes, "The hallmark of modernization for Weber is the differentiation of society into distinct sectors, with activity within each distinct sector liberated from external influence and freed to follow its own internal laws and dynamics in pursuit of its own distinct value. The old unity of an undifferentiated society is destroyed; modernization is fragmentation. . . . Artistic activity is likewise liberated from external influence to follow its own laws and dynamics in pursuit of its own inherent value. What might that value be? The aesthetic, of course." Wolterstorff, "Why Philosophy of Art," 25.

<sup>125</sup>"One cannot escape the impression that there is in man a deep desire for *concreteness*, that

Wolterstorff's suspicions as it demonstrates the sharp contrast between the eighteenth-century concepts of fine art with the system that preceded it.<sup>126</sup>

Second, Wolterstorff critiques the Narrative for its inadequacy in explaining how a substantial amount of art actually functions in current society.<sup>127</sup> Put simply, this Narrative cannot account for certain common forms of art. Liturgical art, for instance, cannot be accounted for by the Narrative since it "is, in the main, not produced with the intent that it shall serve as object of aesthetic contemplation."<sup>128</sup> Similarly, the Narrative has no way of discussing memorial art. Wolterstorff describes the tears from visitors of Maya Lin's Vietnam Memorial on the Mall and notes, "Our philosophers of art of the past two and a half centuries have not talked about touching and kissing as ways of engaging art; they have not talked about tears in the presence of a sculpture."<sup>129</sup> The Narrative has no way explaining commemorative art<sup>130</sup> nor the art associated with social

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there is in man a deep dissatisfaction with merely holding in mind his religion, his history of his people, his convictions as to what is important, and a passionate wish to instead to make all this concrete, in story and play, song and dance, painting and sculpting." Wolterstorff, *Works and Worlds of Art* (Oxford: Oxford University Press, 1980), 360. Also identical quote in *Art in Action* (Grand Rapids: Eerdmans), 145.

<sup>126</sup>Shiner points to three in particular: (1) The distinction between fine art and craft, where these were blended concepts; (2) the distinction between "artist" and "artisan"; and (3) emergence of aesthetic value of art above any other value. Larry Shiner, *The Invention of Art: A Cultural History* (Chicago: The University of Chicago Press, 2001). See discussion in Wolterstorff, "Beyond Beauty," 121. See also Hans Belting, *Likeness and Presence: A History of the Image before the Era of Art* (Chicago: University of Chicago Press, 1994).

<sup>127</sup>Jeremy Begbie agrees with Wolterstorff when he points to a modern attitude which separates artistic concerns from mundane concerns. He writes that there "is a cast of mind which tends to alienate and isolate the arts from other spheres of human activity. . . . the commonplace assumption that the arts, though perhaps entertaining for those who can afford to enjoy them, have little (if anything) to do with the public world of demonstrable fact." Begbie, *Voicing Creation's Praise*, 186.

<sup>128</sup>Wolterstorff, *Art in Action*, 18.

<sup>129</sup>Wolterstorff, "Why Philosophy of Art," 19.

<sup>130</sup>"Evidentially something deep about us is revealed in the fact that we surround ourselves with commemorative objects and repeatedly engage in commemorative activities; something important would be lost if we ceased to do so." Nicholas Wolterstorff, "The Remembrance of Things (Not) Past," in *Christian Philosophy*, ed. Thomas V. Flint (Notre Dame: University of Notre Dame Press, 1990), 135. Wolterstorff continues, "We are, and want to be, remembering beings. In fact, though, we find ourselves to be forgetful beings; so we fill our lives with commemorations and commemorative objects. Or if we do not



protest.<sup>131</sup> These works of art exist, but go largely unexplained and unexplored by the Grand Narrative.

Finally, Wolterstorff critiques the Grand Narrative with insights from the Christian tradition. He notes how modern art serves an idolatrous function, highlighting how the Grand Narrative considers art in ways that previously had been reserved for deity. Proponents of the Narrative, Wolterstorff claims, argued “that works of art have *objective intrinsic* excellence—just as Kant thought that persons have objective intrinsic excellence, and just as theists believe that God has objective intrinsic excellence.”<sup>132</sup>

When this happens,

works of art become surrogate gods, taking the place of God the Creator; aesthetic contemplation takes the place of religious adoration; and the artist becomes one who in agony of creation brings forth objects in absorbed contemplation of which we experience what is of ultimate significance in human life.<sup>133</sup>

Seen from this perspective, art is salvific. However, this cannot be, since “art is not isolated from the radical fallenness of our nature. It is an instrument of it. Art does not lift us out of the radical evil of our history but plunges us into it. Art is not man’s savior but a willing accomplice in his crimes.”<sup>134</sup>

Indeed, the Narrative did have various views of how art and religion were related, but none of these adequately dealt with the complexity of the relationship.

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actually forget what we wish to remember, often we fail to bring it to mind.” Ibid., 153. See also Nicholas Wolterstorff, “The Art of Remembering,” *The Cresset* 55, no.7b (1992): 20-28; Edward S. Casey, *Remembering: A Phenomenological Study* (Bloomington: Indiana University Press, 1987).

<sup>131</sup>For a lengthy treatment on the role of art in social protest, see Nicholas Wolterstorff, *Art Rethought: The Social Practices of Art* (Oxford: Oxford University Press, 2015), 195-254.

<sup>132</sup>Wolterstorff, “Is Art Salvific?,” 40.

<sup>133</sup>Wolterstorff, *Art in Action*, 50. “To think of objects as an in themselves, that is, as things that have claims on us, is to think of them as if they were persons. It is to think of aesthetic contemplation as satisfying the claims of objects on our adoration rather than as the performance of in action of worth. Thus does the economist ideology go over into an oriental-like mysticism.” Ibid., 48.

<sup>134</sup>Ibid., 84.

Wolterstorff names four such views after their most famous proponents: (1) the Karl Philipp Moritz account, which posits that the work of art is of transcendent intrinsic worth,<sup>135</sup> (2) the Herbert Marcuse account, which posits that the work of art redeems “by setting before us a prophetic critique of our fallen world and the messianic alternative thereto”;<sup>136</sup> (3) the Clive Bell account, which posits “the work of art makes the Transcendent present to us when we engage it disinterestedly”;<sup>137</sup> and (4) the Paul Tillich account, which argues that since religion concerns ultimate meaning, “of what religion is the style of this work expressive?”<sup>138</sup>

**Wolterstorff’s alternative.** Wolterstorff argues that this Narrative must be rejected:

There are serious defects in our contemporary Western way of thinking about the arts, so that *reconsideration* rather than theological *interpretation* is first of all required. At the foundation of the alternative which I propose is the thesis that works of art are instruments and objects of action—and then of an enormous diversity of actions. . . . What I propose is a *functional* approach to art.<sup>139</sup>

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<sup>135</sup>Wolterstorff writes, “The Moritz understanding smacks to me of idolatry. Works of art may be of intrinsic worth; I rather think they are. But they are not of such elevated intrinsic worth as to be worthy of worship.” Wolterstorff, “Beyond Beauty,” 128.

<sup>136</sup>*Ibid.*, 125. See also Herbert Marcuse, *The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics* (Boston: Beacon, 1978).

<sup>137</sup>Wolterstorff, “Beyond Beauty,” 125. See Clive Bell, *Art* (New York: Capricorn, 1958). Elsewhere, Wolterstorff writes, “Bell believe that in aesthetic contemplation the object becomes transparent, revealing to us the divinity in all things; and that this religious experience of the divine is of ultimate worth for mankind. Much more common is the secular vision that aesthetic contemplation of works of art is itself of ultimate works. Works of art are not windows onto a divinity beyond. They themselves are divine. ‘Arts for art’s sake.’” Wolterstorff, *Art in Action*, 49.

<sup>138</sup>Wolterstorff, “Beyond Beauty,” 128. See Paul Tillich, *On Art and Architecture*, ed. John and Jane Dillenberger (New York: Crossroad, 1987). For similar patterns of thought, see Gerardus van der Leeuw, *Sacred and Profane Beauty: The Holy in Art*, trans. David C. Green (New York: Holt, Rinehart and Winston, 1963).

<sup>139</sup>Wolterstorff, *Art in Action*, x, emphasis original. “The narrative flies in the face of the evidence. The artist does not transcend our social condition, nor does the art she produces. Art is racist, not always but often, and sexist, colonialist, elitist, nationalist, fascist—you name it. Not only is it all these things in its content; it also functions socially as an instrument of oppression and exploitation. It always has. The pyramids were not tossed up in a frenzy of voluntary exuberance.” Wolterstorff, “Is Art

Wolterstorff is explaining that

works of art are objects and instruments of action. They are all inextricably embedded in the fabric of human intention. They are objects and instruments of action whereby we carry out our intentions with respect to the world, our fellows, ourselves, and our gods.<sup>140</sup>

Thus, Wolterstorff's paradigm proposes "to take the fundamental reality in our theorizing about the arts not the individual artifacts but the social practices of art—practices of composition, practices of performance and display, practices of engagement."<sup>141</sup> This allows aesthetic contemplation a proper place without allowing such activity to have exclusive or prized status over other social practices.<sup>142</sup> To move from the Grand Narrative to Wolterstorff's paradigm, "we must free ourselves from the assumption that contemplative interaction with the aesthetic qualities of a work automatically makes a more important contribution to our flourishing than any other mode of engagement."<sup>143</sup>

### Count-Generation

Having argued that artistic works are instruments and objects of a vast array of

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Salvific?," 45. On such points, Wolterstorff often interacts with Herbert Marcuse, *Aesthetic Dimension*, e.g., Wolterstorff, *Art in Action*, 154.

<sup>140</sup>Wolterstorff, *Art in Action*, 3.

<sup>141</sup>Wolterstorff, "Why Philosophy of Art," 27. To understand how Wolterstorff views the ontology of this function-based view of art, see Nicholas Wolterstorff, "Toward an Ontology of Art Works," *Nous* 9, no. 2 (1975): 115-42; idem, "Ontology of Art Works," in *A Companion to Aesthetics*, ed. David E. Cooper (Oxford: Blackwell, 1992), 310-14. Wolterstorff's earliest work was devoted to ontology: *On Universals: An Essay in Ontology* (Chicago: The University of Chicago Press, 1970). For a summary of and interaction with this paradigm, see Wessel Stoker, "In Dialogue with the Aesthetics of Wolterstorff," in *Essays in Honour of Nicholas P. Wolterstorff*, ed. Henk E. S. Woldring (Amsterdam: Vrije Universiteit Press, 2008), 43-50.

<sup>142</sup>Seen this way, "contemplatively interacting with the aesthetic qualities of a work of art is but one among many of our social practices for engaging art. Interacting with works of art as memorials or commemorations is another such social practice of engagement." Wolterstorff, "Why Philosophy of Art," 27.

<sup>143</sup>Ibid. For an exploration of how a traditional view of beauty and art evaluates a contemporary worship service, see Wayne Allen Price, "Beauty in Worship: The Perception of Qualities of Beauty and Their Relationship to Evaluating Worship as Beautiful, Fulfilling, and Inspiring" (D.Min. project, Asbury Theological Seminary, 2005).

actions, Wolterstorff creates an account by which to explain how these actions function. Wolterstorff has been deeply fascinated with speech act theory for much of his professional career. As a doctoral student at Harvard, Wolterstorff enrolled in a J. L. Austin seminar and heard the British philosopher of language give the 1955 William James Lectures.<sup>144</sup> He found the paradigm had tremendous explanatory power for describing how language functions.<sup>145</sup> Speech act theory, in brief, recognizes “that languages are for doing things with. A language is for acting. More specifically, a language is for the count-generation of actions. A language is a *system for acting*. But it’s only by an *action* that one can generate an action.”<sup>146</sup>

This paradigm—performing one action for the purpose of generating a second action—became a key part of Wolterstorff’s aesthetic paradigm. Given his insistence that art is best understood as a series of social actions, it is easy to see why such a system would appeal to Wolterstorff. Put simply, Wolterstorff’s aesthetic paradigm uses the explanatory power of speech act theory to elucidate the social practices that constitute the world of art.

Wolterstorff proposed two modes of generating those actions: causal generation and count generation. An example of “causal generation” can be found in the sentence, “By playing the Brahms sonata, John delighted his old teacher.”<sup>147</sup> Here, the performance

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<sup>144</sup>Nicholas Wolterstorff, “Postscript: A Life in Philosophy,” in *Practices of Belief: Selected Essays*, ed. Terence Cuneo (Cambridge: Cambridge University Press, 2014), 2:416. Austin’s lectures became his influential book: J. L. Austin, *How to Do Things with Words* (Cambridge, MA: Harvard University Press, 1962). Austin’s work was the basis for much of the later speech act movement, including John R. Searle, *Speech Acts: An Essay in the Philosophy of Language* (London: Cambridge University Press, 1969), an extended conversation partner in Wolterstorff, *Works and Worlds of Art*. For more biographical details, see Nicholas Wolterstorff, “The Grace That Shaped My Life,” in *Philosophers Who Believe: The Spiritual Journeys of 11 Leading Thinkers*, ed. Kelly James Clark (Downers Grove, IL: InterVarsity, 1993), 259-75.

<sup>145</sup>Wolterstorff has used speech act theory as an explanatory force throughout his life, notably applied to Scripture in Nicholas Wolterstorff, *Divine Discourse: Philosophical Reflections on the Claim That God Speaks* (Cambridge: Cambridge University Press, 1995).

<sup>146</sup>Wolterstorff, *Works and Worlds of Art*, 234.

<sup>147</sup>*Ibid.*, 6.

of one action (playing the piano) *causes* the generation of another action (the delight of the teacher).<sup>148</sup> Wolterstorff names a second, more intricate, mode of generating action as “count generation.” As an example of count generation, Wolterstorff writes, “By uttering the English sentence, ‘Would you close the door?’ I issued the request to close the door.”<sup>149</sup> Here, performing the act of uttering “counts as” the act of requesting. The utterance itself (which speech act theorists call the “locution”) is distinct from the request (the “illocution”) because the same request could be made using different words.<sup>150</sup>

Perhaps simpler examples might clarify this distinction. When a groom repeats the minister’s words in a wedding ceremony, those words (the locution) *count* as vowing (the illocution). However, when the four-year old ring bearer repeats those same words, he is not married to the flower girl. His locution does not count as the same illocution.

Because the activities of art do not merely use linguistic acts, Wolterstorff does not always use the terminology of locution and illocution.<sup>151</sup> Indeed, by Wolterstorff’s account, count generation is the primary way in which art works. However, what is the

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<sup>148</sup>Wolterstorff distinguishes the two as “The [count generating] action of *x* communicating *y* to *z*, and the [cause generating] action of *x* evoking emotion *y* in *z*.” Wolterstorff, *Works and Worlds of Art*, 220.

<sup>149</sup>*Ibid.*, 6.

<sup>150</sup>Interestingly, Wolterstorff does not consider the artistic equivalent of perlocution. The speech act effect of perlocution refers to the consequence that speaking has upon the person addressed by the speech. Whereas Wolterstorff concentrates on the act of creating sounds and forming music, Roger Scruton emphasizes the complementary act of hearing sounds and understanding music. Though his writings do not use the term “perlocution,” the concept finds an easier home in his paradigm. See Roger Scruton, *Aesthetics of Music* (Oxford: Clarendon, 1997); *idem*, “Sounds as Secondary Objects and Pure Events,” in *Sounds and Perception: New Philosophical Essays*, ed. Matthew Nudds and Casey O’Callaghan (Oxford: Oxford University Press, 2009), 50-68; and *idem*, *Understanding Music: Philosophy and Interpretation* (London: Continuum, 2009).

<sup>151</sup>In one place in his writing, Wolterstorff appropriates the terms ‘act’ and ‘action’ to mark this distinction within a non-linguistic role. “Now in English we have the ‘act’ in addition to the word ‘action.’ I shall make use of this fortunate fact by using the word ‘action’ exclusively for attributes of a certain sort—action-attributes; and by using the word ‘act’ exclusively for event of a certain sort—those which are instances of action-attributes.” Wolterstorff, *Works and Worlds of Art*, 3.

primary illocutionary action that art generates? Wolterstorff argues that works of art count generate the action of projecting a world.

### **World Projection**

Wolterstorff argues that all art, like all human activity, is an inevitable reflection of the artist's worldview, or what he calls "the world behind the work."<sup>152</sup> There is no requirement regarding importance for these beliefs to affect an artist's behavior because "the beliefs in question may range all the way from relatively trivial and passing convictions to the artist's world-and-life view, his or her *Weltanschauung*; the goals, all the way from minor transitory aims to an ultimate concern."<sup>153</sup> Yet, as important as this world behind the work is, a work of art itself must not be reduced to a mere expression of that world. Wolterstorff writes,

Works of art are instruments and objects of action, actions on the part of the artist and actions on the part of the public. Given this, there will of course be an important relation between the work and the convictions or concerns of the artist—a relation which I have described as that of the work's being an expression of the world behind it. But to focus just on this relation of work to consciousness of artist is to overlook all the rest of the rich embeddedness of art in the life of mankind. If this is all one attends to, an extremely truncated, reduced understanding of the arts will result. We must not obscure the wider scene of art in action.<sup>154</sup>

It is critically important to understand what Wolterstorff means by the term "world projection."<sup>155</sup> In introducing the term, Wolterstorff writes,

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<sup>152</sup>"There is always *a world behind* the work, of which the work is an expression; and that often the religion of the artist, or his particular version of secularism, has a central role in that world." Ibid., 88-89. Wolterstorff continues, "Suppose we mean by *the world behind* a work of art, that complex of the artist's beliefs and goals, convictions and concerns, which play a role in the accounting for the existence and character of the work." Ibid., 89.

<sup>153</sup>Wolterstorff, *Works and Worlds of Art*, 89. Wolterstorff incorporates Tillich's artistic concerns into his own more comprehensive framework. "In the case of the Christian artist, the world behind his work, the world of which his work is in expression, will incorporate his Christian commitment. In this way his arch will not be separated from life. It will be of a piece with it." Ibid., 195.

<sup>154</sup>Ibid., 89-90.

<sup>155</sup>See Nicholas Wolterstorff, "Are Concept-Users World-Makers?" in *Philosophical Perspectives 1: Metaphysics*, ed. James E. Tomberlin (Atascadero, CA: Ridgeview, 1987), 233-67; and idem, "The Work of Making a Work of Music," in *What Is Music? An Introduction to the Philosophy of*

One must differentiate the structurally diverse ways in which art enters into action. The action of world projection, on which I shall concentrate, is an action performed *by way of* creating, or performing some action on, some art artefact. The artefact serves as *instrument* of that action. It is used *to perform* that action.<sup>156</sup>

Artifacts, Wolterstorff argues, are created and “performed on,” he contends, with the intent of projecting a world.

Wolterstorff’s view of the artistic process, then, involves choosing what sort of world is to be projected by the work and what stance toward this world is to be taken. It is easiest to see how this view functions in fiction literature—Tolkein’s Middle Earth and Lewis’ land of Narnia come to mind. Central to Wolterstorff’s view is that all art functions in this way. The paintings of Rembrandt, the piano music of Messiaen, the plays of Arthur Miller, according to Wolterstorff, are all artistic works that project worlds.<sup>157</sup>

Wolterstorff argues that humans, “by way of sentences, pictures, and dramatic representations, . . . project *worlds*—i.e., more or less complex states of affairs.”<sup>158</sup> These projected worlds allow for an audience to participate by way of expansion and imagination; for the projected world cannot be reduced merely to their referent.<sup>159</sup>

Wolterstorff describes world projection during an extended meditation concerning whether or not the author of fiction “deceives” readers when describing events that did not actually occur historically. He argues that deceit is not the proper description of this activity:

The better view is that the stance characteristic of the fictioneer is that of *presenting*. The fictive stance consists of *presenting*, of *offering for consideration*, certain states

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*Music*, ed. Philip Alperson (New York: Haven, 1987), 101-29.

<sup>156</sup>Wolterstorff, *Works and Worlds of Art*, x. This British spelling of *artefact* is maintained throughout Wolterstorff’s monograph.

<sup>157</sup>Wolterstorff interacts with these three examples in *ibid.*, 17ff, 33, and 251ff, respectively.

<sup>158</sup>Wolterstorff, “Remembrance of Things,” 148, emphasis original.

<sup>159</sup>“We must reckon as included within the world projected by way of some text not only what the author indicates but also whatever is required (entailed) by that which he indicates.” Wolterstorff, *Works and Worlds of Art*, 116.

of affairs—for us to reflect on, to ponder over, to explore the implications of, to conduct strandwise extrapolation on. And he does this for our edification, for our delight, for our illumination, for our cathartic cleansing, and more besides.<sup>160</sup>

This “presenting of [a] certain state of affairs” is what Wolterstorff refers to as “world projection.” By describing this function in careful and technical terms, Wolterstorff is able relate art to other forms of discourse.<sup>161</sup> Indeed, Wolterstorff sees this paradigm as applied beyond fiction to other works of art.<sup>162</sup> World projection can be used to assert truth about the real world:

Though fictionally projecting a world distinct from the actual world is not be identified with making false claims about the actual world, still it is the case that *by way of* fictionally projecting his distinct world the fictioneer may make a claim, true or false as the case may be, about our actual world.<sup>163</sup>

World projection helps clarifies why works of art delight people, for the world the artist “projects” becomes the world the reading/listening/viewing public delights in.<sup>164</sup>

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<sup>160</sup>Wolterstorff, *Works and Worlds of Art*, 233. “My suggestion now is that the projected world of a work of art is a state of affairs—usually a rather complex state of affairs, sometimes an extraordinarily complex one. It is a way things can or cannot be. Normally it is a possible though nonfactual state of affairs. The artist presents to us a way things could be but aren’t.” Wolterstorff, *Art in Action*, 131.

<sup>161</sup>Wolterstorff’s theory is elaborately described with a formula in his *Works and Worlds of Art*: “Consider some 1-degree actions  $a_1, \dots, a_n$ , having as associated item/usage pairs  $\langle I_1, U_1 \rangle, \dots, \langle I_n, U_n \rangle$ . Suppose that by performing  $a_1, \dots, a_n$  some person  $P$  takes up mood-stances toward all and only the states of affairs  $S_1, \dots, S_n$ . And suppose that  $WW$  is the world derivable by extrapolation from  $S_1, \dots, S_n$ . Then  $WW$  is the world *associated with*  $I_1, \dots, I_n$  for that particular usage of these items. And  $P$  will be said to have *projected*  $WW$  by performing  $a_1, \dots, a_n$ . Further, if toward all  $S_1, \dots, S_n$ ,  $P$  has taken up a fictive stance,  $P$  will be said to have *fictively* projected  $WW$ . If, on the contrary, toward all of  $S_1, \dots, S_n$ ,  $P$  has taken up an assertive stance,  $P$  will be said to have *assertively* projected  $WW$ . And so forth for the other states.” Wolterstorff, *Works and Worlds of Art*, 238.

<sup>162</sup>“What must also be emphasized is that, although fiction may be a good ingress to world-projection, world-projection in general is not confined to *fictional* world-projection.” Wolterstorff, *Art in Action*, 124.

<sup>163</sup>Ibid., 125. While assertion regarding the real world is possible, world projection also allows escapism. Wolterstorff writes, “We want for a while to burrow into a world significantly different from our actual world. We want for a while to escape the drudgery and pain, the boredom, perplexity, and disorder of real life. There is that about our actual world which distresses us. And the artist presents us with a world which we judge to be, in one way or another, better. We wish things were actually like that.” Ibid., 147.

<sup>164</sup>“Indeed it is true that our apprehension of projected world does, over and over, evoke emotions in us, and that often this contributes crucially to what we find gripping and compelling about them.” Ibid., 148.



Musicologist Scott Burnham sounds positively Wolterstorffian when he writes, “The thrill of listening to music may be more a matter of simply being in the world of the piece, being in the presence of the piece.”<sup>165</sup> Interestingly, Burnham is not apparently familiar with Wolterstorff’s project, but intuitively the same sensation that guides Wolterstorff. Burnham notes the human tendency to return to favorite works of art:

This is comparable to the pleasure of watching a favorite movie repeatedly. It is certainly true that we might pick up new details of the unfolding of the plot with each viewing, but what really keeps us there is the world the movie creates: we like being there.<sup>166</sup>

And here is the contribution Wolterstorff’s aesthetic paradigm contributes to liturgical art: If all art projects a world, then Christian liturgical art projects the world of the kingdom of Christ.<sup>167</sup>

This function of art, this world projection, is the means by which art works, the process by which it functions.<sup>168</sup> The net result of all of this artistic activity is that “the artist, by his projection of worlds, alters and confirms us in our beliefs, such confirmation and alteration in turn altering our attitudes, our commitments, our actions.”<sup>169</sup>

Wolterstorff’s account of count-generation explains how something massively powerful (world-projection) can be affected by something small: “If this normative

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<sup>165</sup>Scott G. Burnham, *Beethoven Hero* (Princeton, NJ: Princeton University Press, 1995), 165. Wolterstorff writes in a similar vein in Nicholas Wolterstorff, “Dwelling with Music” (originally presented at the 1996 Annual Meeting of the National Association of Schools of Music), in *Arts Education Policy Review* 99, no. 1 (1997): 1-12.

<sup>166</sup>Burnham, *Beethoven Hero*, 165.

<sup>167</sup>To be clear, though this conclusion seems to follow his paradigm, Wolterstorff has never made this claim.

<sup>168</sup>“The artist by his projection of worlds count-generates such actions as asserting and warning. Likewise he *causally*-generates, both intentionally and non-intentionally, both knowingly and non-knowingly, such actions as evoking emotions and altering our tendencies to action. In turn, his projection of a world is itself generated by such actions as rendering or ‘capturing’ one and another facet of the world around him. And through it all he reveals and expresses himself—his emotions, his beliefs, his commitments.” Wolterstorff, *Works and Worlds of Art*, 367.

<sup>169</sup>*Ibid.*

analysis of count-generation is at all on the right track, then we can also see why our generating acts, in themselves, are typically so innocuous—things like making certain fairly quiet noises, inscribing certain marks, etc.”<sup>170</sup> Here lies one reason why few theorists have bothered to seriously study evangelical congregational song: it is a small locution by which a powerful illocutionary action is generated.

### **Subjunctive Conditionals**

The social practices of art involve a complicated relationship between a work of art’s creator and its appreciator. Wolterstorff writes,

What is often involved is the existence of certain conventions for looking at art of different styles—that is, the existence of certain co-ordinations of action as between the picturer and his public. Such conventions, when they exist, constitute part of the context within which the picturer works.<sup>171</sup>

For an artist to properly project a work, he must do so within the context of what Wolterstorff calls “subjunctive conditionals.”<sup>172</sup> These subjunctive conditionals provide the necessary context for an artistic act (locution) to count generate its intended artistic action (illocution). These contexts can be internal or external. An internal subjunctive conditional for artistic work is intentionality.<sup>173</sup> This intentionality involves “an action on which there are conditions of knowledgability and sincerity”<sup>174</sup>; by inducing trust in the recipient, the performer acquires responsibility to perform her action

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<sup>170</sup>Wolterstorff, *Works and Worlds of Art*, 214.

<sup>171</sup>Ibid., 301.

<sup>172</sup>“Every case of action-generation presupposes the truth of some particular subjunctive conditional. It is because it was true at the time that I would issue the request if I would utter the sentence (in circumstances of a certain sort), that I performed the action of *issuing the request* by performing the action of *uttering the sentence*.” Ibid., 5.

<sup>173</sup>“The action by which one expresses one’s self . . . must be done intentionally.” Ibid., 27.

<sup>174</sup>Ibid., 27. “I am going to assume that one cannot, in that way, inadvertently perform a work. One performs a work only if one *believes* that one is performing a work.” Ibid., 75.

faithfully. After an attempt to induce trust, the recipient becomes responsible.<sup>175</sup> Indeed, Wolterstorff argues that because “only a being which has rights and responsibilities can count-generate,”<sup>176</sup> all illocutionary actions are count-generated.

Thus, an artist’s intended audience plays a large part in what a work of art can or cannot accomplish. Wolterstorff argues that all artists create for an audience with assumptions regarding the beliefs and capacities of that audience. For example, when an author writes, the content of his composition “is conditioned by what he assumes to be true of that audience,” especially “by what he assumes the bulk of that audience to believe.”<sup>177</sup> Given the expansive paradigm of world projection, “it constitutes the basis of the extrapolation which he expects them to perform.”<sup>178</sup>

Additional conditions also must be in place. Beyond the intended audience of a work, for the public to receive a work of art properly, they must do so within the external context of what Wolterstorff calls a “canonical mode of apprehension.”<sup>179</sup> This canonical mode involves “requisite conditions,” which include (in Wolterstorff’s example of a painting) “being seen in the proper light, being seen from the proper angle and distance, etc.”<sup>180</sup> In addition to requisite exterior conditions, the canonical mode also involves

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<sup>175</sup>See discussion in Wolterstorff, *Works and Worlds of Art*, 208.

<sup>176</sup>*Ibid.*, 221.

<sup>177</sup>*Ibid.*, 123.

<sup>178</sup>*Ibid.*

<sup>179</sup>*Ibid.*, 301. “When someone possesses the qualifications appropriate for contemplating a work in the way intended, and when in addition he contemplates it under the circumstances appropriate to that work, let me say that the work then *presents* itself to him *canonically*.” Wolterstorff, *Art in Action*, 42.

<sup>180</sup>Wolterstorff, *Works and Worlds of Art*, 301. Wolterstorff’s claim here is well illustrated by Ernst Gombrich’s story of Greek sculpture. Gombrich relates the example of the great Greek sculptor Phidias and his student Alcamenes who both produced statues for the Athenians of the goddess Minerva to be set upon a high pillar. Alcamenes sculpted a beautiful rendering, while Phidias’ cast her lips wide open and her nose out of order. The Athenians were furious at Phidias’ perceived insult until the sculptures were raised to their pillars. There, Phidias’ skill with geometry could be appreciated as his Minerva became beautiful and the work of Alcamenes lost its luster. Told in *Art and Illusion: A Study in the Psychology of Pictorial Representation* (New York: Pantheon, 1961), 191-92, cited in Wolterstorff, *Works and Worlds of*

“requisite perceptual apparatus,” meaning a functioning optic and mental system as well as “having the appropriate visual training so that one knows what to focus on.”<sup>181</sup> Indeed, an artist may intend their work to be understood by a learned subset of the general population rather than by the public at large.<sup>182</sup>

Wolterstorff’s account of these artistic functions allows him to deal with two related situations. First, it allows for the situation of flawed execution of these artistic tasks. Second, it allows for flaws so severe they render the work unperformed.<sup>183</sup> As an example of this first reality, when a student plays a Beethoven piano sonata and makes a single mistake, Wolterstorff labels that performance a *defective* performance. That is, the sonata was still performed, though not in a way identical with the intention of the composer. As an example of the second reality, a degree of defectiveness (or type of performance) differs so far from Beethoven’s intention, it can no longer be considered a performance of a Beethoven’s sonata. This, Wolterstorff asserts, should be labeled a *deviant* performance.

Applied to Christian worship, Wolterstorff’s terminology is helpful. Because of the reality of sin, “one’s performance of the liturgy will always be defective in one way or another.”<sup>184</sup> Wolterstorff uses an example of inattentiveness, and writes,

Inattentiveness is indeed a defect in one’s participation in the liturgy; but it need not make one’s participation deviant. In the expectation that God will listen, we pray

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*Art*, 290-91.

<sup>181</sup>Wolterstorff, *Works and Worlds of Art*, 300-1.

<sup>182</sup>See discussion in *ibid.*, 30.

<sup>183</sup>Wolterstorff holds that some degree of imprecision is allowed in artistic performance, for an artist “may be uncertain or ignorant or mistaken on some points and yet perform the work.” Yet, there is a degree of error that is beyond the pale: “On the other hand it is surely true that one’s uncertainty, ignorance, or error as to the properties normative within some work can be so severe that in exemplifying what one believes to be those properties one does not perform the work. One performs no work at all.” *Ibid.*, 77.

<sup>184</sup>Nicholas Wolterstorff, *The God We Worship: An Exploration of Liturgical Theology* (Grand Rapids: Eerdmans, 2015), 84.

God to forgive us not only for defects in our daily lives but also for defects in our worship, including the defect of inattentiveness.<sup>185</sup>

However, Scripture warns about the possibility of deviant worship.<sup>186</sup>

Wolterstorff writes,

Some people don't take anything at all about God for granted in participating in the liturgy because they don't believe in God. They realize, of course, that there is a lot of God-talk in the liturgy. But they don't take such talk seriously. They participate because they find that doing so serves the cause of self-improvement in some way: they find themselves morally strengthened, psychologically calmed, centered, drawn to beauty. Their participation is what I shall call *deviant*; they do not participate in order to perform the actions of the liturgy. So too, the participation in the liturgy of ancient Israel that the prophets excoriated was a *deviant* participation.<sup>187</sup>

This distinction provides substantial resources to the previous discussion of performance of liturgical acts. The Bible is clear: the prayers of sinful people are not heard by a holy God because of the perfection of their words. In his grace, a holy God can mercifully pardon flawed words (Ps 130:1-4). Yet, some types of performance are so morally repugnant that even the flawless recitation of a liturgical script is unacceptable (Amos 5:21-24).

## Conclusion

In *Imagining the Kingdom*, James K. A. Smith describes a man named Alex who “through his regular and repeated immersion in the practices of Christian worship

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<sup>185</sup>Wolterstorff, *The God We Worship*, 84.

<sup>186</sup>This theme is important in Wolterstorff's writings on liturgy. See especially Nicholas Wolterstorff, “Justice as a Condition of Authentic Liturgy,” *Theology Today* 48, no. 1 (1991): 6-21; idem, “Trumpets, Ashes and Tears: Of Liturgy and Life” *The Reformed Journal* 36, no. 2 (1986): 17-22; idem, *Hearing the Call: Liturgy, Justice, Church, and World*, ed. Mark R. Gornik and Gregory Thompson (Grand Rapids: Eerdmans, 2011).

<sup>187</sup>Wolterstorff, *The God We Worship*, 15. Find more practical reflections on church music in idem, “Choir and Organ: Their Place in Reformed Liturgy” (presentation at the Conference on Liturgy and Music in Reformed Worship, Calvin College, July 18-20, 1979); idem, “Liturgy, Justice, and Tears,” *Worship* 62, no. 5 (1988): 386-403. See also idem, “The Tragedy of Liturgy in Protestantism,” *Christianity and Crisis* 44, no. 6 (1984): 134-38; idem, “The Reformed Liturgy,” in *Major Themes in the Reformed Tradition*, ed. Donald K. McKim (Grand Rapids: Eerdmans, 1992), 273-304; and esp. idem, “Thinking about Church Music,” in *Music in Christian Worship: At the Service of the Liturgy*, ed. Charlotte Kroeker (Collegeville, MN: Liturgical, 2005), 3-17.

absorbed the temperament of our gracious heavenly Father.”<sup>188</sup> Through this immersion, Smith argues, he internalizes a forgiving posture that prepares him for forgiving a prodigal son, his wayward son. As Kristin Guidero reads Smith, she does not agree:

It is not the liturgy, Alex’s bodily behavior, or the emotion Alex feels while at worship that develops him into a forgiving person. It is rather Alex’s *reception of God’s presence* that allows him to receive the gift of God’s character reorienting his perspective.<sup>189</sup>

Wolterstorff’s paradigm intermediates Smith’s and Guidero’s concerns.

Speech act theory, applied to human action, joins the bodily behavior of the liturgy and the spiritual activity of receiving God’s presence together. Wolterstorff’s work demonstrates that no text or act, not even liturgical texts or acts, can contain, *per se*, stances or moods: “Words can stand for, signify, refer, denote. What they cannot do, in any basic sense, is assert.”<sup>190</sup> Indeed, Wolterstorff goes as far as to write,

It is possible for two people to use the same text to indicate different states of affairs, thus to project different worlds. The world indicated is not, in general, determined merely by the text. It is determined by the text plus context, *given* an act of using the text to project a world.<sup>191</sup>

In another place, Wolterstorff applies this insight to liturgical action:

Our address to God consists of the illocutionary acts that we perform with the aim or purpose that God attend to them, grasp them, and respond favorably. We perform these illocutionary acts by performing certain locutionary acts. But it’s not our utterance of a sentence with a certain meaning in mind that we address to God; it’s the illocutionary act of praising God, of thanking God, of interceding with God, and so forth, that we address to God. These are not bodily actions. We perform them *by* doing something with our bodies; but they are not themselves bodily actions. They are imperceptible particulars.<sup>192</sup>

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<sup>188</sup>Smith, *Imagining the Kingdom*, 185.

<sup>189</sup>Guidero, “We Need More Than Liturgy.” For the view that Guidero misreads Smith, see Smith, “We Need More Than Liturgy: AGREED.”

<sup>190</sup>Wolterstorff, *Works and Worlds of Art*, 200.

<sup>191</sup>Ibid., 125, emphasis original.

<sup>192</sup>Wolterstorff, *The God We Worship*, 89. This insight has deep roots within the Reformed tradition. Wolterstorff uses this view to clarify Calvin’s view of the Sacraments (especially IV.xvii.2; 1362). “By performing the actions of eating the bread and drinking the wine, we take or receive Christ into ourselves; we partake of Christ. Having thus partaken of Christ, received Christ into ourselves, then, by the

The necessary context for true liturgical actions—such as the commonly enumerated adoration, confession, and thanksgiving—include a very specific canonical context. Alex’s participation in the liturgy within the subjunctive conditionals of regeneration and the Holy Spirit’s working “count” as his reception of God’s presence. The reception must be neither conflated with the practices (Kirsten Guidero’s concern) nor divorced from them (Smith’s concern).

Wolterstorff’s paradigm of “count-generation” can be used to explore the relationship between expressive and formative views of worship. Thus, Smith’s concerns to recover the importance of physical locutions as important and formative, and Monique Ingalls demonstration that songs indeed are important and formative, are protected and defended. Yet, because worship is count-generated and not cause-generated, these physical locutions are not foundational. Thus, they are not allowed to possess a power independent of greater spiritual realities. Wolterstorff’s paradigm guards Christian worship from the weaknesses of *ex opere operato*, the magnanimity of Aristotle’s virtue formation, and the mechanically bare views of ritual studies.

Wolterstorff’s paradigm can account for both strands of thought. In its application to liturgical art, it shows why congregational singing is so consequential in the life of a believer. By singing songs (a locutionary act, measureable by social science) in the right context (the proper subjunctive conditionals), a congregation projects the world<sup>193</sup> (a count-generated illocutionary action) of the kingdom (“entering the presence of God”), forming the identity of individual believers and believing communities.

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power of the Spirit, Christ dwells and works within us for our justification, sanctification, and glorification; that’s the benefit.” Wolterstorff, *The God We Worship*, 155. Calvin is the more exclusive focus of Nicholas Wolterstorff, “John Calvin,” in *A Companion to the Eucharist in the Reformation*, ed. Lee Palmer Wandel (Leiden: Brill, 2013), 97-113.

<sup>193</sup>Indeed, Wolterstorff notes that art has often been used in the service of faith-building of one sort or another: “Perhaps the most pervasive benefit of world-projection lies in what I shall call the *confirmatory* function of art.” Wolterstorff, *Art in Action*, 144.

## CHAPTER 3

### INAUGURATED ESCHATOLOGY: AN EVANGELICAL CONSENSUS

The previous chapter mapped the unity among scholars finding local church worship services (and liturgical arts in general) to be identity-forming for individual believers and believing communities by projecting the world of the kingdom. In light of this paradigm, it is important to discuss what sort of kingdom a worship service that claims to be evangelical ought to project.

This chapter proposes that evangelical worship services ought to project a kingdom characterized by “inaugurated eschatology.” It defines and defends that proposal in two steps. First, it attempts to define the term “inaugurated eschatology” and demonstrate how the history of this doctrine’s formation marks a central and defining role in the current evangelical consensus. Second, the chapter reviews biblical texts to identify three prominent ways inaugurated eschatology expresses itself—affection (terms concerning believer’s experiential description), spatiality (terms concerning place), and chronology (terms concerning time).

For the past half century, evangelicals from differing theological backgrounds have found the paradigm “inaugurated eschatology” to be a source of wide consensus. Although the doctrines reflect historic Christianity,<sup>1</sup> this consensus among American evangelicals is relatively recent. Russell Moore writes, “What is ‘new’ is that many

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<sup>1</sup>For a study that traces inaugurated eschatology in Jewish studies, see Grant Macaskill, *Revealed Wisdom and Inaugurated Eschatology in Ancient Judaism and Early Christianity* (Leiden: Brill, 2007).



evangelicals have stopped arguing about the Kingdom of God—and have started seeking after it.”<sup>2</sup>

The consensus among evangelical thinkers evolved as a trend in the context of modernity as an attempt to be faithful to what the Bible teaches about the end times. It argues that the kingdom of God has “already” begun, but it has “not yet” been consummated. Thus, evangelical theologians argue, on the one hand, that eschatology ought to be expanded beyond limited futurist discussions, which too often reduce eschatology to speculations regarding millenniums, Great Tribulations, Armageddons, and raptures.<sup>3</sup> While this perspective generates best-selling books and movies (not to mention less-selling time lines and charts), it less helpfully points believers toward speculation and withdrawal from culture rather than biblical texts, biblical theology, and holy living.<sup>4</sup> Indeed, as John Webster writes, “Christian eschatology is practical rather than speculative.”<sup>5</sup> On the other hand, believers ought not to overreact and completely

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<sup>2</sup>Russell Moore, *The Kingdom of Christ: The New Evangelical Perspective* (Wheaton, IL: Crossway, 2004), 11.

<sup>3</sup>“Because of the inaugurated nature of the Kingdom, biblical eschatology does not describe events are all in the future. Rather, the new covenant believer has his feet simultaneously planted in the ‘present evil age’ (Gal 1:4), and in the ‘last days’ (Heb 1:3; 1 Pet 1:20). The eschatological age was inaugurated with the first advent of Christ and will be consummated at his return. As such, speculation over such things as the timing and nature of the millennium and rapture must give pride of place to the centrality of Jesus Christ.” Todd Miles, “The SBJT Forum,” *SBJT* 14, no. 1 (2010): 67.

<sup>4</sup>“One must be careful that our study of eschatology does not degenerate into mere speculation.” See Stephen J. Wellum, “Editorial: Thinking Biblically and Theologically about Eschatology,” *SBJT* 14, no. 1 (2010): 2. D. A. Carson writes that a properly formed eschatology is one way to determine just how “biblical” a particular belief is: “One of the things I have tried to show is that the ostensible test of Scripture is inadequate if it turns on a convenient arrangement of proof-texts and biblical precedents. In addition to close exegesis of a wide range of biblical texts, we need to think through how they fit into the great turning points of redemptive history, into the massive movement from creation to the new heaven and the new earth, with critical stops along the way for the fall, the call of Abraham, the rise and fall and rise again of Israel, the coming of the promised Messiah, his teaching, ministry, death, and resurrection, the gift of the Spirit and the birth of the church. Nor can we ignore great theological structures, including the Trinitarian nature of the Godhead, all that the cross achieves, and the unavoidable implications of New Testament eschatology with its unyielding combination of inaugurated and future eschatology.” D. A. Carson, *Christ and Culture Revisited* (Grand Rapids: Eerdmans, 2008), 226.

<sup>5</sup>John B. Webster, “Eschatology, Anthropology, and Postmodernity,” *International Journal of Systematic Theology* 2, no. 1 (March 2000): 27. Webster elaborates, “Eschatology informs moral practice

avoid discussion of final things, for such avoidance implies that this present, fallen world is all that believers have to live for. That misses the energizing force of God’s promises of future grace—what Baruch Spinoza called *sub specie aeternitatis*, or the perspective from eternity.<sup>6</sup>

This chapter begins by tracing the historical context in which evangelicals elucidated this doctrine. Then it traces the biblical data in the Old and New Testaments to uncover the raw materials evangelicals used in the construction of “inaugurated eschatology.” Using this raw material, the chapter ends by providing three angles (affection, spatiality, and chronology) to describe the experience of inaugurated eschatology in the life of believers.

### **Historical Background**

The term “inaugurated eschatology” was coined by Georges Florovsky, though his beliefs reflected his background as a Russian Eastern Orthodox theologian.<sup>7</sup> The concept took its evangelical form through the sustained study and published works of American theologian George Ladd.<sup>8</sup> While Ladd’s clarification and defense of the position was new for evangelicals, it was not without precedent. Theologians Geerhardus

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by indicating that the field of human action . . . is ordered, and ordered teleologically. Human moral action is therefore neither arbitrary . . . nor an attempt to create a goal for or impose a goal on our lives. It is action ordered towards the telos of history, which is the coming of Jesus Christ. That telos both relativizes and incites action.” *Ibid.*, 27-28.

<sup>6</sup>Wellum, “Editorial,” 3.

<sup>7</sup>Walter Alexander Whitehouse, “The Modern Discussion of Eschatology,” *Eschatology: Scottish Journal of Theology Occasional Papers*, no. 2 (Edinburgh: Oliver and Boyd, 1954), 76n1.

<sup>8</sup>George Ladd wrote several works on the topic, perhaps best known for *The Presence of the Future: The Eschatology of Biblical Realism* (Grand Rapids: Eerdmans, 1974). George Ladd, *A Theology of the New Testament* (Grand Rapids: Eerdmans, 1974), was named in a poll of evangelical scholars as one of their most influential books. Mark Noll, *Between Faith and Criticism: Evangelicals, Scholarship, and the Bible in America* (San Francisco: Harper and Row, 1986), 209-14.

Vos (1862–1949) and Oscar Cullman (1902–1999), though they did not use the term “inaugurated eschatology,” were notable proponents of this view in its basic contours.<sup>9</sup>

This current formulation of inaugurated eschatology is an evangelical project that combined concerns for faithful evangelical living with concerns for rigorous evangelical theological thinking.<sup>10</sup> An early champion of the doctrine was Carl F. H. Henry in his groundbreaking book, *The Uneasy Conscience of Modern Fundamentalism*.<sup>11</sup> Evangelicals, Henry argued, had abdicated their historic role as redemptive participants in the cultural life of their world. In 1947, Henry wrote these words to both implicate adherents to the social gospel and motivate those fundamentalists who claimed to adhere to the historical gospel:

No study of the kingdom teaching of Jesus is adequate unless it recognizes His implication both that the kingdom is here, and that it is not here. This does not imply an ultimate paradox, but rather stresses that the kingdom exists in incomplete realization. The task of the Bible student is to discover (1) in what sense it is here; (2) in what sense it is to be further realized before the advent of Christ; and (3) in what sense it will be fully realized at the advent of Christ.<sup>12</sup>

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<sup>9</sup>Oscar Cullman, *Christ and Time: The Primitive Christian Conception of Time and History*, trans. Floyd V. Filson (Philadelphia: Westminster, 1950), esp. 84; idem, *The Christology of the New Testament*, rev. ed., trans. Shirley C. Guthrie and Charles A. M. Hall (Philadelphia: Westminster, 1963); idem, *Salvation in History*, trans. S. G. Sowers (London: SCM, 1967); Geerhardus Vos, *The Pauline Eschatology* (1979; repr., Phillipsburg, NJ: Presbyterian and Reformed, 1986). Also, see the work of Herman Ridderbos, *The Coming of the Kingdom* (Philadelphia: P & R, 1962). For some of Ladd’s recognitions of Cullmann and Vos, see George Ladd, *Theology of the New Testament*, rev. ed (Grand Rapids: Eerdmans, 1993), 44-45, 66-67. Karl Barth writes, “The *basileia* is here, and yet it is not here; it is revealed, yet it is also hidden; it is present, but always future; it is at hand, indeed in the very midst, yet it is constantly expected, being still, and this time seriously, the object of the petition: Thy Kingdom come.” Karl Barth, *Church Dogmatics* (Edinburgh: T & T Clark, 1960), 3.3.156.

<sup>10</sup>The doctrine’s historic development is vividly told in Moore, *Kingdom of Christ*; John A. D’Elia, *A Place at the Table: George Eldon Ladd and the Rehabilitation of Evangelical Scholarship in America* (Oxford: Oxford University Press, 2008); and Owen Strachan, *Awakening the Evangelical Mind: An Intellectual History of the Neo-Evangelical Movement* (Grand Rapids: Zondervan, 2015).

<sup>11</sup>Carl F. H. Henry, *The Uneasy Conscience of Modern Fundamentalism* (1947; repr., Grand Rapids: Eerdmans, 2003); idem, “Reflections on the Kingdom of God,” *JETS* 35, no. 1 (March 1992): 29-49 summarize a lifetime of reflection on the theme. Henry’s main theological project is his *God, Revelation, and Authority* (Waco, TX: Word, 1976).

<sup>12</sup>Henry, *Uneasy Conscience*, 48. Moore summarizes, “Henry argued [that] evangelicalism was a theology calling for engagement, not a program for engagement calling for a theology.” Moore, *Kingdom*

George Ladd had a long interest in eschatology, having written his 1949 Harvard dissertation on the subject, entitled “The Eschatology of the Didache.” He followed Henry’s instincts to the texts of Scripture and began the exegetical work needed both to respond to continental theologians regarding eschatology and to unite believers under biblical authority.<sup>13</sup> Ladd “insisted that evangelical theology must appropriate an eschatology that is Kingdom-oriented and thus able to explain the full biblical panorama of Kingdom teaching.”<sup>14</sup>

Ladd’s proposal served as a mediating position between two groups of continental theologians. The first group, which included Albrecht Ritschl, Carl Gustav Adolf von Harnack, and C. H. Dodd, argued for “realized eschatology”—that the kingdom has essentially arrived in its fullness. The second group, Johannes Weiss, Albert Schweitzer, and (arguably) Jürgen Moltmann as proponents, argued for “consistent eschatology” by insisting that the kingdom’s essence was yet to be seen.<sup>15</sup>

Ladd’s concern was larger than theoretical discussion among theologians. Following Henry, Ladd’s concern for the evangelical church of his day was to disabuse believers of the tendency to exclusively see God’s kingdom in entirely futuristic terms:

Evangelical Christians have been so exercised with the eschatological or futuristic aspects of the Kingdom of God that it has often ceased to have immediate relevance to contemporary Christian life, except as a hope. Thus the very term, the “Kingdom of God,” to many Christians means first of all the millennial reign of Christ on the earth. This, however, misplaces the emphasis of the Gospels. The distinctive characteristic about Jesus’ teaching is that in some real sense, the Kingdom of God

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*of Christ*, 20.

<sup>13</sup>See Ladd’s letter to Harold Ockenga in Strachan, *Awakening the Evangelical Mind*, 92-93.

<sup>14</sup>Moore, *Kingdom of Christ*, 36. For a book-length treatment of Ladd and his scholarly career, see D’Elia, *A Place at the Table*.

<sup>15</sup>Moltmann’s eschatological views (e.g., *The Coming of God: Christian Eschatology*, trans. Margaret Kohl [Minneapolis: Fortress, 1996]), which are perhaps too expansive for the “consistent eschatology” label, are further discussed and related to evangelical paradigms in Anthony A. Hoekema, *The Bible and the Future* (Grand Rapids: Eerdmans, 1994), 311-16; Millard Erickson, *Christian Theology*, 2<sup>nd</sup> ed. (Grand Rapids: Baker, 1998), 1158-70.

has come in his person and mission (Matt. 12:28). The mystery of the Kingdom (Mark 4:11) is the secret of its unexpected irruption in history. This is not to minimize the futuristic aspect of the Kingdom.<sup>16</sup>

In the years that followed publication of Ladd's magnum opus, *The Presence of the Future*, Ladd's articulation of the doctrine of inaugurated eschatology was investigated and considered by thinkers from a wide variety of theological backgrounds. It has become a useful tool for theologians of differing persuasions to discover common ground.<sup>17</sup> After much debate, Ladd's thesis was in large measure adopted by what was known as "progressive dispensationalists," such as Darrell Bock, Craig Blaising, and Robert Saucy.<sup>18</sup> Similarly, believers operating out of a Reformed theological or "covenantal" framework also adopted this *via media*, led by Richard Gaffin Jr., Vern Poythress, and Anthony Hoekema.<sup>19</sup> It is telling that the paradigm is found useful by evangelical theologians as diverse as Thomas Schreiner, from the Baptist tradition, and

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<sup>16</sup>Ladd, *Presence of the Future*, xi. Moore summarizes, "While dispensationalists severed the Kingdom from the present activity of the Messiah, Ladd argued, the amillennialists severed it from the goal of history by relegating the Kingdom to the arena of the human heart, the church, or the supra-temporal heavenly state." Moore, *Kingdom of Christ*, 32.

<sup>17</sup>For a description and explanation of the breach which gave rise to this consensus, see R. Todd Mangum, *The Dispensational-Covenantal Rift: The Fissuring of Evangelical Theology from 1936 to 1944* (Bletchley, UK: Paternoster, 2007).

<sup>18</sup>See the essays in Darrell L. Bock and Craig A. Blaising, eds., *Dispensation, Israel, and the Church: The Search for Definition* (Grand Rapids: Zondervan, 1992), especially those by Darrell Bock, Bruce Ware, and David Turner. In response to these essays, classic premillennialist (self-described as "epangelical") Walter Kaiser celebrates newfound consensus: "One of the most commonly shared advances was the advocacy of a carefully defined inaugurated eschatology, wherein both the 'already' and the 'not yet' fulfilled were provided for, just as Scripture so clearly demonstrated. As Darrell Bock concluded so well, covenant theologians have tended to stress the 'already' features of prophecy in their rebuttals of dispensationalism, and dispensationalists tended to focus on the 'not yet' portions of prophecy in their responses to their covenant brethren—often minimizing that portion of the prediction that God was already carrying out. The advocacy of a balance between the two is no small gain for the whole body of Christ and for a more balanced understanding of Scripture." Walter Kaiser, "An Evangelical Response," in *ibid.*, 370.

<sup>19</sup>It is easier to trace the doctrine's historical roots in reformed circles than dispensationalist thought. See Richard B. Gaffin, Jr., *Resurrection and Redemption: A Study in Paul's Soteriology* (Phillipsburg, NJ: P & R, 1987); *idem*, "The Usefulness of the Cross," *WTJ* 41 (1979): 228-46; *idem*, "A Cessationist View," in *Are Miraculous Gifts for Today? Four Views*, ed. Wayne Grudem (Grand Rapids: Zondervan, 1996), esp. 23-64. Vern Poythress, "Currents within Amillennialism," *Presbyterion* 26, no. 1 (2000): 21-25; *idem*, *Understanding Dispensationalists*, 2<sup>nd</sup> ed. (Phillipsburg, NJ: P & R, 1994); Hoekema, *Bible and the Future*.

Michael Horton, from the Presbyterian tradition.<sup>20</sup> *De facto* evangelical spokesman John Stott recognizes this consensus in his commentary on the book of Acts:

It is the unanimous conviction of the New Testament authors that Jesus inaugurated the last days or Messianic age, and that the final proof of this was the outpouring of the Spirit, since this was the Old Testament promise of promises for the end-time. This being so, we must be careful not to re-quote Joel's prophecy as if we are still awaiting fulfillment, or even as if its fulfillment has been only partial, and we await some future and complete fulfillment.<sup>21</sup>

Within this consensus, each millennial view agrees that the kingdom has been inaugurated by Christ's work, and awaits final fulfillment.<sup>22</sup> This does not mean that the views are identical, for "the premillennial view can be contrasted with postmillennial and amillennial views regarding the three phases of the kingdom mentioned so far: the present inaugurated form of the kingdom, the millennial phase, and the final, eternal fulfillment."<sup>23</sup> Many covenant theologians and other "amillennialists deny the existence of a future millennium, insisting that there are only two phases: the present inaugural phase and the final, eternal fulfillment."<sup>24</sup> Postmillennialists can adopt the nomenclature of inaugurated eschatology as they

believe that the millennium is actually a part of the present inaugural form of the kingdom. They may see it as future or as already begun. But what makes them

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<sup>20</sup>See Thomas R. Schreiner, *New Testament Theology: Magnifying God in Christ* (Grand Rapids: Baker, 2008), 41-116; and Michael Horton, *The Christian Faith: A Systematic Theology for Pilgrims on the Way* (Grand Rapids: Zondervan, 2011), 923, respectively. It seems unlikely though that the premillennial Schreiner would fully agree with Horton's claim that "in the main, the ancient church seems to have held that the kingdom had been inaugurated with Christ's first advent, yet awaited its full consummation in the future: *the position associated today with amillennialism.*" Horton, *Christian Faith*, 923, emphasis added.

<sup>21</sup>John Stott, *The Message of Acts: The Spirit, the Church, and the World* (Downers Grove, IL: InterVarsity, 1994), 73.

<sup>22</sup>Technically, classical dispensational premillennialists do not hold to this position. Thus, they stand outside of this consensus. John F. Walvoord, "The Present Work of Christ [Part 8]: The Present Work of Christ on Earth," *BSac* 122 (1965): 291-301; idem, "Biblical Kingdoms Compared and Contrasted," in *Issues in Dispensationalism*, ed. Wesley R. Willis and John R. Master (Chicago: Moody, 1994), 75-91.

<sup>23</sup>Craig Blaising, "The Kingdom That Comes with Jesus: Premillennialism and the Harmony of Scripture," *SBTJ* 14, no. 1 (Spring 2010): 5.

<sup>24</sup>*Ibid.*

postmillennial is their belief that Jesus will come after rather than before the millennial kingdom.<sup>25</sup>

The simple narrative of only two sides agreeing together is not the entire picture, for the consensus forged by this doctrine is much larger than a mere coalition of progressive dispensationalists and amillennialists. Other groups who self-identify as evangelicals, including charismatic and Pentecostal believers, also utilize the terminology and categories of inaugurated eschatology.<sup>26</sup> Indeed, Nigel Scotland argues, “The focus [of ‘charismatic theologies’] has changed from an imminent futuristic spiritualised [*sic*] kingdom in the 1960s to a kingdom which is now largely held to be both present and future with an emphasis on social concern and philanthropy.”<sup>27</sup> Similarly, progressive and reformist evangelicals have found the terminology of inaugurated eschatology helpful to advance their concerns. For Stanley Grenz, inaugurated eschatology creates the communal nature of the kingdom, while Greg Boyd uses inaugurated eschatology to ground the combative nature between the kingdom of heaven and the fallen cosmos.<sup>28</sup>

Michael Horton uses the terms “locus” and “lens” to clarify a narrow and broad sense of eschatology. He argues that eschatology in the narrow sense is one *locus*

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<sup>25</sup>Ibid. For one way of tracing the Amillennial-Postmillennial debate in this field, see R. Fowler White, “Agony, Irony, and Victory in Inaugurated Eschatology: Reflections on the Current Amillennial-Postmillennial Debate,” *WTJ* 62 (2000): 161-76.

<sup>26</sup>See many of the essays in Peter Althouse and Robby Waddell, eds., *Perspectives in Pentecostal Eschatologies: World without End* (Eugene, OR: Pickwick, 2010). Matthew K. Thompson argues that classic dispensationalism has robbed Pentecostalism of the vibrant eschatology that genuine Pentecostalism entail in *Kingdom Come: Revisioning Pentecostal Eschatology* (Dorset, UK: Deo, 2010). Larry R. McQueen nuances the argument to aver that certain streams within Pentecostalism, namely “Finished Work” and “Oneness” streams were more prone to classic dispensationalism’s influence. The confluence of Darby-esque dispensationalism upon these streams of Pentecostalism, McQueen argues, led to views that Christ’s past accomplishment makes every spiritual benefit currently available, which McQueen labels as an “over-realized eschatology” to the faith-filled believer, in Larry R. McQueen, *Toward a Pentecostal Eschatology: Discerning the Way Forward* (Dorset, UK: Deo, 2012), 294.

<sup>27</sup>Nigel Scotland, “From the ‘Not Yet’ to the ‘Now and the Not Yet’: Charismatic Kingdom Theology 1960-2010,” *Journal of Pentecostal Theology* 20, no. 2 (2011): 272.

<sup>28</sup>See Stanley J. Grenz, *Theology for the Community of God* (Grand Rapids: Eerdmans, 2000), 340, 370-71, 475, 651-58; and Gregory A. Boyd, *God at War: The Bible and Spiritual Conflict* (Downers Grove, IL: InterVarsity, 1997), 9-27, 171-268.

of systematics and “may be left intact at the conclusion” of the study of systematic theology.<sup>29</sup> Discussed in Horton’s broad sense, eschatology can also be seen as a *lens* that “affects the way we see everything in scripture rather than only serving as an appendix to the theological system. ... Eschatology in the broader sense [is] the form and shape in which redemptive revelation comes.”<sup>30</sup> Similarly, theologian Gordon Thomas uses this broad sense when he summarizes evangelical eschatological thought:

Biblical scholarship might do better justice to the material in Scripture by defining eschatology as “the doctrine of ultimate things.” Ultimate reality is not just what will transpire at the end of time, but which has always existed in the heavenlies and which God apparently has always sought to make a present reality.<sup>31</sup>

Russell Moore observes, “The newer [inaugurated eschatology] consensus can resolve the perennial evangelical eschatological confusion by integrating the ‘last things’ to an overall biblical picture of the Kingdom of God.”<sup>32</sup> Seen in this light, “the eschaton then is to be understood as part of the overall goal of the history of the cosmos—the

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<sup>29</sup>Michael Horton, *Covenant and Eschatology: The Divine Drama* (Louisville: Westminster John Knox, 2002), 5.

<sup>30</sup>Ibid. Mathison writes, “Christ inaugurated his kingdom at the time of his first advent. During the present age, the kingdom gradually expands like a mustard seed growing into a tree, but its expansion is not without suffering. It is bloody hand-to-hand spiritual warfare as the defeated forces of evil fight tooth and nail against the inevitable. At the second coming, the kingdom will be consummated in its fullness with the resurrection of the dead and the final judgment. With the establishment of the new heavens and earth, sin and its curse will finally be wiped away, and we shall worship our Lord forever. Biblical eschatology, as we see, takes into account all of the stages in God’s forward-looking work of redemption.” Keith A. Mathison, “The SBJT Forum,” *SBJT* 14, no. 1 (2010): 64.

<sup>31</sup>Gordon J. Thomas, “A Holy God among a Holy People in a Holy Place: The Enduring Eschatological Hope,” in *Eschatology in Bible and Theology: Evangelical Essays at the Dawn of a New Millennium*, ed. Kent E. Bower and Mark W. Elliott (Downers Grove, IL: InterVarsity, 1997), 55. Stephen Wellum demonstrates how this more robust view of eschatology can illuminate, say, Christology: “Eschatology, then, not only presents us with the Bible’s metanarrative, it also unpacks how that grand story is centered in Jesus. How our Lord was not only anticipated and predicted in the OT, but how, in our Lord’s coming he has literally ushered in and inaugurated the ‘last days.’ By his incarnation and life, supremely his death, resurrection, ascension, and Pentecost, God’s promised plan of salvation has been accomplished, and now we await and anticipate the consummation of that plan in the glorious appearing of the King of kings and the Lord of lords (see Eph 1:9-10; Phil 2:6-11; Rev 4-5; 19:1-21).” Wellum, “Editorial,” 3.

<sup>32</sup>Moore, *Kingdom of Christ*, 56.



universal acclaim of Jesus as sovereign over the created order . . . and the glorification of Jesus through the salvation of the cosmos.”<sup>33</sup>

With this in mind, it may not be going too far to suggest that inaugurated eschatology is the missing piece that empowers evangelical cooperation. Throughout church history, different strands of Protestantism have often historically agreed on various key doctrines, such as the deity of Christ, justification by faith, and the inerrancy of the Bible. However, at the risk of overstatement, one could argue that the articulation of the doctrine of inaugurated eschatology and its joint endorsement by evangelical leaders played a key role in creating the shared paradigm that enabled the wide level of cooperation that contemporary evangelicalism now enjoys.<sup>34</sup>

However, what are the specifics of this shared paradigm? What are the key themes in the articulation of this doctrine? To best answer these questions, a survey of the biblical data is in order.

### **Surveying the Biblical Data**

As seen, Ladd went to great lengths to demonstrate how a properly formed eschatological paradigm flowed from careful biblical study. Indeed, the subtitle of *The Presence of the Future*, Ladd’s most influential book, was *The Eschatology of Biblical Realism*. Similarly, Carl Henry was convinced that the kingdom of God was a thoroughly biblical conviction: “That God’s conscious will rules and overrules all existence is *a theme that pervades the Scriptures*.”<sup>35</sup> This panorama will be addressed in two sections—

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<sup>33</sup>Moore, *Kingdom of Christ*, 56.

<sup>34</sup>This cooperation can be seen in such movements as The Gospel Coalition and Together for the Gospel.

<sup>35</sup>Henry, “Reflections,” 39, emphasis added.

one tracing the Old Testament's usage of inaugurated eschatology and the second tracing that of the New Testament.<sup>36</sup>

### **Inaugurated Eschatology in the Old Testament**

God's deliverance of his people through the Exodus was a paradigmatic redemptive event of the Old Testament and thus a key point of Israel's national memory. Israelites living after the Exodus belonged to a people that had experienced redemption. That is, an Old Testament saint would have some sense of the "already" aspect of being rescued.<sup>37</sup> And yet, this rescue was "not yet" in its fullness—they had failed to fully conquer the land, and God's promised day of salvation and promised deliverer had not yet arrived. This tension between the already and the not yet intensified during their exile, when the Israelites seemed to lose much of what they "already" had. An ancient Israelite, therefore, would have a great sense of waiting for a coming.<sup>38</sup> This overall mentality shows itself in several ways.<sup>39</sup>

First, the faithful ancient Israelite awaited *a coming day*. The "Day of the Lord" was conceived of as a day of salvation for God's faithful people. The prophet Joel's description of the Day of the Lord ends with these words: "And it shall come to pass that everyone who calls on the name of the Lord shall be saved. For in Mount Zion and in Jerusalem there shall be those who escape, as the Lord has said, and among the survivors shall be those whom the Lord calls" (Joel 2:32). This coming salvation was not merely

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<sup>36</sup>For an investigation of eschatological themes during the intertestamental period, see Ladd, *Presence of the Future*, 76-101.

<sup>37</sup>Some scholars object to referring to hope in the Old Testament as eschatological, preferring to reserve the term eschatology for the narrower sense. See Ladd's discussion and answer in *Presence of the Future*, 53ff.

<sup>38</sup>Indeed, Isaiah saw the need for another Exodus (Isa 11:11, 16).

<sup>39</sup>This synthesis of inaugurated eschatology in the Old Testament draws upon Hoekema, *Bible and the Future*, 3-13; and Ladd, *Presence of the Future*, 45-105.

for the land they had never entirely conquered, but also for the entire world. Thus, God's "not yet" was even grander than the Israelite's initial goal of conquest.<sup>40</sup> The Day of the Lord was also seen as a day of terrible judgment and wrath for God's adversaries.<sup>41</sup> The prophet Isaiah writes, "And the haughtiness of man shall be humbled, and the lofty pride of men shall be brought low, and the Lord alone will be exalted in that day" (Isa 2:17).<sup>42</sup>

Second, this coming day brought with it the promise of *a coming person*. This coming person had a number of roles to fulfill. He was a coming redeemer who had been successively promised to Eve (Gen 3:15), Abraham (Gen 22:18, 26:4; and 28:14), Judah (Gen 49:10), and David (2 Sam 7:12-13). Moses promised that this coming person would be a prophet: "The Lord your God will raise up for you a prophet like me from among you, from your brothers—it is to him you shall listen" (Deut 18:15), and the person recording the death of Moses expressed the "not yet" in noting, "There has not arisen a prophet since in Israel like Moses, whom the Lord knew face to face" (Deut 34:10). Similarly, David indicated that the coming person would be a priest: "The Lord has sworn and will not change his mind, 'You are a priest forever after the order of Melchizedek'" (Ps 110:4). Beyond these titles, this coming person was also promised as a coming king (Zech 9:9; cf. 2 Sam 7:12-13; Isa 9:7)<sup>43</sup> who would justly rule over Israel (Deut 33:5; Pss 84:3; 145:1; Isa 43:15)<sup>44</sup> and the entire earth (Pss 29:10; 47:2; 96:10; 97:1; 103:19; 145:11-13; Is 6:5;

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<sup>40</sup>Beale writes, "Whereas the container for the divine glory in the OT was often an architectural building, in the new age this old physical container will be shed like a cocoon and the new physical container will be the entire cosmos." G. K. Beale "Eden, the Temple, and the Church's Mission in the New Creation," *JETS* 48, no. 1 (March 2005): 29.

<sup>41</sup>Ladd, *Presence of the Future*, 68.

<sup>42</sup>Additional Old Testament descriptions of promised judgment during the Day of the Lord can be found in Ob 15-16; Isa 13:6-11; Isa 13:17-22; Amos 5:18; Isa 2:12.

<sup>43</sup>Regarding divine rule, Henry writes, "The Bible nowhere settles for a merely general divine superintendency of the universe and of history. . . . God rules not only as a king rules, but he rules as the supreme King, the only true King, alone can rule." Henry, "Reflections," 39.

<sup>44</sup>While some scholars assume that the Davidic kingship could not survive the devastating rebuke of Ps 89, Sneathly posits that there was "a future expectation that Yahweh would display an eternal

Jer 46:18). The attentive Israelite would quickly recognize that none of Israel's inevitably sinful kings met these requirements, and thus "God's rule is realized only imperfectly."<sup>45</sup> Paradoxically, the Scripture testify that this coming king would also come as a suffering servant (Isa 53), Son of Man (Dan 7:13-14), and—perhaps most mysteriously—as a coming God.<sup>46</sup>

Third, the faithful Israelite believed in *a coming Spirit*.<sup>47</sup> God prophesied through the prophet Joel:

And it shall come to pass afterward, that I will pour out my Spirit on all flesh; your sons and your daughters shall prophesy, your old men shall dream dreams, and your young men shall see visions. Even on the male and female servants in those days I will pour out my Spirit. (Joel 2:28:29)

This coming Spirit's presence and work would institute a coming covenant (Jer 31:31-34; Heb 8:8-13; 1 Cor 11:25) that would lead to a coming restoration of Israel. The Lord prophesied through the prophet Ezekiel:

I will take you from the nations and gather you from all the countries and bring you into your own land. I will sprinkle clean water on you, and you shall be clean from all your uncleannesses, and from all your idols I will cleanse you. And I will give you a new heart, and a new spirit I will put within you. And I will remove the heart of stone from your flesh and give you a heart of flesh. And I will put my Spirit within you, and cause you to walk in my statutes and be careful to obey my rules.

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covenant loyalty to David by sending a king like David to consummately fulfill all of Yahweh's purposes." Michael K. Snearly, "The Return of the King: Book V as a Witness to Messianic Hope in the Psalter," in *The Psalms: Language for All Seasons of the Soul*, ed. Andrew J. Schmutzer and David M. Howard (Chicago: Moody, 2013), 214, Parenthetical Hebrew terms from the original omitted. For Snearly's book-length treatment of this subject, see idem, *The Return of the King: Messianic Expectation in Book V of the Psalter* (London: Bloombury T & T Clark, 2015).

<sup>45</sup>Hoekema, *Bible and the Future*, 7. Carl Henry writes, "Israel's expectations of the one on whose shoulders the government would rest took an essentially political turn, one that assimilated the prophetic God-like ruler to an alien conception of the coming kingdom of God. The popular notion of the kingdom of God diminished, politicized and compromised what prophetic salvation intended." Henry, "Reflections," 41.

<sup>46</sup>It may be difficult to overstate the impact of the use of the word "Immanuel" in Isa 7:14, and the statement that the coming child would be called "Mighty God" and "Everlasting Father" in Isa 9:6.

<sup>47</sup>See the discussion in Ladd, *Presence of the Future*, 68ff.

You shall dwell in the land that I gave to your fathers, and you shall be my people, and I will be your God. (Ezek 36-24-28)<sup>48</sup>

And, with this coming restoration, there would be a spatial fulfillment—a coming New Heavens and New Earth (Isa 11:6-9; 32:15; 35:1, 7; 65:17; 66:22).

It is important to note that the Old Testament contained both the sense of God’s present activity on behalf of his people and the expectation that he would work again. For example, the Israelites feasted to celebrate God’s past faithfulness (Ps 40:1-10) and fasted in expectation of God’s future provision (Ps 40:11-17). N. T. Wright notes, “In various passages in the Old Testament, we are told that God’s glory either *already* fills the whole earth, as in the angelic hymn of Isaiah 6, or that it will do so one day.”<sup>49</sup> Thus, the psalmist’s prayer, “Will you not revive us again?” (Ps 85:6) is grounded in the reality that God had revived his people, and that his people needed his revival to come again.

### **Inaugurated Eschatology: New Testament**

When approaching the New Testament, it is necessary to distinguish elements noted for their continuity with the Old Testament from those that provide distinction with the Old Testament.<sup>50</sup> These distinct elements are what allow Christ’s work to be considered “new.” Gregory Beale proposes the NT storyline:

Jesus’s life, trials, death for sinners, and especially resurrection by the Spirit have launched the fulfillment of the eschatological already—not yet new-creational reign, bestowed by grace through faith and resulting in worldwide commission to the faithful to advance this new-creational reign and resulting in judgment for the unbelieving, unto the triune God’s glory.<sup>51</sup>

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<sup>48</sup>See also Isa 24-27.

<sup>49</sup>N. T. Wright, *The Case for the Psalms: Why They Are Essential* (San Francisco: HarperOne, 2013), 124.

<sup>50</sup>Speaking in support of continuity, Rowe notes, “The New Testament in all its manifold diversity, while affirming its eschatological newness, so to speak, also claims that in the person of Jesus Christ there is none other than the God of the Old Testament, the Creator of the world.” C. Kevin Rowe, “Biblical Pressure and Trinitarian Hermeneutics,” *Pro Ecclesia* 11, no. 3 (Summer 2002): 311

<sup>51</sup>Quoted several places throughout G. K. Beale, *A New Testament Biblical Theology: The*

The first aspect of New Testament eschatology to explore is the “already” aspect. Indeed, Hoekema argues, “In the New Testament we find the realization that the great eschatological event predicted in the Old Testament has already happened.”<sup>52</sup> As a bridge between the Old Testament prophets, John the Baptist proclaimed the kingdom would be ushered in by a “coming” baptizer who would separate the repentant from the unrepentant—the former for salvation and the latter for judgment (Matt 3:11–12). Christ proclaims that the kingdom has come (Luke 4:21; 17:20-21),<sup>53</sup> tying this kingdom’s arrival to his own work and teaching.<sup>54</sup> For example, in Luke 18:28, the disciples say to Jesus that they “left our homes and followed you.” Jesus’ answer in verse 29 equates following him with activity done “for the sake of the kingdom of God.”<sup>55</sup> The book of Acts presents the connection in even clearer terms. It describes Phillip’s ministry to the Samaritans as “Philip . . . preached good news about the kingdom of God and the name of Jesus Christ” (Acts 8:12). Similarly, the book ends by describing Paul’s ministry in Rome as “proclaiming the kingdom of God and teaching about the Lord Jesus Christ” (Acts 28:31).<sup>56</sup> Similarly, in the epistles, while the “kingdom” language decreases, the concept

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*Unfolding of the Old Testament in the New* (Grand Rapids: Baker, 2011). It is first found on p. 16.

<sup>52</sup>Hoekema, *Bible and the Future*, 15.

<sup>53</sup>Carl Henry writes, “Jesus in his own person is the embodied sovereignty of God. . . . Jesus conducts himself as Lord and true King, ruling over human hearts, ruling over demons, ruling over nature at its fiercest, ruling over sickness, conquering death itself.” Henry, “Reflections,” 42.

<sup>54</sup>“A careful study of the Lukan linkage of various key promise-fulfillment concepts shows that it is in Jesus that kingdom, rule, promise, and covenant come together in two clear complementary stages as Old Testament hope and New Testament realization are united without loss. In the diversity of the manifestation of rule, there is unity in the completion of promise.” Darrell Bock, “The Reign of the Lord Christ,” in *Dispensation, Israel, and the Church*, 67.

<sup>55</sup>Hoekema, *Bible and the Future*, 18-19.

<sup>56</sup>For a study on Paul’s eschatology, see Andrew T. Lincoln, *Paradise Now and Not Yet: Studies in the Role of the Heavenly Dimension in Paul’s Thought with Special Reference to His Eschatology* (Cambridge: Cambridge University Press, 1981).

appears to be subsumed under the title “Lord Jesus Christ.”<sup>57</sup>

Similarly, the apostle Paul views the kingdom of God as already present in power (1 Cor 4:19–20), in righteousness, peace, and joy (Rom 14:17), and in forgiveness (Col 1:13–14). Kingdom presence is also a prominent theme in the book of Revelation where the hymns, in particular, celebrate the victory Christ’s death, resurrection, and ascension have already accomplished.<sup>58</sup>

And yet, there is also the sense that important aspects of God’s kingdom have “not yet” arrived.<sup>59</sup> A believer living in New Testament times possessed an “expectation of still greater blessings to come in the future [that was] also intensified.”<sup>60</sup> In the gospels, Jesus teaches his disciples to pray with the request “Your kingdom come” (Luke 11:2), and tells people that they “must enter” the kingdom by being born again (John 3:3–5), and fulfill God’s will (Matt 7:21) with exceeding righteousness (Matt 5:20) and with childlike faith (Matt 18:3–4). Jesus informs his followers that, just as both tares and wheat grow, both the kingdom of evil and the kingdom of God grow (Matt 13:24–43). Thus, the future holds both consummation of God’s future goodness to his people and future judgment for his enemies (Matt 5:12; 7:21–23; 8:11–12; 13:24–30, 36–43; 22:1–14). Similarly, Paul teaches that Christ will come in final judgment (2 Cor 5:10) with the rescue (2 Tim 4:18) and inheritance that belongs to the children of God (1 Cor 6:9; Gal 5:21; Eph 5:5; 1 Cor 15:50).

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<sup>57</sup>See the discussion in Lincoln, *Paradise Now and Not Yet*, 43. Also, see C. Kavin Rowe, *Early Narrative Christology: The Lord in the Gospel of Luke* (Grand Rapids: Baker, 2008).

<sup>58</sup>David Peterson, *Engaging with God: A Biblical Theology of Worship* (Grand Rapids: Eerdmans, 1993), 276.

<sup>59</sup>“While the new covenant has certainly been inaugurated in the NT era, the ultimate eschatological reality awaits the ‘new heavens and new earth, where righteousness is at home’ (2 Pet 3:13).” P. R. Williamson, “Covenant,” in *New Dictionary of Biblical Theology*, ed. T. Desmond Alexander et al. (Downers Grove, IL: InterVarsity, 2000), 429.

<sup>60</sup>Hoekema, *Bible and the Future*, 13.

These twin realities appear to have been grasped in varying degrees by those living during the time of the New Testament's writing. In the gospel accounts, the disciples often struggle to understand how Christ's program fit their understanding of the restoration of Israel: "The relation between these two eschatological stages is that the blessings of the present age are the pledge and guarantee of greater blessings to come."<sup>61</sup> Thus, Geerhardus Vos writes, "the New Testament believer, while conscious that he was now living in the new age predicted by the prophets, realized that this new age, ushered in by the coming of Jesus Christ, was perceived as bearing in its womb another age to come."<sup>62</sup> Berkhof writes, "In the New Testament the future is the unfolding and completion of that which already exists in Christ and the Spirit and which will be carried through triumphantly in spite of sin, suffering, and death."<sup>63</sup> This tension between triumph and suffering has been the church's disorienting experience throughout her history.<sup>64</sup> It remains the believer's disorienting experience today.

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<sup>61</sup>Hoekema, *Bible and the Future*, 20, emphasis removed.

<sup>62</sup>Vos, *Pauline Eschatology*, 36-37. "In the New Testament, we . . . find the realization that what the Old Testament writers seemed to depict as one movement must now be recognized as involving two stages: the present Messianic age and the age of the future." Hoekema, *Bible and the Future*, 18.

<sup>63</sup>Hendrikus Berkhof, *Well-Founded Hope* (Louisville: John Knox, 1969), 19, cited in Hoekema, *Bible and the Future*, 21.

<sup>64</sup>Detailed discussions of the church's historic understandings of eschatology are beyond the scope of this paper. For general discussions from a broadly reformed view, see Louis Berkhof, *The History of Christian Doctrines* (Grand Rapids: Baker, 1937), esp. "The Doctrine of the Last Things," 257-69; and Gregg R. Allison, *Historical Theology: An Introduction to Christian Doctrine: A Companion to Wayne Grudem's Systematic Theology* (Grand Rapids: Zondervan, 2011), esp. "Part 7: The Doctrine of the Future," 681-733. Patristic eschatological understandings can be seen in J. N. D. Kelly, *Early Christian Doctrines* (San Francisco: Harper and Row, 1978), chap. 17, and esp. "The Tension in Eschatology," pp. 459-62; Brian Daley, *The Hope of the Early Church: A Handbook of Patristic Eschatology* (Cambridge: Cambridge University Press, 1991); and Charles E. Hill, *Regnum Caelorum: Patterns of Millennial Thought in Early Christianity* (Grand Rapids: Eerdmans, 2001). For the eschatological understandings for the reformers and their followers, see Heinrich Quistorp, *Calvin's Doctrine of the Last Things*, trans. Harold Knight (London: Lutterworth, 1955); and Peter Toon, ed., *Puritans, the Millennium and the Future of Israel: Puritan Eschatology, 1600 to 1660: A Collection of Essays* (Cambridge: James Clarke, 1970).



## Descriptors for Inaugurated Eschatology

This section examines scriptural descriptions of inaugurated eschatology through three lenses. First, it discusses how eschatological themes are reflected by the language of affection. Second, it discusses spatiality, that is, it explores how descriptions concerning place and location indicate an eschatological framework. Third, it discusses chronological descriptors to explore how inaugurated eschatology expresses itself using the language of time. These themes are explained and will be used in chapters 4 and 5 to evaluate how the doctrine of inaugurated eschatology is reflected in historic hymnody (chapter 4) and contemporary evangelical worship music (chapter 5).

### Inaugurated Eschatology and Affective Language

A great deal of the existential tension of inaugurated eschatology can be felt by studying the nuanced way that the Bible talks about the believer's *identity*. A believer is (1) already God's child, but not yet appearing to be so (1 John 3:2); (2) already a new creation, but still must "put to death the misdeeds of the body" (2 Cor 5:17; Rom 8:13); (3) already delivered and transferred from the kingdom of darkness, but not yet done resisting conformity with this world/age (Col 1:13; Rom 12:2 [Gk. τῷ αἰῶνι]); (4) already born anew, but not yet received their inheritance (1 Pet 1:3-4); (5) already raised with Christ, but not yet finally raised (Col 3:1; 1 Cor 6:14) (6) already in Christ and cannot be snatched from his hand or his Father's hand, but not yet finished the race (John 10:28-29; 2 Tim 4:7); (7) already seated in the heavenly places, but not yet finally seated on Christ's throne (Eph 2:6; Rev 3:21).

Believers have already been freed (1 Pet 2:16) from slavery to their old master (Rom 6:7ff.), the law (Acts 13:39), and sins (Rev 1:5b) by Christ—specifically, Christ's blood (Gal 5:1; Rev 1:5)—through the presence and work of the Spirit (2 Cor 3:17). However, believers have not yet been freed from the presence of sin (1 John 1:8),<sup>65</sup> or

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<sup>65</sup>Carl Henry writes that the kingdom of God "is present in the Holy Spirit's dynamic,

their vocation as bondservants (1 Cor 7:20-24) and must not use their freedom in Christ as a cover for evil (Gal 5:8). This freedom is not yet complete, as creation itself is not yet freed (Rom 8:21), but still waits for the hope of righteousness (Gal 5:8). Eschatological tension goes beyond the presence of sin. Even the glorified martyrs in the book of Revelation, who have already been given victorious white robes, lament to the Lord as they are not yet done waiting and long for his justice (Rev 6:9-11).

These various realities help explain the disorienting experience of a believer living between Christ's first and second comings. God is already on the throne, but his sovereign rule is not yet fully seen as his people are still persecuted (Heb 2:8; Matt 5:10-12, 44). God is already working for the Christian's good (Rom 8:28), but his work does not yet seem pleasant (Heb 12:11). Jesus Christ's coming brought, not peace, but a sword (Matt 10:34).<sup>66</sup> Christ has already cast out demons and dealt the deathblow to Satan (Matt 12:28; Luke 10:18), but Satan's doom is not yet finalized (Rom 16:20). Christ has already graciously been offered to bear sin,<sup>67</sup> but the grace that has already appeared must appear again (Titus 2:11-13). The Holy Spirit already indwells the believer (Rom 8:9; 1 Cor 3:18), but Spirit-filled believer also groans (Rom 8:23; 2 Cor 5:2). For the believer, the kingdom is already at hand and upon them (Matt 3:2; Mark 1:15; Matt 12:28), but not yet entered without many tribulations (Acts 14:22).<sup>68</sup> Glory has already been promised, but the believer is not yet done suffering (Rom 8:17-18). "The many betrayals that Jesus'

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transforming power in the lives of saints, who remain sinners despite their best resolves and yet who are united in a deep love for God and for each other in a community that anticipates a deepening moral communion as the kingdom takes visible form." Henry, "Reflections," 45.

<sup>66</sup>See discussion in Ladd, *Presence of the Future*, 247.

<sup>67</sup>The already aspect of this act can be seen in the New Testament's description of Christ's sacrifice occurring "once" (1 Pet 3:18; Heb 9:11-12, 28; Heb 10:10). Similarly, the author of Hebrews also uses the term "for all time" (Heb 10:12).

<sup>68</sup>"The kingdom is now hidden to all except those who have faith in Christ, but that someday is shall be totally revealed, so that its enemies will finally have to recognize its presence and bow before its rule." Hoekema, *Bible and the Future*, 51-52.

followers will then face,” N. T. Wright argues, “both personal and political, global and cosmic, cannot ultimately destroy, but will only further contextualize, that joy.”<sup>69</sup>

Thus, it is important for the believer to recognize his limited perspective on human history. Indeed, Hoekema writes, “All of our historical judgments must be provincial.”<sup>70</sup> Thus, the Christian must simultaneously be thankful for God’s achievement (“already”), and hopeful for God’s deliverance (“not yet”). Hebrews 6:12 instructs the believer not to be sluggish (“already”), and yet to remain patient (“not yet”). The Christian must simultaneously be sure of victory, assured, and confident (“already”), and maintain a sense of urgency and struggle in the midst of conflict and persecution (“not yet”).<sup>71</sup> They must recognize that all truth belongs to them because they already belong to Christ (1 Cor 3:21-23), but they also must guard themselves against false teachers (2 Pet 2:1).<sup>72</sup> They must recognize the tension that Abraham Kuyper described when he wrote, “The world is often better than we expect it to be, whereas the church is often worse than we expect it to be.”<sup>73</sup>

Frank Thielman describes this disorienting tension:

The New Testament writers often give to faith an eschatological orientation. It is not merely the affirmation of an otherwise implausible claim, but the settled conviction that in Christ’s words and deeds God has started to fulfill the promises he made through the prophets to restore his people to fellowship with himself. This

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<sup>69</sup>N. T. Wright, “Joy: Some New Testament Perspectives and Questions,” in *Joy and Human Flourishing: Essays on Theology, Culture and the Good Life*, ed. Miroslav Volf and Justin E. Crisp (Minneapolis: Fortress, 2015), 61.

<sup>70</sup>Hoekema, *Bible and the Future*, 37.

<sup>71</sup>Charles Mathewes uses a musical analogy when he writes, “We are called to become participants in the endless joyful round of love that is the Trinity, and though in this dispensation that round has been splintered into a fugal structure, it has not been severed from that end; and so our lives here are a matter of learning to receive rightly the proleptic gifts of eschatological joy today.” Charles Mathewes, “Toward a Theology of Joy,” in Volf and Crisp, *Joy and Human Flourishing*, 65.

<sup>72</sup>Proof of the end of the age (1 Tim 4; 2 Tim 3:1-9) and the subsequent need for elders (Acts 20:27-32).

<sup>73</sup>Cited in Hoekema, *Bible and the Future*, 37.

eschatological event, however, occurs in the context of weakness and ambiguity. Embracing it as true calls for faith that, like Abraham's faith (Rom 4:18-22), carefully considers all the evidence to the contrary and nevertheless concludes that God has begun the consummation of all things in Jesus, a consummation that he will surely bring to completion in due time.<sup>74</sup>

Because of these truths, believers are called to a peculiar mission: "Man's duty is not to bring the kingdom into existence," Hoekema argues, "but to enter it by faith, and to pray that he may be enabled more and more to submit himself to the beneficent rule of God in every area of his life."<sup>75</sup> The gospel has already been accomplished, but it is not yet proclaimed. Thus, the believer is to be already sowing, but not yet reaping (Gal 6:8).<sup>76</sup> He is already laboring, but not yet seeing the full fruit of the harvest (Matt 9:37-38; Rev 14:14-19). He is already in the race, but not yet receiving the prize or crown (1 Cor 9:24; Phil 3:14). Ladd concludes his book, "A truly biblical church will build for future generations, and yet will ever be praying with fervency: *Thy Kingdom come, Thy will be done on earth, as it is in heaven. Even so, come quickly, Lord Jesus.*"<sup>77</sup>

### **Inaugurated Eschatology and Language of Spatiality**

Inaugurated eschatology is most often described using chronological terms ("already" and "not yet"), but the Bible also uses cosmological, spatial, or locational terms as well.<sup>78</sup> Patrick Schreiner suggests the terms "present" and "absent" as the spatially associated terms for inaugurated eschatology.<sup>79</sup> While Schreiner's instincts to

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<sup>74</sup>Frank Thielman, *Theology of the New Testament: A Canonical and Synthetic Approach* (Grand Rapids: Zondervan, 2005), 694.

<sup>75</sup>Hoekema, *Bible and the Future*, 45.

<sup>76</sup>Similarly, Christ compares the kingdom to the grain, not yet the ear (Mark 4:26-29).

<sup>77</sup>Ladd, *Presence of the Future*, 339, emphasis original.

<sup>78</sup>Lister writes, "So even though there is little emphasis placed on a physical land promise in the New Testament, that does not mean the theme is absent. Instead, the promise of land is best understood as inaugurated in Christ and awaiting final consummation." J. Ryan Lister, *The Presence of God: Its Place in the Storyline of Scripture and the Story of Our Lives* (Wheaton, IL: Crossway, 2015), 134.

<sup>79</sup>Patrick James Schreiner, "People and Place: A Spatial Analysis of the Kingdom of Matthew"

provide spatial language prove very helpful, and his terms helpfully reflect the distance felt by believers, perhaps the term “en route” might better reflect the inevitable nature of the coming kingdom which is a key claim of inaugurated eschatology.

Some of the tension between God’s presence and absence is also discussed in tension the biblical authors describe between the realms of “heaven” and “earth.” While the terms are sometimes used cooperatively (usually to refer to all of creation),<sup>80</sup> they are also used in contrast. Jonathan Pennington’s study demonstrates how Matthew’s gospel often, but not always, explains these realms in contrasting terms.<sup>81</sup>

By way of clarification, it is important to qualify what the Bible is not claiming about heaven and earth. First, the Bible never offers a comprehensive and systematic cosmology, and throughout church history cosmological interpretations have varied.<sup>82</sup> In their study of the subject, Jonathan Pennington and Sean McDonough conclude that the Bible does not present a “discernable, fixed background against which . . . [it] sets forth theories about the physical universe. Instead, the texts appear to draw upon a variety of resources and images to articulate fundamentally theological points.”<sup>83</sup> Additionally, the Bible does not affirm pagan dualism. Pennington argues,

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(Ph.D. diss., The Southern Baptist Theological Seminary, 2014), 182.

<sup>80</sup>Gen 14:19; Exod 31:17; Deut 30:19; 2 Kgs 19:15; Pss 115:15; 121:2; Jer 23:24; Matt 5:18; Luke 10:21; Acts 17:24.

<sup>81</sup>Jonathan T. Pennington, *Heaven and Earth in the Gospel of Matthew* (Leiden: Brill, 2007), notes several other ways in the terms “*heavens and earth*” are portrayed in a less tense sense. These uses include emphasizing “*the universality of God’s domain*” (343, emphasis original), emphasizing the “*biblical-theological connection with the Old Testament*” (344, emphasis original), and “*strengthen[ing] the Christological claims of the gospel*” (345, emphasis original).

<sup>82</sup>For a historical survey of the doctrine of the new earth within the Christian tradition, see the appendix in J. Richard Middleton, *A New Heaven and a New Earth: Reclaiming Biblical Eschatology* (Grand Rapids: Baker, 2014), 283-312.

<sup>83</sup>Jonathan T. Pennington and Sean M. McDonough, “Conclusion,” in *Cosmology and New Testament Theology* (London: T & T Clark, 2008), 190.

“Heaven and earth,” even used contrastively, is ancient biblical language that should not be confused with Zoroastrianism or Platonism; heaven and earth do not represent two original, opposing forces in the world, but biblically are seen as organically related realms all under the rule of God.<sup>84</sup>

Yet between these “organically related realms,” the biblical writers repeatedly describe a current tension. The tension they described is seen primarily as a form of critique. Pennington’s comprehensive overview of Matthew’s terminology concludes, “The motivation behind Matthew’s highly developed heaven and earth theme is to highlight the tension or contrast that currently exist between God’s realm and humanity’s.”<sup>85</sup> That contrast is used “as a means of critiquing what is wrong with the way humans live on the earth.”<sup>86</sup> From this perspective, one might describe the distance between heaven and earth as best understood as ethical rather than ontological. Ryan Lister writes concerning God’s transcendence: “This distance [between God and his creation]. . . is much more than physical or spatial; it is first and foremost moral.”<sup>87</sup>

Pennington argues that Matthew’s gospel insists on looking forward to the eschaton when the tension between the two realms will be resolved. The problem is that sinful earth currently is not in line with heavenly realities (6:9-10)—it is radically different—such that eschatologically, the former will be reinvented by the latter.<sup>88</sup>

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<sup>84</sup>Pennington, *Heaven and Earth*, 333. For a careful distinction between biblical duality and pagan dualism, especially in Paul’s theology, see Michael Horton, “Eschatology after Nietzsche: Apollonian, Dionysian, or Pauline,” *International Journal of Systematic Theology* 2, no. 1 (March 2000): 46-47.

<sup>85</sup>Pennington, *Heaven and Earth*, 333.

<sup>86</sup>Ibid. That critique extends to all humanity, for the “kingdom of heaven . . . operates as a critique of both Jewish expectations for the kingdom as well as all earthly kingdoms, including the Roman Empire.” Ibid., 343.

<sup>87</sup>Lister, *The Presence of God*, 38-39.

<sup>88</sup>Pennington, *Heaven and Earth*, 333. “The heaven and earth theme provides solace and hope for the disciples by emphasizing that in fact the world consists of two realities; the heavenly one and the earthly one, the first of which is universal and abiding, while the other limited and temporal. This emphasis also looks forward to the eschaton when God’s universal dominion, which is now *de jure*, will also be *de facto*.” Ibid., 344; Pennington cites this concept from Ulrich W. Mauser, “‘Heaven’ in the World of the New Testament,” *HBT* 9, no. 2 (1987): 44.

Lister also notes the New Testament's future orientation of the description of place: "We are consistently reminded that Christ's work to fulfill the covenant promise awaits consummation, especially with regard to the promises of place."<sup>89</sup> And yet it is important to follow N. T. Wright's concern that the language of place must not be entirely relegated to the future. To make his point, he cites Christ's words in the book of John where the Lord Jesus

speaks of "the ruler of this world" who is "coming," and who is to be "driven out" (12:31; 14:30), and in that light tells his followers that, though they will have trouble in the world, they are to cheer up, because "I have conquered the world" (16:33). The joy that the disciples have at Jesus' resurrection, and at the prospect of his ascension (14:28), is therefore not simply the human delight at discovering a dead friend and master to be alive again. John is pointing his readers to a deeper meaning, having to do with the world itself. Something is happening—something has happened—as a result of which the world is a different place.<sup>90</sup>

Indeed, Pennington notes, "*Matthew does not only emphasize the contrast, but also the fact that this contrast or tension will be resolved at the eschaton when heaven and earth are reunited through Jesus ([Matt] 6:9-10; 28:18).*"<sup>91</sup> But the variety of ways that this resolution is described has created confusion for students of Scripture. Everyone seems to agree,

the coming day of the Lord would be signaled by cosmic dissolution, the unraveling of what had been woven together in the beginning. While hyperbolic language is doubtless in play in certain texts, there is no reason to doubt that the early Christians anticipated that the eschaton would be marked by disturbances in the natural order.<sup>92</sup>

The debate is to be found in the precise degree of this disturbance:

Whether this involved an annihilation of the creation, versus a cleansing or renewal, may be questioned. Even 2 Peter 3 can be (and should be) taken to indicate purgation rather than annihilation. In any event, the theological crux is that the "de-creation" must precede the re-creation.<sup>93</sup>

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<sup>89</sup>Lister, *The Presence of God*, 136.

<sup>90</sup>Wright, "Joy," 40.

<sup>91</sup>Pennington, *Heaven and Earth*, 343.

<sup>92</sup>Pennington and McDonough, "Conclusion," 191.

<sup>93</sup>*Ibid.* Perhaps Stewart, then, overemphasizes discontinuity when he writes, "It must be

Different biblical texts indicate this transformation in differing ways.<sup>94</sup> This leads biblical thinkers to ask, “Is the new creation absolutely new, or renewed?” Pennington and McDonough conclude, “Rather than hold forth a probably false dichotomy between complete continuity and complete discontinuity, it seems better to say that the degree of ‘newness’ depends on the point an author is making in any text.”<sup>95</sup>

This tension is an important feature of the New Testament. Without it, believers would be tempted to underestimate the significance of the “not yet” aspect of the kingdom.<sup>96</sup> Pennington elucidates ways that this significance informs the contemporary Christian life:

*[It] undergird[s] the radical nature of the ethics and teachings of Jesus. . . . [by] providing the framework of a symbolic universe that encourages the disciples to align themselves within the world with a different vision and set of values. Only this can sustain such a radical ethical call as Matthew presents.*<sup>97</sup>

Similarly, “*Matthew’s heaven and earth theme serves to legitimate and encourage Matthew’s readers that they are the true people of God. . . . [by] creating a heaven-oriented identity for the disciples in the midst of a hostile earthly world.*”<sup>98</sup>

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remembered that future salvation consists of the removal of everything except the invisible abode of God so that all that is left is the spatial reality of ‘heaven itself.’ The things that are presently unseen are therefore identical to the things hoped for in the future.” Andrew Stewart, “Cosmology, Eschatology, and Soteriology in Hebrews: A Synthetic Analysis,” *BBR* 20, no. 4 (2010): 558.

<sup>94</sup>For a prominent statement of the discontinuity thesis, see Hal Lindsey, *The Late Great Planet Earth* (Grand Rapids: Zondervan, 1970). For a fairly comprehensive survey of biblical texts arguing for greater continuity, see Part 4 of Middleton, *A New Heaven and a New Earth*, 179-240. For a theological argument from the narrative of Scripture, see Al Wolters, *Creation Regained: Biblical Basics for a Reformational Worldview*, 2<sup>nd</sup> ed. (Grand Rapids: Eerdmans, 2005).

<sup>95</sup>Pennington and McDonough, “Conclusion,” 191.

<sup>96</sup>See discussion in Pennington, *Heaven and Earth*, 343.

<sup>97</sup>*Ibid.*, 345-46, emphasis original.

<sup>98</sup>*Ibid.*, 347-48, emphasis original.



## **Inaugurated Eschatology and Language of Chronology**

When the Bible speaks of God’s kingdom, it does so in unabashedly chronological terms. Indeed, chronological language is so prevalent that the doctrine takes up chronological terminology (“inaugurated”) in its name. In his study of eschatological themes in the book of Hebrews, Alexander Stewart notes, “The completed ‘already’ dimensions of salvation are primarily linked to the spatial setting of the foundational story, while the future ‘not yet’ possession of salvation is primarily linked to the temporal setting of the foundational story.”<sup>99</sup> Thus, Stewart argues, the author of Hebrews describes deliverance primarily in chronological terms. Seen in this light, “The present possession of salvation is tied to the completed work and activity of Christ in ‘heaven itself’ while final and full salvation will not take place until Christ returns on that ‘day.’”<sup>100</sup>

It is clear that Old Testament writers looked beyond their current historical moment, marred by evil, to a future day when God’s “redemptive inbreaking” would redeem his people.<sup>101</sup> While the life of Christ fulfilled many of the Old Testament promises, the New Testament also demonstrates that the kingdom, as currently configured, looks to the future for its fullness.

Throughout the New Testament, authors describe the kingdom using the terminology of “two ages.”<sup>102</sup> In the gospels, the cares of the current age (Greek: *τοῦ αἰῶνος*) choke the word (Mark 4:10). Similarly, the sons of the current age deal more shrewdly with their own generation than the sons of light (Luke 16:8).<sup>103</sup> Jesus promises

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<sup>99</sup>Stewart, “Cosmology, Eschatology, and Soteriology in Hebrews,” 555.

<sup>100</sup>Ibid.

<sup>101</sup>Ladd, *Presence of the Future*, 114.

<sup>102</sup>This discussion draws largely upon Ladd, *Presence of the Future*, 115-18.

<sup>103</sup>Jesus says similar words in Luke 20:34. See the discussion in *ibid.*, 116.

his followers his presence “to the end of the age” (Matt 28:20). Christ’s coming and the end of the age will be marked by signs of his return (Matt 24:3). For Christ’s enemies, the end of the age will result reaping and judgment (Matt 13:39), but for his followers will experience eternal life in the age to come (Mark 10:30).

Similarly, Michael Horton argues the two-age model is “the systematic structure of Paul’s thought.”<sup>104</sup> God’s wisdom has revealed the foolishness of “the debater of this age” (1 Cor 1:20) and confounded “the rulers of this age” (1 Cor 2:6-8). Jesus has already been seated “far above all rule and authority and power and dominion, and . . . name . . . in this age” (Eph 1:21), and Satan’s rule of this world (2 Cor 4:4) indicates a “not yet.” However, Christ’s rule extends “not only in this age but also in the one to come” (Eph 1:21b). Demas loved “this present age” (2 Tim 4:10) rather than preferring “the ages to come” where God will “show the immeasurable riches of his grace in kindness toward us in Christ Jesus” (Eph 2:7).

### **Conclusion**

Properly formed Christian eschatology might be thought of as a road which protects believers from drifting into eschatological rocks and hard places. On the one side is the error of an under-realized eschatology, characterized by its attendant fundamentalist withdrawal. Christian eschatology’s confident witness to Christ’s bodily resurrection protects believers from this error and refuses any cynical ideology that tends toward alarmist nostalgia or indifference to the world. This is because the bodily resurrection of Jesus Christ stands as an irrefutable witness to God’s victory over sin and death, as well as demonstrates God’s concern for the materiality of creation. Carl Henry argues, “The

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<sup>104</sup>Horton, “Eschatology after Nietzsche,” 45. Much of this paragraph is drawn from this article. While Horton notes how Paul refers to three ages (before the ages, this age, and the ages to come), he concludes that, for Paul, “the eternal decree [“before the ages”] is realized historically in the two ages.” Ibid., 46.

believing Church's engagement in the surrounding culture is not merely optional." Instead of retreating to fundamentalist enclaves, Henry offers this prescription:

God's people must expose the world's pretentious assumptions, must indicate whence these flawed premises come and whither they lead, must counter them with the sovereign Lord's revealed truth and will, must expound the factuality of the kingdom in its Edenic forfeiture, in its prophetic promise, in its Christological manifestation, in its apostolic proclamation, and in its ongoing conflict with alien powers that the risen Lord perpetuates through the regenerate society that he directs as commander-in-chief.<sup>105</sup>

On the other hand is the error of an over-realized eschatology with its attendant unflinching spiritual optimism (sometimes referred to by theologians as "a theology of glory"), bordering on utopianism. Christian eschatology's firm insistence on Christ's bodily return refutes meliorism—the assumption that human ingenuity inevitably provides all the progress humanity needs. Again, Carl Henry writes,

This transcendent kingdom is obscured by liberation theology and, no less, by feminist theology and other social programs that seek to achieve an eschatological kingdom by human readjustment of the world-powers. . . . The coming kingdom is not crafted in Russia or China, in Iraq or Iran, in Germany or America; it is the kingdom of God, the kingdom of Heaven, the kingdom that Messiah brings down. It is not a program for human rescue shaped by humanity's religious consciousness. It is, rather, one inaugurated and consummated by a King who has nailprints in his hands and who rules his subjects from a higher world.<sup>106</sup>

Believers ought to rejoice in the glorious inheritance that is already theirs through the finished saving work of Christ while they simultaneously recognize that Christ still has work that remains to be finished in their world and in their own hearts.

Chapter 2 of this dissertation has traced the scholar-recognized role that worship services play in identity formation. This chapter argued that worship services within the evangelical movement ought to be informed by this evangelical consensus, and project a kingdom characterized by "inaugurated eschatology." It defined inaugurated eschatology as a biblical doctrine which posits the blessings of the eschaton, promised in the Old Testament, having begun in the person and work of Jesus Christ, but also looking to

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<sup>105</sup>Henry, "Reflections," 48.

<sup>106</sup>Ibid., 49.

Christ's second coming for the consummation of eschatological blessings. It then narrated how inaugurated eschatology garnered such a broad consensus among various strains of evangelicalism. Next, it surveyed biblical data to see where evangelical thinkers had looked to develop this view.

The chapter concluded with a three-fold exploration of inaugurated eschatology in the categories of affection, spatiality, and chronology. First, by exploring affective language, it examined how terms concerning experience indicate the sort of eschatological framework that undergirds a text. Second, in exploring spatiality, it examined descriptions concerning place and location indicating a particular text's eschatological underpinnings. Third, in exploring chronological descriptors, it examined how language concerning time indicates the eschatological framework of a text.

With these three themes—affection, spatiality, and chronology—in hand, this dissertation begins evaluation. These three themes will now become categories by which this dissertation will evaluate particular songs used by evangelical churches. In chapter 4, the themes will be used to evaluate how the doctrine of inaugurated eschatology is reflected through four different time periods of American Protestant hymnody. In chapter 5, those same themes will be used to evaluate how inaugurated eschatology is reflected through contemporary evangelical worship music.

CHAPTER 4  
EXPRESSIONS OF INAUGURATED ESCHATOLOGY  
IN SELECT HISTORIC AMERICAN PROTESTANT  
CONGREGATIONAL HYMNS AND SONGS

This dissertation has argued (chap. 2) that congregational song plays an important role in the identity formation of individual believers and communities of faith by projecting the world of the kingdom. Next, it argued (chap. 3) that a properly evangelical view of the kingdom is informed by the doctrine of inaugurated eschatology. That is, it expresses the biblical tension of believers living after the inauguration of Christ's kingdom at his first coming (the "already") and before the consummation of Christ's kingly reign at his second coming (the "not yet"). Connecting these two arguments, it concluded that normative evangelical congregational song ought to be informed by the doctrine of inaugurated eschatology.

This chapter seeks to further this argument with historical context. Namely, it seeks to convincingly (though not exhaustively) demonstrate that historic American Protestant hymnody has regularly concerned itself with the topics of inaugurated eschatology, surveying four time periods to select examples of American evangelical hymnody.<sup>1</sup>

The first time period ranges from the publication of John Wesley's 1737 Charleston collection, *Psalms and Hymns*, to the beginning of the Civil War.<sup>2</sup> It draws

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<sup>1</sup>Discussion of evangelical hymnody can be seen in Edith L. Blumhofer and Mark A. Noll, eds., *Singing the Lord's Song in a Strange Land: Hymnody in the History of North American Protestantism* (Tuscaloosa: The University of Alabama Press, 2004); Richard J. Mouw and Mark A. Noll, eds., *Wonderful Words of Life: Hymns and Evangelical Protestant Traditions in America* (Grand Rapids: Eerdmans, 2004).

<sup>2</sup>For a study of eschatological themes in congregational song beginning with an earlier date (1698-1810), see Richard Crawford, *Core Repertory of Early American Psalmody* (Madison, WI: A-R Editions, 1984). This dissertation maintains that newly composed hymnody provides a clearer picture into

upon Stephen Marini’s “effective canon” of seventy-one hymns, surveying songs from the first through fifth rank of most frequently published evangelical hymns.<sup>3</sup> A second time period covers the Civil War and urban revival periods (1861-1900), drawing on the standard survey of congregational song by hymnologist Erik Routley to select representative hymns.<sup>4</sup> A third time period, perhaps described as the era of Billy Sunday and Billy Graham, covers American hymnody from 1901 to 1970, again, drawing Routley’s work.<sup>5</sup> The fourth and final time period surveyed for historical perspective covers the Contemporary Praise and Worship movement of the later twentieth century. Routley’s chronological taxonomy aligns with the time period that Greg Scheer assigns to the modern Praise and Worship movement.<sup>6</sup>

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the eschatological beliefs of a particular faith community than psalmody. For historical perspective on the British roots of American evangelical worship, see Horton Davies, *The Worship of the English Puritans* (London: Dacre, 1948; repr., *Soli Deo Gloria*, 1997). More comprehensive perspective can be seen in Frank C. Senn, *Christian Liturgy: Catholic and Evangelical* (Minneapolis: Fortress, 1997); and Paul Westermeyer, *Te Deum: The Church and Music—a Textbook, a Reference, a History, an Essay* (Minneapolis: Fortress, 1998).

<sup>3</sup>Stephen A. Marini, “Hymnody as History: Early Evangelical Hymns and the Recovery of American Popular Religion,” *Church History* 71, no. 2 (June 2002): 280.

<sup>4</sup>Erik Routley and Paul Akers Richardson, *Panorama of Christian Hymnody*, 2<sup>nd</sup> ed. (Chicago: GIA, 2005). This section draws especially from chap. 18, “American Hymnody to 1900,” 307-34.

<sup>5</sup>Routley and Richardson map the era from 1901-1975 (*Panorama of Christian Hymnody*, 433-45). The dates in this dissertation attempt to reflect the impact of the Jesus People movement. See Larry Eskridge, “Sweet, Sweet Song of Salvation: Music and the Jesus People Movement,” in *God’s Forever Family: The Jesus People Movement in America* (New York: Oxford University Press, 2013), 209-40. This label is derived from the insights of William G. McLoughlin who maps American religious movements by periods of heightened religious fervor and the revivalist leaders associated with those periods. William G. McLoughlin, Jr., *Modern Revivalism: Charles Grandison Finney to Billy Graham* (New York: The Ronald Press Company, 1959), 400-522; idem, *Revivals, Awakenings, and Reform: An Essay on Religion and Social Change* (Chicago: The University of Chicago Press, 1978), 145-93.

<sup>6</sup>Greg Scheer, “Shout to the Lord: Praise and Worship from Jesus People to Gen X,” in *New Songs of Celebration Render: Congregational Song in the Twenty-First Century*, ed. C. Michael Hawn (Chicago: GIA, 2013), 175-205.

## **Historic American Hymnody, Eighteenth and Nineteenth Centuries**

This section surveys select hymns from the eighteenth and nineteenth century for themes of inaugurated eschatology. It finds that, though the emphases of inaugurated eschatology changed through different time periods, both time periods concern themselves with substantive reflection upon eschatological themes. The songs were selected using (1) the frequency of inclusion in the published hymnals of their time period, which absent any meaningful data covering their actual use, will be used as a best-available proxy for how well-known, influential, and representative they would be for the period, and (2) their capacity to be illustrative to the themes of inaugurated eschatology. This section begins with hymns from Stephen Marini's study of American evangelical hymnody from 1737 until 1860 and then examines select hymns from the Civil War and urban revival periods (1861-1900).

### **The Earliest Hymns of American Evangelicals, 1737–1860**

The first time period covers 1737-1860. Historian and professor of religion Stephen Marini has compiled a database of eighty-six hymnals published between 1737 and 1860. From this list of 33,568 hymns, he notes seventy-one hymns that are included in more than one-third of the eighty-six hymnals. He argues that this list, which he names as an "effective canon," provides substantial insight into the faith of the period he surveys. "There can be little doubt," he writes, "that the most frequently published texts from the eighty-six hymn collections were widely known to early American evangelicals."<sup>7</sup> From this list, this dissertation observes strong eschatological themes in five of the most published songs.

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<sup>7</sup>Marini, "Hymnody as History," 278.

**“When I Can Read My Title Clear.”** The first song this chapter considers is Isaac Watts’s hymn, “When I can read my title clear.”<sup>8</sup> From Marini’s list of the seventy-one most published songs, “When I can read my title clear” was the fourth most published, appearing in fifty-one of the eighty-six hymnals.

Watts’s hymn shows a nuanced account of Christian experience, beginning with a declaration of current confidence based upon the heavenly inheritance that belongs to the believer. “When I can read my Title clear, To Mansions in the Skies; I bid Farewel [sic] to ev’ry Fear, And wipe my weeping Eyes.” Current fears and weeping eyes are bid farewell as faith’s certainty is grasped.

Stanzas 2 and 3 discuss attacks against the believer from the world, the devil, and the flesh (“cares” and “sorrows”). These are similarly overcome. “Should Earth against my Soul engage, And hellish Darts be hurl’d; Then I can smile at Satan’s Rage, And face a frowning World. Let Cares like a wild Deluge come, And Storms of Sorrow fall; May I but safely reach my Home, My God, my Heav’n my All.”

The fourth stanza looks to heaven for the peaceful rest from earthly trouble. “There shall I bathe my weary Soul, In Seas of heav’nly Rest; And not a Wave of Trouble roll, Across my peaceful Breast.” In this stanza, Watts uses contrasting emotional categories (trouble/rest) and categories of spatiality (earth/heaven). By relating the earth’s trouble to heaven’s rest, Watts gives weight to both the “already” and “not yet” of inaugurated eschatology.

The song depicts the emotional experience of the current age as evidence of the “not yet” of the kingdom—language describing the believer’s affection includes fears and weeping eyes. Watts compares “cares” to a “wild deluge” and he compares “sorrows” to “storms.” These hard realities are faced in the current age through recognition (“reading

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<sup>8</sup>Lyrics cited come from Isaac Watts, “When I Can Read my Title Clear” (no. 65), in *The Psalms of David: Imitated in the Language of the New Testament, and Applied to the Christian State and Worship*, 27<sup>th</sup> ed. (Philadelphia: David Hall and William Sellers, 1766), accessed January 28, 2016, [http://www.hymnary.org/text/when\\_i\\_can\\_read\\_my\\_title\\_clear/fulltexts](http://www.hymnary.org/text/when_i_can_read_my_title_clear/fulltexts).



my title clear”). The “title” is evidence of the “already,” and Watts’s assurance terminology is strong as the believer is said to bid fear farewell, smile at demonic activity, and face a hostile world. Future affections (the “not yet”) are described as trouble-free (“not a wave of trouble roll”) and peaceful.

The “already” location of the world is described as “engag[ing]” against and “frowning” at the believer’s soul. The “not yet” location of heaven is described as a mansion in the skies, a home, “my all,” a bath, and a place of rest. Language of chronology is not distinctively discussed. Almost all the discussion is concerned with current perseverance and future locality.

**“Jesus My All to Heaven Is Gone.”** The most published hymn of this era was written by John Cennick, the British Methodist turned Irish Moravian church planter and hymn writer.<sup>9</sup> His hymn, “Jesus my all to heaven is gone,” was published in fifty-eight of eighty-six hymnals.<sup>10</sup>

Cennick’s hymn begins with an affirmation of a little-celebrated theme—the ascension of Christ. He writes, “Jesus, my All, to Heave’ is gone, He whom I fix my Hopes upon; His Track I see, and I’ll pursue, The narrow Way, till him I view.” Cennick goes on to describe that track using biblical terms derived from the Old Testament.<sup>11</sup> The hymn notes the holiness of those who walk upon this path: “No Stranger may proceed therein, No Lover of this World, and sin; No Lion, no devouring Care, No Sin, nor Sorrow shall be there.” This causes the singer concern for the outcome of his travel.<sup>12</sup> He

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<sup>9</sup>For a brief biography of Cennick, see Kevin Herlihy, “Cennick, John,” in *The Encyclopedia of Ireland*, ed. Brian Lalor (New Haven, CT: Yale University Press, 2003), 180.

<sup>10</sup>Lyrics cited come from John Cennick, “Jesus My All to Heaven Is Gone,” in *The Christians Duty, exhibited, in a series of Hymns: collected from various authors, designed for the worship of God, and for the edification of Christians* (Germantown, PA: Peter Leibert, 1791), no. 137.

<sup>11</sup>“The Way the holy Prophets went, The Road that leads from Banishment; The King’s Highway of Holiness; I’ll go, for all his Paths are Peace.”

<sup>12</sup>“No; Nothing may go up thereon, But trav’ling Souls, may I be one; Wayfaring Men to

is especially concerned because of his own indwelling sin: “This is the Way I long have sought, And mourn’d because I found it not; My Grief a Burden long has been, Because I could not cease from Sin.” The singer is aware that, despite his striving, he is unable to progress toward heaven. “The more I strove against its Pow’r, I sinn’d and stumbled but the more.” This inability was only overcome by Christ’s invitation: “Untill I heard my Saviour say, ‘Come hither, Soul, I am the Way.’”

After this turn of salvation, the believer’s heart is filled with gladness at Christ’s redemption, acceptance, and pardon. “Lo glad I come, and thou blest Lamb, Shalt take me to thee, as I am; Nothing but Sin I thee can give; Nothing but love would I receive.” Now the believer, having experienced the gospel’s power, explains the gospel’s invitation to others. “Then will I tell to Sinners round, What a dear Saviour I have found; I’ll point to thy redeeming Blood, And say, ‘Behold the Way to God.’”

The hymn discusses the affections of the current age in bleak terms, portraying the “not yet” aspects of God’s kingdom. Though the song begins with great commitment (“His Track I see, and I’ll pursue, The narrow Way, till him I view”), the believer is mourning the inability to “cease from sin.” The affections of the “not yet” are without “devouring care” or “sorrow.” The believer is “glad” because of the future reception to be received from the Lamb.

The language of spatiality in the current age is portrayed in terms of path and travel.<sup>13</sup> There is seeking without finding, and striving with stumbling. Indeed, no person may proceed on the way to heaven who is a “lover of this world.” The location of the future age is seen in the hymn’s opening lines as the location of “Jesus, my all.”

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Canaan bound, Shall only in this Way be found.”

<sup>13</sup>Marini, “Hymnody as History,” 297, Marini notes an influence from John Bunyan’s *Pilgrim’s Progress*.

In this particular hymn, references to chronology play a diminished role as the location metaphors of travel dominate. While the chronology of travel is implied, (i.e., a destination comes *after* a journey), it is left unspoken.

**“Come, We That Love the Lord.”** Isaac Watts wrote his hymn, as an invitation for believers to gather, and Marini’s study lists it as the third most frequently printed hymn between 1737 and 1859.<sup>14</sup> The hymn begins with the invitation that evokes the Throne imagery of Revelation 4 and 5. “Come, we that love the Lord, And let your Joys be known; Join in a Song with sweet Accord, And thus surround the Throne.”

Stanza 2 discusses the “already” emotional experience of the Christian life. Watts argues for the joyful nature of Christianity as he writes, “The Sorrows of the Mind Be banish’d from the Place! Religion never was design’d To make our Pleasure less.” Stanza 3 describes how joyful praise is the experience of believers, but not unbelievers.<sup>15</sup>

Eschatological terminology begins to show in stanza four. Invoking metaphors of location, Watts writes, “The God that rules on high,<sup>16</sup> . . . This awful God is ours, Our Father and our Love; Thou shall send down his heav’nly Pow’rs To carry us above.” Here, heaven and earth are contrasting realms.

The “not yet” aspects of the kingdom, both in terms of spatiality and chronology, are discussed in the sixth stanza. “There we shall see his Face, And never, never sin; There, from the Rivers of thy Grace, Drink endless Pleasures in.” These promised future joys should create their own joys in the present age. Stanza 7 reads, “Yes, and before we rise To that immortal State, The Thoughts of such amazing Bliss, should constant Joys create.” Watts draws connecting lines with several metaphors in

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<sup>14</sup>Isaac Watts, “Come We That Love the Lord,” in *The Psalms of David*, no. II.XXX, accessed January 29, 2015, [http://www.hymnary.org/text/come\\_we\\_that\\_love\\_the\\_lord\\_and\\_let\\_our/fulltexts](http://www.hymnary.org/text/come_we_that_love_the_lord_and_let_our/fulltexts).

<sup>15</sup>Stanza 3 reads, “Let those refuse to sing That never knew our God, But Fav’rites of the Heav’nly King May speak their Joys abroad.”

<sup>16</sup>“And thunders when he please, That rides upon the stormy Sky, And manages the Seas.”

stanzas 8 and 9: “The Men of Grace have found Glory begun below; Celestial Fruits on earthly Ground From Faith and Hope may grow.” This connection exists, stanza 9 reminds, because “The Hill of Sion yields A thousand sacred Sweets, Before we reach the heav’nly Fields, Or walk the golden Streets.”

Watts turns this eschatological hope into a declaration in his final stanza: “Then let our Songs abound, And ev’ry Tear be dry; We’re marching through Immanuel’s Ground, To fairer Worlds on high.” Watts’s hymn looks to the “not yet” and names the awaiting blessings as the means by which believers are “already” comforted in their current situation.

**Come Thou Fount of Every Blessing.** Robert Robinson’s hymn is the second most published song from Marini’s list.<sup>17</sup> It is included in fifty-seven of the eighty-six hymnals published in America during the time period.

Robertson’s first stanza invokes God’s Spirit, the “Fount,” to come and do its work. The affective language of “tuning the heart” in this stanza implies that believers’ present experience is not yet what they long for it to be. This is because God’s unceasing “streams of mercy” deserve “songs of loudest praise” which the believer feels inadequate to provide.<sup>18</sup>

Stanza 2 celebrates God’s faithfulness. It looks back on the believer’s pre-conversion life (described as wandering and endangered) and recalls Christ’s searching

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<sup>17</sup>Robert Robinson, “Come Thou Fount of Every Blessing,” in *The Christians Duty*, no. 54, accessed January 29, 2016, [http://www.hymnary.org/text/come\\_thou\\_fount\\_of\\_every\\_blessing/fulltexts](http://www.hymnary.org/text/come_thou_fount_of_every_blessing/fulltexts).

<sup>18</sup>Come, thou Fount of ev’ry Blessing!  
Tune my Heart to sing thy Grace!  
Streams of Mercy never ceasing,  
Call for Songs of loudest Praise;  
Teach me some melodious Sonnet,  
Sung by flaming Tongues above;  
Praise the Mount--I’m fixt upon it,  
Mount of God’s unchanging Love!

and rescuing activity. Christ's intervening death in the believer's place accomplished that substitutionary rescue.<sup>19</sup> The third stanza provides expansive detailing of a believing individual's emotional experience of the current age. Rather than seeing grace as active only in bringing the believer to salvation, the lyric describes the believer as a great debtor whose debt daily grows through grace's ongoing constraint. Robertson uses the same word from his pre-conversion experience, "wandering," to twice describe his current experience as a believer. "Let that Grace, Lord, like a Fetter, Bind my wand'ring Soul to thee! Prone to wander, Lord, I feel it!" He offers his heart to the Lord for taking and sealing.<sup>20</sup>

According to the song, this current experience creates a sense of longing for the future emotional experience the eschaton will provide. Robertson writes, "Oh that Day when freed from Sinning! I shall see thy lovely Face! Clothed in thy Blood-wash'd Linnen How I'll sing thy Sov'reign Grace!" While stanza 1 referenced the believer's need for tuning to sing God's praises aright, the new age will be filled with proper praise. Thus, the hymn enjoins, "Come, dear Lord, no longer tarry, Take my raptur'd Soul away; Send thine Angels down to carry Me to Realms of Endless Day."

Robertson's hymn references the inaugurated eschatological categories of affective and chronological terminology. The fifth stanza contains some references to

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<sup>19</sup>Here I raise mine Ebenezer,  
Hither by thy Help I'm come;  
And I hope, by thy good Pleasure,  
Safely to arrive at Home;  
Jesus sought me, when a Stranger,  
Wand'ring from the Fold of God;  
He, to rescue me from Danger,  
Interpos'd His precious Blood.

<sup>20</sup>Oh, to Grace how great a Debtor  
Daily I'm constrained to be!  
Let that Grace, Lord, like a Fetter,  
Bind my wand'ring Soul to thee!  
Prone to wander, Lord, I feel it!  
Prone to leave the God I love -  
Here's my Heart - Oh take and seal it!  
Seal it for thy Courts above!

location. It reads, “If thou ever didst discover To my Faith the promis’d Land, Bid me now the Stream pass over, On the heav’nly Borders stand; Now surmount whate’er opposes, And to thine Embrace I’ll fly; Speak the Word thou spake to Moses; Bid me, ‘Get me up and die.’” Themes of death and location are mingled together in a hymnic stanza often omitted from contemporary services.

“**On Jordan’s Stormy Banks I Stand.**” British Baptist Pastor, Samuel Stennett, wrote the fifth most published hymn in Marini’s list, “On Jordan’s Stormy Banks I Stand.”<sup>21</sup> Here, the language of spatiality is used to contrast the current experience of the believer with the experience of the final state, portraying the “not yet” aspect of God’s kingdom.

The first stanza of Stennett’s hymn describes the current experience of the believer as “stormy.” He describes this using the location metaphor of Jordan’s banks, invoking the story of Joshua and the city of Jericho (as found in Joshua 3). Stennett writes, “On Jordan’s stormy banks I stand, And cast a wishful eye To Canaan’s fair and happy land, Where my possessions lie.”

The rest of the song describes both the fairness and the happiness of this location. Stanza 2 describes a “transporting” and “rapturous” scene which features “Sweet fields array’d in living green, And rivers of delight!” Stanza 3 continues with the metaphors of botanical beauty: “There generous fruits that never fail, On trees immortal grow.” The stanza concludes by invoking biblical metaphors (e.g., Exod 3:8 and Josh 5:6) of the Promised Land: “There rocks and hills, and brooks and vales, With milk and honey flow.”

Stennett transitions this Old Testament language into imagery drawn from Revelation 22:5. “All o’er those wide extended plains Shines one eternal day; There God

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<sup>21</sup>Samuel Stennett, “On Jordan’s Stormy Banks I Stand,” in *A Selection of Hymns, from Various Authors, Supplementary for the Use of Christians* (Germantown, PA: John Leibert, Jun’r / G. & .D. Billmeyer [printer], 1816), no. 100, accessed January 29, 2016, [http://www.hymnary.org/text/on\\_jordans\\_stormy\\_banks\\_i\\_stand/fulltexts](http://www.hymnary.org/text/on_jordans_stormy_banks_i_stand/fulltexts).

the Sun for ever reigns, And scatters night away.” The language continues to detail the goodness of this state with the absence of the worst of this present age’s experience. “No chilling winds, or pois’nous breath, Can reach that healthful shore; Sickness and sorrow, pain and death, Are felt and fear’d no more.”

This reaches a pinnacle in stanza 6, where the hymn asks “When shall I reach that happy place, And be for ever blest? When shall I see my Father’s face, And in his bosom rest?” The greatness of that place calls to the believer and makes him restless for the eschaton. The hymn declares, “Fill’d with delight, my raptur’d soul Can here no longer stay: Tho’ Jordan’s waves around me roll, Fearless I’d launch away.”

These key songs of early American evangelical hymnody describe the kingdom in the reflective and nuanced terms of inaugurated eschatology. Concerning spatiality, heaven and earth are portrayed contrastively with the life of faith depicted as pilgrim traveling from this world to the next. Heaven is depicted as transporting and rapturous place where believers see Christ and cease from sin. Currently, believers experience emotions that need “tuning.” They experience wandering and long for a coming day when they will be with the Lord, and draw from that day joy for their otherwise broadly negative current experience.

### **The Civil War and Urban Revival, 1861-1900**

A second time period covers the Civil War and urban revival (1860-1900).<sup>22</sup>

Drawing on the standard survey of congregational song by hymnologist Erik Routley and

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<sup>22</sup>For an important rhetorical analysis of nineteenth-century hymnody, see Sandra Sizer, *Gospel Hymns and Social Religion: The Rhetoric of Nineteenth-Century Revivalism* (Philadelphia: Temple University, 1978). For a critical evangelical assessment of some aspects of Sizer’s work, see Richard J. Mouw, “‘Some Poor Sailor, Tempest Tossed’: Nautical Rescue Themes in Evangelical Hymnody,” in *Wonderful Words of Life: Hymns and Evangelical Protestant Traditions in America*, ed. Richard J. Mouw and Mark A. Noll (Grand Rapids: Eerdmans, 2004), 234-50. For an excellent early evaluation of the topic, see William Ernest Denham, “The Gospel Song Movement” (Th. D. diss., Southern Baptist Theological Seminary, 1916).

Stephen Marini's larger study of hymn publication and the online hymn and worship music database, Hymnary.org,<sup>23</sup> the dissertation investigates three widely sung hymns considered to be illustrative: (1) Philip Bliss's 1871 composition, "'Almost Persuaded' Now to Believe; 'Almost Persuaded' Christ to Receive";<sup>24</sup> (2) Fanny Crosby's 1875 hymn, "I Am Thine, O Lord, I Have Heard Thy Voice";<sup>25</sup> and (3) Eliza Edmunds Hewitt's 1898 hymn, "When We All Get To Heaven."<sup>26</sup>

**"Draw Me Nearer."** Fanny Crosby's hymn, "Draw Me Nearer," is included in Steven Marini's list of most frequently published hymns from this era.<sup>27</sup> The song begins with a statement of longing.<sup>28</sup> It reads, "I am thine, O Lord, I have heard thy voice, And it told thy love to me; But I long to rise in the arms of faith, And be closer drawn to thee." This stanza's sentiment transitions into the refrain's supplication: "Draw me nearer, nearer, blessed Lord, To the cross where thou hast died; Draw me nearer, nearer, nearer, blessed Lord, To thy precious, bleeding side."

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<sup>23</sup>Erik Routley and Paul Akers Richardson, *Panorama of Christian Hymnody*, 2<sup>nd</sup> ed. (Chicago: GIA, 2005); and Stephen A. Marini, "American Protestant Hymns Project: A Ranked List of Most Frequently Printed Hymns, 1737-1960," in *Wonderful Words of Life*, ed. Mouw and Noll, 251-64; The Hymnary, <http://www.hymnary.org>.

<sup>24</sup>Philip Bliss, "'Almost Persuaded' Now to Believe; 'Almost Persuaded' Christ to Receive," in *Revival Praises* (Dallas: Methodist, 1907), no. 91.

<sup>25</sup>Fanny Crosby, "I Am Thine, O Lord, I Have Heard Thy Voice," in *The Christian Sunday School Hymnal: A Compilation of Choice Hymns and Tunes for Sunday Schools* (St. Louis: Christian, 1883), no. 106.

<sup>26</sup>Eliza Edmunds Hewitt, "When We All Get To Heaven," in *Victory Songs: For the Church, Sunday School and Evangelistic Services*, ed. Homer A. Rodeheaver and Charles H. Gabriel (Chicago: Rodeheaver, 1920), no. 75.

<sup>27</sup>Marini, "American Protestant Hymns Project," 261.

<sup>28</sup>Fanny J. Crosby, "Draw Me Nearer," in *The Christian Sunday School Hymnal: A Compilation of Choice Hymns and Tunes for Sunday Schools* (St. Louis: Christian, 1883), no. 106, accessed January 29, 2016, [http://www.hymnary.org/text/i\\_am\\_thine\\_o\\_lord\\_i\\_have\\_heard\\_thy\\_voice/fulltexts](http://www.hymnary.org/text/i_am_thine_o_lord_i_have_heard_thy_voice/fulltexts). The Hymnary reports that this hymn is published in 579 hymnals, making it one of Crosby's most published hymns.



The second stanza expresses commitment to living for the Lord.<sup>29</sup> Stanza 3 contains language of emotion that discusses the current (“already”) affective experience of the believer: “O the pure delight of a single hour That before thy throne I spend, When I kneel in prayer, and with thee, my God, I commune as friend with friend.” The final stanza, in referencing the surpassing joy of the time/place to come, portrays the “not yet” of the believer’s current experience. It reads, “There are depths of love that I can not know Till I cross the narrow sea; There are heights of joy that I may not reach Till I rest in peace with thee.”

Here, Crosby poetically depicts the distinction that Ryan Lister has described as God’s “redemptive” and “eschatological” presence.<sup>30</sup> The joy of God’s presence is the believer’s current reality, but a further joyful experience (“depths of love” and “heights of joy”) of that presence awaits the believer in the age to come.

“**Almost persuaded.**” With its inclusion in over 600 hymnals, “Almost Persuaded” is Phillip P. Bliss’s most published hymn. Stephen Marini places the song in the sixty-second overall rank, as it appears in forty-nine of the hymnals he surveyed.<sup>31</sup>

The hymn describes a person considering the claims of Christ who is not yet ready to make the commitment to receive Christ.<sup>32</sup> The first stanza reads, “Almost

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<sup>29</sup>Consecrate me now to thy service, Lord,  
By the power of grace divine;  
Let my soul look up with a steadfast hope,  
And my will be lost in thine.

<sup>30</sup>J. Ryan Lister, *The Presence of God: Its Place in the Storyline of Scripture and the Story of Our Lives* (Wheaton, IL: Crossway, 2015).

<sup>31</sup>Marini, “American Protestant Hymns Project,” 259.

<sup>32</sup>Cited lyrics taken from P. P. Bliss, “‘Almost Persuaded’ Now to Believe,” in *The Christian Hymnal: A Collection of Hymns and Tunes for Congregational and Social Worship; in Two Parts*, rev. ed. (Cincinnati, OH: Central Book Concern, 1882), no. 727, accessed January 29, 2016, <http://www.hymnary.org/hymn/CHR1882/page/277>. The Hymnary reports this song is published in 606 different hymnals, making it Bliss’s most published hymn.

persuaded' now to believe; 'Almost persuaded' Christ to receive; Seems now some soul to say, 'Go, Spirit, go Thy way, Some more convenient day On Thee I'll call.'"

The hymn is concerned with the exhortation of Psalm 95:7b-8, "Today, if you hear his voice, do not harden your hearts ...." The second stanza moves takes a more emotive tone to read: "'Almost persuaded,' come, come today; 'Almost persuaded,' turn not away; Jesus invites you here, Angels are lingering near, Prayers rise from heart so dear, O wanderer, come." The third stanza changes the metaphor by describing unbelief after Christ's return. After this moment, the opportunity for choice has passed and the unbeliever's eternal destiny is sealed. It reads, "'Almost persuaded,' harvest is past! 'Almost persuaded,' doom comes at last! 'Almost' cannot avail; 'Almost' is but to fail! Sad, sad, that bitter wail—'Almost—but lost!'"

Considered from the vantage point of inaugurated eschatology, the hymn considers the importance of missions and evangelism at the present moment of history. The presence of unbelievers on earth and the impending harvest that will divide the sheep from the goats is current proof of the "not yet" aspect of the kingdom.

**"When We All Get to Heaven."**<sup>33</sup> Eliza Edmunds Hewitt's 1898 song, "When We All Get To Heaven," is one of the most well-known and oft-sung hymns considering heaven in the evangelical repertory.<sup>34</sup> As such, it serves as an important lens for how the doctrine of inaugurated eschatology is portrayed during this era.

The song begins celebrating Christ's love, and as evidence of this love, the hymn points to his work in preparing the believer's eternal abode. Stanza 1 reads, "Sing the wondrous love of Jesus, Sing His mercy and His grace; In the mansions bright and

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<sup>33</sup>Lyrics in the section are cited from E. E. Hewitt, "When We All Get to Heaven," in *Victory Songs: For the Church, Sunday School and Evangelical Services* (Chicago: Rodeheaver, 1920), no. 75, accessed January 29, 2016, [http://www.hymnary.org/text/sing\\_the\\_wondrous\\_love\\_of\\_jesus\\_sing\\_his\\_fulltexts](http://www.hymnary.org/text/sing_the_wondrous_love_of_jesus_sing_his_fulltexts).

<sup>34</sup>The Hymnary reports that this song has been included in 242 hymnals. Ibid.

blessed, He'll prepare for us a place." This descriptive stanza leads to the expressive exclamation of the chorus: "When we all get to heaven, What a day of rejoicing that will be! When we all see Jesus, We'll sing and shout the victory."

The second stanza describes the believer's current experience as walking/traveling a "pilgrim pathway," with clouds, shadows, and sighing. The hymn reminds believers that these realities are not ultimate; the eschaton will do away with all the grief of this fallen world.<sup>35</sup> In light of this reality, the third and fourth stanza of this hymn exhorts believers toward holy living: "Let us then be true and faithful, Trusting, serving ev'ry day; Just one glimpse of Him in glory Will the toils of life repay." The hymn's fourth stanza concludes, "Onward to the prize before us! Soon His beauty we'll behold; Soon the pearly gates will open, We shall tread the streets of gold."

### **Historic American Hymnody, The Twentieth Century**

Historian Matthew Sutton writes, "The publication [in 1878] of [William Blackstone's book] *Jesus Is Coming*<sup>36</sup> signaled the beginning of a radical new religious movement that eventually transformed the faith of millions in the United States and then the world." This chapter's discussion of previous hymnody has shown that evangelicalism's most published songs, both in the era of earliest hymnody and in the era of the Civil War, had previously spent considerable amounts of time and energy considering, in general, the reunion of Christ with his people. This reunion was usually associated with the death of believers. Moving ahead, it seems clear that the hymnody of this time period is marked with another occasion for the reunion of Christ and his people—an apocalyptic return.

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<sup>35</sup>"While we walk the pilgrim pathway, Clouds will overspread the sky; But when trav'ling days are over, Not a shadow, not a sigh."

<sup>36</sup>W. E. Blackstone, *Jesus Is Coming* (Chicago: F. H. Revell, 1917).

## The Era of Billy Sunday and Billy Graham, 1901-1970

A third time period surveys American hymnody from 1901 to 1970. Again, drawing on Routley's work, this dissertation investigates three select examples for nuanced eschatological framing: (1) Mrs. C. H. Morris's 1912 hymn, "Jesus Is Coming to Earth Again (What If It Were Today?),"<sup>37</sup> (2) Stuart K. Hine's 1949 translation of Carl Gustav Boberg's hymn, "How Great Thou Art,"<sup>38</sup> and (3) John W. Peterson's 1957 hymn, "Jesus Is Coming Again."<sup>39</sup>

**"Jesus Is Coming to Earth Again."** Mrs. Lelia N. Morris's hymn, "What If It Were Today," has been included in ninety different hymnals.<sup>40</sup>

The song begins by alternating between affirming the reality of Christ's return and a question about the immanence of that return. Stanza 1 reads, "Jesus is coming to earth again, What if it were today? Coming in power and love to reign, What if it were today? Coming to claim His chosen Bride, All the redeemed and purified, Over this whole earth scattered wide, What if it were today?" This alternation overflows in the exclamation of the refrain: "Glory, glory! Joy to my heart 'twill bring, Glory, glory! When we shall crown Him King; Glory, glory! Haste to prepare the way; Glory, glory! Jesus will come some day."

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<sup>37</sup>Mrs. C. H. Morris, "Jesus Is Coming to Earth Again (What If It Were Today?)," in *Worship and Service Hymnal: For Church, School, and Home* (Carol Stream, IL: Hope, 1957), no. 87.

<sup>38</sup>Carl Gustav Boberg, "How Great Thou Art," trans. Stuart K. Hine, in *Praise! Our Songs and Hymns*, ed. John W. Peterson and Normal Johnson (Grand Rapids: Singspiration, 1979), no. 16. It is interesting to note that this song receives treatment both in this chapter on historic hymnody and in the next chapter on CWM. For a discussion of how this hymn functions with CWM, see Monique Ingalls, "Awesome in This Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship" (PhD diss., University of Pennsylvania, 2008), 405-7.

<sup>39</sup>John W. Peterson, "Jesus Is Coming Again," in *Singspiration Nine* (Grand Rapids: Singspiration of Zondervan, 1958), no. 9.

<sup>40</sup>Lyric and usage information taken from Hymnary, "What If It Were Today?" accessed January 29, 2016, [http://www.hymnary.org/text/jesus\\_is\\_coming\\_to\\_earth\\_again\\_what\\_if](http://www.hymnary.org/text/jesus_is_coming_to_earth_again_what_if).

Stanza 2 takes up some of the themes of inaugurated eschatology as it describes differences between this age and the age to come in the optative (or “if only”) mood. It reads, “Satan’s dominion will soon be o’er, Oh, that it were today! Sorrow and sighing shall be no more, Oh, that it were today! Then shall the dead in Christ arise, Caught up to meet Him in the skies, When shall these glories meet our eyes? What if it were today?”

Stanza 3 considers the proper attitudes and activities for believers as they await Christ’s return. “Faithful and true would He find us here, If He should come today? Watching in gladness and not in fear, If He should come today? Signs of His coming multiply, Morning light breaks in eastern sky, Watch, for that time is drawing nigh, What if it were today?”

The hymn lists several current realities which will change with the consummation of Christ’s return, thus falling under the inaugurated eschatology designation of “not yet.” These realities include (1) the scattered Church, (2) greater joy for the believer’s heart, (3) the future crowning of Christ, (4) the current reign (“dominion”) of Satan, (5) the reality of sorrow and sighing, (6) the death of the saints, and (7) distance from Christ (“meet Him in the skies”). The distinction is primarily described in terms of chronology repeating the word of “today.” There is some distinction of location (“in the skies”), but the hymn begins by describing Christ’s return as a “coming to earth.”

**“Jesus Is Coming Again.”** John W. Peterson impacted evangelical music for several decades in the latter half of the twentieth century, both as a songwriter and as the head of the music publishing company, Singspiration. In 1986, Peterson was inducted in the Gospel Music Hall of Fame for his songwriting.<sup>41</sup> His 1957 hymn, “Jesus Is Coming

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<sup>41</sup>Gospel Music Hall of Fame, “Inductees Archive: John W. Peterson,” accessed January 31, 2016, <http://www.gmahalloffame.org/speaker-lineup/john-w-peterson/>.

Again,” is included in twenty-three hymnals.<sup>42</sup>

The song begins by declaring the reality of Christ’s return. “Marvelous message we bring, Glorious carol we sing, Wonderful word of the King, Jesus is coming again.” This marvelous message is then exulted in the hymn’s chorus: “Coming again, coming again; Maybe morning, maybe noon, Maybe evening and maybe soon, Coming again coming again, Oh what a wonderful day it will be; Jesus is coming again.”

Stanza 2 of the hymn details how creation declares the coming of its King. Peterson writes, “Forest and flower exclaim, Mountain and meadow the same, All earth and heaven proclaim: ‘Jesus is coming again.’” Peterson’s terminology “all earth and heaven” uses synecdoche to refer to the entire universe and its confident assertion of Christ’s return.

The hymn’s third and final stanza overtly describes trial and trouble in light of the eschaton. It reads, “Standing before Him at last, Trial and trouble all past, Crowns at His feet we will cast; Jesus is coming again.” With these words, the hymn details that this world has trial and trouble, but these will be past upon the coming of the Lord.

### **American Contemporary Praise, 1971-1985**

Although historic Christianity has always anticipated Christ’s second coming, during the years surveyed in this section, wide swaths of evangelicalism embraced a more pronounced Apocalypticism. “Faith in the imminent return of Christ inspired hope in a world that seemed more than ever to be careening toward Armageddon,” Historian Matthew Sutton argues.<sup>43</sup> Into this increasingly chaotic cultural moment,

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<sup>42</sup>John W. Peterson, “Jesus Is Coming Again,” 1957, usage report from Hymnary, “Marvelous Message We Bring,” accessed February 12, 2016, [http://www.hymnary.org/text/marvelous\\_message\\_we\\_bring](http://www.hymnary.org/text/marvelous_message_we_bring).

<sup>43</sup>Matthew Avery Sutton, *American Apocalypse: A History of Modern Evangelism* (Cambridge, MA: Harvard University Press), 350.

“Apocalypticism ... provided millions of Americans with a powerful lens through which to make sense of difficult and challenging eras.”<sup>44</sup>

As a cultural force in America in the 1970’s, evangelicalism found itself on the rise.<sup>45</sup> With this newfound cultural force, it created books, films, and music at a unprecedented scale, and a prominent message for these new media was the language of the apocalypse.<sup>46</sup> Of particular concern for this dissertation how younger believers of this time period began making and recording music in the popular forms of the day, giving rise to the industry of Contemporary Christian Music (CCM).<sup>47</sup> A common theme within early CCM was the second coming of Christ. Musicians like Pat Terry,<sup>48</sup> Bill and Gloria Gaither, and Christian rock pioneer, Larry Norman were among the many musicians whose songs about Christ’s return found deep resonance within popular evangelicalism of that day.<sup>49</sup> With the increasing popularity of these songs within evangelicalism, some

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<sup>44</sup>Ibid., 350-51.

<sup>45</sup>Newsweek famously declared 1976 as “The Year of the Evangelicals.” The cover story was Kenneth L. Woodward, “Born Again: The Year of the Evangelicals,” *Newsweek* 88, no. 17 (1976): 68-78.

<sup>46</sup>Sutton writes, “The success of books by [Billy] Graham, [Hal] Lindsey, [Tim] LaHaye, and [John] Walvoord, and hundreds of other similar works, films like *A Thief in the Night*, its sequels and imitators, and the music of artists like Larry Norman, demonstrated how in the 1970s innovative evangelicals spread the classic apocalyptic message through multiple platforms.” Sutton, *American Apocalypse*, 350.

<sup>47</sup>For a good overview, see William D. Romanowski, “Evangelicals and Popular Music,” in *Religion and Popular Culture in America*, ed. Bruce David Forbes and Jeffrey H. Mahan (Berkeley: University of California Press, 2000), 105-24. Eskridge, *God’s Forever Family*, 209-40. Andrew Beaujon, *Body Piercing Saved My Life: Inside the Phenomenon of Christian Rock* (Cambridge, MA: Da Capo, 2006).

<sup>48</sup>See the article by Devlin Donaldson, “Rewind: Pat Terry; Evolution of a Songwriter,” *CCM*, July 1997, 54.

<sup>49</sup>For example, Pat Terry, “I Can’t Wait,” *The Pat Terry Group*, Myrrh Records, 1760166, 1975, vinyl; Keith Green (who named his ministry “Last Days Ministry”), “The Sheep and the Goats,” *The Keith Green Collection*, Sparrow Records 1055, 1981; Bill and Gloria Gaither, “The King Is Coming,” *The Bible: New Testament*, The Oakridge Boys, Polygram 826268, 1975, vinyl; and Larry Norman, “I Wish We’d All Been Ready,” *Upon This Rock*, Capitol Records ST-446, 1969, vinyl. In a survey of 1970s CCM musicians, Norman’s song was named the favorite song of the era. Eskridge, *God’s Forever Family*, 302.

of these songs were used in evangelical worship service contexts.<sup>50</sup>

Select examples from this fourth and final time period include (1) Andraé Crouch's 1975 chorus, "Soon and Very Soon,"<sup>51</sup> and (2) Dottie Rambo's 1980 anthem, "We Shall Behold Him."<sup>52</sup> By dividing the years between 1976 and 2000, Routley's chronological taxonomy aligns with Greg Scheer's consideration of the modern Praise and Worship movement, discussed later in this chapter.<sup>53</sup>

**"Soon and Very Soon."**<sup>54</sup> Andraé Crouch's anthem with the repeating line, "Soon and very soon, We are going to see the King."<sup>55</sup> The chorus culminates the verse with the words, "Hallelujah, hallelujah, We're going to see the King." Concerning the metaphor of location, it is interesting to note how believers are pictured traveling to be with their King.<sup>56</sup>

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<sup>50</sup>The relationship between congregational singing and "special music" in American evangelical worship services is beyond the scope of this project. But the current point stands by noting a longstanding blurring of the lines since the new measures shaped revivals to include solos, choral settings, and congregational singing. Describing the revivals of Dwight Moody, David W. Stowe writes, "Most distinctive were Sankey's solos, but meetings also featured performances by large mixed-voice choirs recruited in advance from local churches and hastily rehearsed by Sankey, and, of course, congregational singing by all present." David W. Stowe, "'An Inestimable Blessing': The American Gospel Invasion of 1873," *American Transcendental Quarterly* 16, no. 3 (September 2002): 193.

<sup>51</sup>Andraé Crouch, "Soon and Very Soon," Bud John Songs (admin. Capitol CMG), and Crouch Music (admin. Capitol CMG), 1971

<sup>52</sup>Dottie Rambo, "We Shall Behold Him," New Spring, Brentwood-Benson Music, 17009, 1980.

<sup>53</sup>Because of their chronological proximity, some of the songs composed during this era also appear in the CCLI survey covered in the next chapter.

<sup>54</sup>Cited lyrics from Crouch, "Soon and Very Soon."

<sup>55</sup>Crouch's black gospel tradition is not determined by the same verse and refrain structures of the other hymnody this chapter has examined, this discussion uses the terms that CCLI has assigned to the various sections of the song (CCLI 11249). CCLI Song Search, "Soon and Very Soon," accessed February 12, 2016 <http://us.search.ccli.com/songs/11249/soon-and-very-soon>.

<sup>56</sup>While the term "going to" could refer either to chronology ("She is going to graduate") or location ("She is going to Louisville"), this dissertation interprets Crouch as referencing location. This is because of the use of "there" in the later portions of the song.



Crouch's second and third verses detail the experiential differences that believers will experience when they see their King. The second verse declares, "No more crying there, We are going to see the King," while the third verse add, "No more dying there, We are going to see the King."

Further lyrical content is found in two additional sections, which CCLI labels "misc. 2" and "misc. 3."<sup>57</sup> There, Crouch writes, "Should there be any rivers we must cross, Should there be any mountains we must climb; God will supply all the strength that we need, Give us grace till we reach the other side." Here, the song recognizes difficulties that believers face in the current age with metaphors of crossing rivers and climbing mountains. God's grace is promised to believers to provide the strength they need to "reach the other side."

This language of "the other side" seems ambiguous at first—the other side of trial? Of difficulty? The next section of lyrics provides the specificity that the song is referring to life after death. Crouch writes, "We have come from every nation, God knows each of us by name; Jesus took His blood and He washed our sins, And He washed them all away; Yes there are some of us Who have laid down our lives; But we all shall live again, On the other side." After celebrating the reality of Christ's death ransoming a multi-ethnic people for his own possession, the song references martyrdom before celebrating the resurrection of the faithful, "on the other side."

**"We Shall Behold Him."** Dottie Rambo was an award-winning songwriter whose anthems spanned country, gospel, and rock genres.<sup>58</sup> Her anthem, "We Shall

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<sup>57</sup>Anecdotally, these sections of the song are not sung as often in most arrangements, which include the song's first three verses and chorus.

<sup>58</sup>Among her most prestigious songwriting accolades are her 1994 Christian Country Music Association award from "Songwriter of the Century" and her 2000 ASCAP award for "Lifetime Achievement." See DottieRambo.net, Biography," accessed January 31, 2016, <http://www.dottierambo.net/bio.html>.

Behold Him,” won the Gospel Music Association’s 1982 Dove award for “Song of the Year” and won her the honor of “Songwriter of the Year.”<sup>59</sup>

Rambo’s song provides vivid details imagining Christ’s return.<sup>60</sup> The first verse provides preparatory context. It reads, “The sky shall unfold, Preparing His entrance; The stars shall applaud Him With thunders of praise; The sweet light in His eyes Shall enhance those awaiting, And we shall behold Him Then face to face.” This preparatory work finds its consummation in the chorus: “And we shall behold Him, We shall behold Him; Face to face, In all of His glory . . . Face to face, Our Savior and Lord.”

The second verse paraphrases the Apostle Paul’s promise in 1 Thessalonians 4:16-17.<sup>61</sup> Rambo writes, “The angel shall sound The shout of His coming; The sleeping shall rise From their slumbering place; And those who remain Shall be changed in a moment; And we shall behold Him, Then face to face.”

Turning to the categories of inaugurated eschatology, there is little lyrical specificity concerning the emotions of believers, but it is clear this is an emotionally wonderful occurrence in their lives. If “The stars shall applaud Him, With thunders of praise,” then surely the redeemed bride that is his church should be expected to do no less. It is less clear what Rambo refers to when she writes, “The sweet light in His eyes Shall enhance those awaiting,” but merely describing Christ’s eyes as having “sweet light” implies the precious nature of this encounter.

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<sup>59</sup>Gospel Music Association Dove Awards, “Past Winners,” accessed January 31, 2016, <http://doveawards.com/awards/past-winners/>.

<sup>60</sup>Dottie Rambo, “We Shall Behold Him,” New Spring (admin. Brentwood-Benson Music), 1980.

<sup>61</sup>“For the Lord himself will descend from heaven with a cry of command, with the voice of an archangel, and with the sound of the trumpet of God. And the dead in Christ will rise first. Then we who are alive, who are left, will be caught up together with them in the clouds to meet the Lord in the air, and so we will always be with the Lord. Therefore encourage one another with these words” (1 Thess 4:16-18).

The song has very little discussion of chronology. Rambo's chorus is content to describe a single moment that will occur in the future. Any implications for how that moment should transform the current reality of believers is left unspoken.

### **Conclusion**

Though differing eras in evangelical hymnody have emphasized different aspects of the "already" and the "not yet," they have consistently done so. The songs of the late eighteenth and early nineteenth centuries emphasized metaphors of place, where believers traveled from the difficulties of earth to the felicities of heaven. Later hymns emphasized metaphors of chronology, where believers looked to an appointed day for Christ to take believers away. Still later congregational songs from the twentieth century highlighted metaphors of affection, which emphasized the experience that believers will have when encountering the returning Christ.

While these distinctions are of interest, it also seems that believers from each of these eras of hymnody would have recognized their own experience in the descriptions from the other time periods. Congregants drawing encouragement for their current experience from the future reality of "We shall behold him" have much in common with those singing Watts's "When I Can Read My Title Clear."

Similarly, Watts's "Come we that love the Lord" and Crouch's "Soon and Very Soon" share themes. Watts writes, "There we shall see his Face," and Crouch echoes, "Soon and very soon, we are going to see the King." Watts's lyric replies, "And never, never sin; There, from the Rivers of thy Grace, Drink endless Pleasures in" and Crouch summarizes, "No more crying there; no more dying there; We are going to see the King."

A seeming fraternity of belief around these themes stands in contrast with the lyrical content reviewed in the next chapter. The shared language discussing the "already" and the "not yet" across four distinct periods in American evangelical congregational song suddenly disappears, and believers are left behind.

CHAPTER 5  
SURVEYING THE LANGUAGE OF INAUGURATED  
ESCHATOLOGY IN CONTEMPORARY  
WORSHIP MUSIC

This chapter applies the taxonomy of “inaugurated eschatology” from chapter 3 to the lyrical content of the core repertory of CWM, using the selection of CCLI-derived songs previously described. It begins by surveying the lyrics for themes of “already” within the repertory and finds the theme well reflected by two particular motifs: the triumph of Christ’s work and the current reign of God. Next, it surveys the lyrics for themes of “not yet” within the repertory. This exploration finds that motifs of “present brokenness” and “future glory” are mentioned far less frequently, and mentions are often brief and mitigated. Finally, the chapter explores the ways that CWM portrays the experience of the believer using categories of affection, spatiality, and chronology.

The chapter examines CWM with several (sometimes overlapping) lenses to allow CWM to describe itself with its own terminology. Recognizing the high level of quotation from the CWM data set that follows, the intended overall effect is, following Nicholas Wolterstorff, to gain a sense of the world that liturgical artists in the field of CWM are projecting.

**The “Already” of Contemporary Worship Music**

This section traces how CWM expresses the “already” of inaugurated eschatology in two sections: (1) a discussion of the triumph of Christ’s work, and (2) a recognition of the current reign of God. It concludes that CWM portrays this aspect in robust terms using large amounts of rich imagery to project a world where God’s reign is being experienced.

## The Triumph of Christ's Work

Christian worship has always emphasized the praise of the Lord Jesus Christ.<sup>1</sup> CWM has, in this respect at least, much in common with its historical precedents. The chorus of Chris Tomlin's anthem declares, "We fall down, we lay our crowns, at the feet of Jesus; The greatness of mercy and love, at the feet of Jesus."<sup>2</sup> The section first traces how CWM portrays the life of Christ, with prolonged attention paid to its portrayal of Christ's crucifixion and its accomplishments. Next, it traces the portrayal of Christ's resurrection and the victorious standing that results. The section ends by observing CWM's portrayal of how believers ought to respond to Christ's triumphant work.

**Christ's life.** First, it is important to note the highly limited vocabulary used in CWM to describe the life of Christ on earth. In a typical example, contemplating the work the Father did by sending the Son, Henry Smith's simple anthem calls believers to "Give thanks with a grateful heart, give thanks to the Holy One; Give thanks because He's given Jesus Christ, His Son."<sup>3</sup> CWM spends little discussion of Christ's advent or incarnation.<sup>4</sup> Perhaps the most comprehensive narrative journey of the life of Christ is

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<sup>1</sup>See discussions between Larry Hurtado and James Dunn for the historical roots of this claim: Larry W. Hurtado, *Lord Jesus Christ: Devotion to Jesus in Earliest Christianity* (Grand Rapids: Eerdmans, 2003); James D. G. Dunn, *Did the First Christians Worship Jesus? The New Testament Evidence* (Louisville: Westminster John Knox, 2010).

<sup>2</sup>Chris Tomlin, "We Fall Down," CCLI 2437367, worshiptogether.com songs (admin. Capitol CMG), 1998. Unofficial lyrics for CWM can be found on numerous song lyric websites. Official lyrics are available with a subscription to Christian Copyright Licensing, International (CCLI) at ccli.com. All lyrics in this section are taken from CCLI's databases. Punctuation and capitalization have been altered for consistency and clarity.

<sup>3</sup>Henry Smith, "Give Thanks," CCLI 20285, Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), 1978.

<sup>4</sup>Tim Hughes writes, "King of all days, Oh so highly exalted, Glorious in heaven above; Humbly You came To the earth You created, All for love's sake became poor." Tim Hughes, "Here I Am to Worship, CCLI 3266032, Thankyou Music (admin. Capitol CMG), 2000. Similarly, Bob McGee's 1976 song, "Emmanuel," celebrates Christ's incarnational immanence: "Emmanuel, Emmanuel, His name is called Emmanuel; God with us, revealed in us, His name is called Emmanuel." Bob McGee, "Emmanuel," CCLI 12949, C. A. Music (admin. Music Services), 1976.

found in Rick Founds' anthem, "Lord, I Lift Your Name on High." This song plays a significant role in the history of CWM, as it appears in twenty-six of the possible reporting periods of the present study. Founds writes, "You came from heaven to earth to show the way; From the earth to the cross, My debt to pay; From the cross to the grave, From the grave to the sky; Lord I lift Your name on high."<sup>5</sup>

**Christ's passion.** The cross of Christ plays a large role in Christian worship. Perhaps the most descriptive view of the cross in the core repertory is found in Stuart Townend and Keith Getty's contemporary hymn, "In Christ Alone." In a poetically dense third verse, the song traces Christ's life and passion and provides context for the crucifixion's meaning:

In Christ alone, who took on flesh, fullness of God in helpless babe; This gift of love and righteousness, scorned by the ones He came to save; Till on that cross, as Jesus died, the wrath of God was satisfied, for every sin on Him was laid; Here in the death of Christ I live.<sup>6</sup>

Though few other songs in the CWM catalog reach that level of detailed reflection, many other songs describe the essential nature Christ's cross and sacrifice. Chris Tomlin describes Christ's love: "His body, the bread; His blood, the wine, Broken and poured out all for love; The whole earth trembled and the veil was torn; Love so amazing, love so amazing."<sup>7</sup> Similarly, Paul Baloche and Lenny Leblanc write, "Crucified,

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<sup>5</sup>Rick Founds, "Lord, I Lift Your Name on High," CCLI 117947, Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1989. Careful readers of the chap. 4 may note the absence of Christ's second coming. This will be further explored in Chapter Six.

<sup>6</sup>Keith Getty and Stuart Townend, "In Christ Alone," CCLI 3350395, Thankyou Music (admin. Capitol CMG), 2001. A similar level of theological sophistication is found in "I Stand in Awe of You." Its second verse reads, "You are beautiful beyond description, yet God crushed You for my sin; In agony and deep affliction, cut off that I might enter in; Who can grasp such tender compassion, Who can fathom this mercy so free? You are beautiful beyond description, Lamb of God who died for me." Mark Altrogge, "I Stand in Awe of You," CCLI 23914, Sovereign Grace Praise (admin. Sovereign Grace Ministries), 1987. For the story of the song and how the second verse was added later, see Mark Altrogge, "The Story Behind The Song 'I Stand in Awe,'" *The Blazing Center* blog, accessed January 23, 2016, <http://theblazingcenter.com/2015/04/the-story-behind-the-song-i-stand-in-awe.html>.

<sup>7</sup>Chris Tomlin et al., "Jesus Messiah," CCLI 5183443, sixsteps Music (admin. Capitol CMG), Vamos (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), Wondrously Made

laid behind the stone; You lived to die, rejected and alone; Like a rose, trampled on the ground, You took the fall and thought of me above all.”<sup>8</sup> Other songs highlight the mercy that believers find at the cross. Tim Hughes’s song, “Beautiful One,” begins verse 2 with these lines: “Wonderful, so wonderful, is Your unfailing love; Your cross has spoken mercy over me; No eye has seen, no ear has heard, no heart could fully know; How glorious, how beautiful You are.”<sup>9</sup>

Several songs detail the substitutionary nature of Christ’s work on the cross.

Chris Tomlin writes,

He became sin who knew no sin, that we might become His righteousness; He humbled Himself and carried the cross; Love so amazing, love so amazing; Jesus, Messiah; Name above all names, Blessed Redeemer, Emmanuel; The Rescue for sinners, The Ransom from heaven; Jesus, Messiah; Lord of all.<sup>10</sup>

Billy Foote’s simple chorus announces that forgiveness and acceptance has been made possible by Christ’s condemnation and forsakenness.<sup>11</sup> Josh Farro, Phil Wickham, and Jeremy Riddle write, “This is amazing grace, this is unfailing love; That You would take my place, that You would bear my cross; You laid down Your life, that I would be set free; Oh, Jesus, I sing for all that You’ve done for me.”<sup>12</sup> Dennis Jernigan ties Christ’s

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Songs (admin. Music Services), 2008.

<sup>8</sup>Lenny LeBlanc and Paul Baloche, “Above All,” CCLI 2672885, Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), LenSongs (admin. LenSongs), 1999. For one worship practioner’s reflection on this phrase, see Bob Kauflin, “Evaluating Worship Song Lyrics,” *Worship Matters*, accessed January 31, 2016, <http://www.worshipmatters.com/2006/12/01/worship-leaders-pastors-evaluating-worship-song-lyrics/>.

<sup>9</sup>Tim Hughes, “Beautiful One,” CCLI 3915912, Thankyou Music (admin. Capitol CMG), 2002.

<sup>10</sup>Tomlin et al., “Jesus Messiah.”

<sup>11</sup>“I’m forgiven because You were forsaken; I’m accepted, You were condemned; I’m alive and well, Your Spirit is within me, because You died and rose again.” Billy J. Foote, “You Are My King,” CCLI 2456623, worshiptogether.com songs (admin. Capitol CMG), 1996.

<sup>12</sup>Jeremy Riddle, Josh Farro, and Phil Wickham, “This Is Amazing Grace,” CCLI 6333821, Phil Wickham Music (admin. Music Services), Seems Like Music (admin. Music Services), Sing My Songs (admin. Music Services), WB Music Corp. (admin. Word Music Group), Bethel Music, 2012. A similar line of thought is put forth by Stuart Hine’s lyric, “And when I think That God His Son not sparing Sent Him to die, I scarce can take it in; That on the cross, My burden gladly bearing, He bled and died To

substitution to the context of his resurrection: “Taking my sin, my cross, my shame; Rising again, I bless Your name; You are my all in all; . . . Jesus Lamb of God, Worthy is Your name.”<sup>13</sup>

**Christ’s resurrection.** Christ’s resurrection is a major theme in CWM. In its most basic form, it is portrayed as the resuscitation, or rebirth, of life. Chris Tomlin writes, “With a mighty hand and an outstretched arm, His love endures forever; for the life that’s been reborn, His love endures forever, Sing praise, sing praise.”<sup>14</sup>

The predominant way that CWM portrays the death and resurrection of Jesus is with the metaphors of *Christus Victor*, ascribing victory to the risen Christ. Drawing upon these metaphors, Townend and Getty write,

There in the ground His body lay, Light of the world by darkness slain; Then, bursting forth in glorious day, up from the grave He rose again; And as He stands in victory, Sin’s curse has lost its grip on me; For I am His and He is mine, bought with the precious blood of Christ.<sup>15</sup>

Complementary to metaphors of victory, CWM describes Christ’s resurrection as a “beating” of death. Tim Hughes, for example, describes the first Easter morning as “The greatest day in history; Death is beaten, You have rescued me; Sing it out, ‘Jesus is alive’; The empty cross, the empty grave; Life eternal, You have won the day; Shout it out, ‘Jesus is alive’; He’s alive.”<sup>16</sup>

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take away my sin.” Stuart Wesley Hine, “How Great Thou Art,” CCLI 14181, Stuart K. Hine Trust (admin. Capitol CMG, except print rights for USA, North, Central and South America administered by Hope. All other non USA Americas rights by the Stuart Hine Trust. Rest of World, Integritymusic.com), 1949.

<sup>13</sup>Dennis Jernigan, “You Are My All in All,” CCLI 825356, Shepherd's Heart Music (admin. PraiseCharts), 1991.

<sup>14</sup>Chris Tomlin, “Forever,” CCLI 3148428, sixsteps Music (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2001. Due to the ambiguity of this line, Tomlin may be referring here to either Christ’s resurrection or the believer’s spiritual rebirth.

<sup>15</sup>Getty and Townend, “In Christ Alone.” It is interesting to note how the substitutionary atonement language of the previous verse informs this language of victory. From one vantage point, Getty seems to distance himself from CWM at every turn.

<sup>16</sup>Ben Cantelon and Tim Hughes, “Happy Day,” CCLI 4847027, Thankyou Music (admin.



Christ's resurrection is described as a "defeat" of the grave in several songs. Hillsong's anthem, "God is Able" celebrates with these words: "Lifted up, He defeated the grave, Raised to life our God is able; In His Name, we overcome, for the Lord our God is able."<sup>17</sup> Using the same terminology, Bethel Music's song, "Forever (We Sing Hallelujah)" describes Easter morning in visceral terms: "The ground began to shake, The stone was rolled away, His perfect<sup>18</sup> love could not be overcome; Now death where is your sting, Our resurrected King has rendered you defeated."<sup>19</sup>

Christ's resurrection is frequently described as "conquering the grave." The song "This Is Amazing Grace," declares, "Worthy is the King who conquered the grave"<sup>20</sup> and the songwriters from Hillsong United declare, "Forever, Author of salvation; He rose and conquered the grave; Jesus conquered the grave."<sup>21</sup> Analogous to these metaphors of victory, songwriters from Bethel Music describe the resurrection as a breaking of evil: "One final breath He gave as heaven looked away, the Son of God was laid in darkness; A battle in the grave, the war on death was waged, the power of hell forever broken."<sup>22</sup>

A final way CWM describes Christ's resurrection is through language of ascendency. Without mentioning Christ's bodily ascension to heaven (as described in Mark 16:19, Luke 24:50-53, and Acts 1:9-11), Christ's resurrection is connected to his

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Capitol CMG), 2006.

<sup>17</sup>Ben Fielding and Reuben Morgan, "God Is Able," CCLI 5894275, Hillsong Music (admin. Capitol CMG), 2010.

<sup>18</sup>Some recordings replace the word "perfect" with the word "reckless." The song has both words registered with CCLI.

<sup>19</sup>Brian Johnson et al., "Forever (We Sing Hallelujah)," CCLI 7001228, KAJE Songs (admin. Capitol CMG), Worship Together Music (admin. Capitol CMG), Bethel Music, 2013.

<sup>20</sup>Riddle, Farro, and Wickham, "This Is Amazing Grace."

<sup>21</sup>Ben Fielding and Reuben Morgan, "Mighty to Save," CCLI 451782, Hillsong Music (admin. Capitol CMG), 2006.

<sup>22</sup>Johnson et al., "Forever (We Sing Hallelujah)."

glorification. Bethel Music writes, “Now forever He is glorified, forever He is lifted high; And forever He is risen, He is alive and He is alive.”<sup>23</sup> A 1998 Integrity song by Gary Oliver exhorts believers, “He is risen, He is risen, and He lives forevermore; He is risen, He is risen; Come on and celebrate, the resurrection of our Lord.”<sup>24</sup> Ben Fielding and Reuben Morgan similarly exhort believers to “Shine your light and let the whole world see, We’re singing for the glory of the risen King.”<sup>25</sup>

**Christ’s victorious standing.** Given this victorious and ascended description of Christ’s resurrection, it follows that Christ is portrayed as currently victorious as well. One Bethel Music song puts it simply: “We sing ‘hallelujah’; the Lamb has overcome.”<sup>26</sup> Nadia Hearn’s 1974 chorus paraphrases the New Testament Christ hymn of Philippians 2 in the lines: “Jesus, name above all names; Beautiful Savior, glorious Lord.”<sup>27</sup> Bethel Music asks and then answers, “Who breaks the power of sin and darkness? Whose love is mighty and so much stronger? The King of Glory, the King above all kings.”<sup>28</sup> Jennie Riddle’s 2004 anthem, “Revelation Song,” evokes the scene of the victorious Christ from

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<sup>23</sup>Johnson et al., “Forever (We Sing Hallelujah).”

<sup>24</sup>Gary Oliver, “Celebrate Jesus,” CCLI 16859, Integrity’s Hosanna! Music (admin. Capitol CMG [IMI]), 1988.

<sup>25</sup>Fielding and Morgan, “Mighty to Save.” It is unclear if “letting the whole world see” is referring holy living and evangelism or to allowing people to observe Christians worshiping. The view that our corporate singing is so powerful that it does the work of evangelism would represent a very confident eschatology. This insight is from a January 23, 2016, email conversation with my colleague Ken Boer.

<sup>26</sup>Johnson et al., “Forever (We Sing Hallelujah).” Similarly, “Majesty” reads, “Jesus who died now glorified, King of all kings.” Jack Hayford, “Majesty,” CCLI 1527, New Spring (admin. Brentwood-Benson Music), 1981.

<sup>27</sup>Naida Hearn, “Jesus Name above All Names,” CCLI 21291, Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1974, 1978.

<sup>28</sup>Riddle, Farro, and Wickham, “This Is Amazing Grace.”

Revelation 5 and sings, “Worthy is the Lamb who was slain; Holy, holy is He; Sing a new song to Him Who sits on Heaven’s mercy seat.”<sup>29</sup>

**The believer’s response.** CWM portrays the believer’s response to the triumph of Christ’s work as passionate praise, positive emotions, and engaged mission. These responses are in keeping with the “already” aspect of inaugurated eschatology that CWM projects.

First, a Christian believer (that is, one who belongs to this resurrected, victorious, and ascended Savior) is depicted in CWM songs as *praising that Savior passionately*. Gary Oliver’s resurrection anthem simply and directly exhorts believers to “Celebrate Jesus.”<sup>30</sup> Darlene Zschech’s song calls for unceasing worship of the risen Savior. “My Jesus, My Saviour, Lord there is none like You; All of my days, I want to praise the wonders of Your mighty love.”<sup>31</sup> Jack Hayford’s song recognizes Christ’s reign and then exhorts believers to worship: “Majesty, kingdom authority, flow from His throne unto His own, His anthem raise; So exalt, lift up on high the name of Jesus; Magnify, come glorify Christ Jesus the King.”<sup>32</sup>

Second, the believer who belongs to Christ is portrayed by CWM as

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<sup>29</sup>Jennie Lee Riddle, “Revelation Song,” CCLI 4447960, Gateway Create (admin. Capitol CMG [IMI]), 2004. For reflections on the role of *Christus Victor* in corporate worship, see Robert Webber, *Twenty Centuries of Christian Worship* (Nashville: Star, 1994), 262-63.

<sup>30</sup>Oliver, “Celebrate Jesus.”

<sup>31</sup>Darlene Zschech, “Shout to the Lord,” CCLI 1406918, Wondrous Worship (admin. Music Services), 1993.

<sup>32</sup>Hayford, “Majesty.”

*experiencing positive emotions*, including joy,<sup>33</sup> peace,<sup>34</sup> and a love that heals. Martin Smith of the band Delirious? writes lyrics that portray this poetically: “Over the mountains and the sea, Your river runs with love for me; And I will open up my heart And let the Healer set me free, I’m happy to be in the truth, And I will daily lift my hands, For I will always sing of when Your love came down.”<sup>35</sup>

CWM portrays the believer in Christ as a person with great *confidence*. Brian Johnson, Christa Black Gifford, and Jeremy Riddle of Bethel Music write, “In death, in life, I’m confident and cover’d by the power of Your great love; My debt is paid, there’s nothing that can separate my heart from Your great love.”<sup>36</sup> Through Christ’s great achievement on the cross<sup>37</sup> and loving work in drawing the believer to salvation,<sup>38</sup>

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<sup>33</sup>Joy is referenced seventeen times in CWM’s core repertory. Ingram and Morgan write, “You are joy, You are joy, You’re the reason that I sing; You are life, You are life, In You death has lost its sting.” Jason Ingram and Reuben Morgan, “Forever Reign,” CCLI 5639997, Hillsong Music (admin. Capitol CMG), Sony/ATV Timber (admin. Sony/ATV Music), West Main Music (admin. Sony/ATV Music), Spirit Nashville Three (admin. Spirit Music Group), 2009. Similarly, the terms “happy” or “happiness” appear five times, mostly in Tim Hughes anthem: “Oh, happy day, happy day; You washed my sin away; Oh, happy day, happy day, I’ll never be the same; Forever I am changed.” Cantelon and Hughes, “Happy Day.”

<sup>34</sup>Peace is referenced six times in CWM’s core repertory. Jason Ingram, again, writes “You are peace, You are peace, When my fear is crippling.” Ingram and Morgan, “Forever Reign.” This admission of crippling fear, though mitigated by Christ’s divine peace, is one of most emotionally nuanced portrayals in CWM.

<sup>35</sup>Martin Smith, “I Could Sing Your Love Forever,” CCLI 1043199, Curious? Music UK (admin. Capitol CMG), 1994. Similarly, Tomlin’s contribution to Newton’s hymn celebrates freedom, “My chains are gone, I’ve been set free; My God my Savior has ransomed me.” Chris Tomlin, John Newton, Louie Giglio Tomlin, “Amazing Grace (My Chains Are Gone),” CCLI 4768151, sixsteps Music (admin. Capitol CMG), Vamos (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2006. It is notable that Tomlin has eliminated Newton’s strongest “not yet” verse: “Through many dangers, toils, and snares I have already come. ‘Tis grace that brought me safe thus far, and grace will lead me home.”

<sup>36</sup>Brian Johnson, Christa Black Gifford, and Jeremy Riddle, “One Thing Remains (Your Love Never Fails),” CCLI 5508444, ChristaJoy Music (admin. Bethel Music), Mercy/Vineyard (admin. Vineyard Music), Bethel Music, 2010.

<sup>37</sup>“My hope is built on nothing less than Jesus’ blood and righteousness; I dare not trust the sweetest frame, but wholly trust in Jesus’ Name.” Edward Mote et al., “Cornerstone,” CCLI 6158927, Hillsong Music (admin. Capitol CMG), 2011.

<sup>38</sup>“You opened my eyes to Your wonders anew, You captured my heart with this love; ‘Cause

believers are given a new song: “And now let the weak say I am strong, Let the poor say I am rich, Because of what the Lord has done for us.”<sup>39</sup>

Finally, in a few lines found scattered across the CWM’s core repertory, Christ’s triumphant work invigorates believers for mission. In the song “Days of Elijah,” Robin Mark’s writes, “And these are the days of the harvest; The fields are as white in the world; And we are the labourers in Your vineyard declaring the Word of the Lord.”<sup>40</sup>

### **God’s Current Reign**

A second key aspect for understanding the “already” portrayal of inaugurated eschatology in CWM can be seen by tracing depictions of God’s current reign within its core repertory.<sup>41</sup> Overall, the repertory goes to great lengths to describe and celebrate God’s rule, for, as Robin Mark’s anthem, “Days of Elijah,” celebrates, “There is no god like Jehovah.”<sup>42</sup> This section first traces how CWM portrays the internal attributes that inform God’s rule. It will then proceed to discuss CWM’s portrayal of the relational aspects (functional attributes) of God that inform his rule.<sup>43</sup>

CWM describes God’s current reign over the world in large measure by describing how God has always reigned. First, God is recognized and worshiped as an eternal being. Jennie Riddle’s song, “Revelation Song,” uses these words: “Holy, holy, \_\_\_\_\_ nothing on earth is as beautiful as You.” Hughes, “Beautiful One.”

<sup>39</sup>Smith, “Give Thanks.”

<sup>40</sup>Robin Mark, “Days of Elijah,” CCLI 1537904, Song Solutions Daybreak (admin. Music Services), 1996. On the relationship of worship and evangelism, see Sally Morgenthaler, “Worship as Evangelism: Sally Morgenthaler Rethinks Her Own Paradigm,” *Rev! Magazine*, May/June 2007, 48-53.

<sup>41</sup>The term “Lord” appears 163 times in CWM’s core repertory. The term “reign” appears fifteen times, once referring to the believer: “Forevermore, I will reign with Him.” Dave Moody, “All Hail King Jesus,” CCLI 12877, Dayspring Music (a div. of Word Music Group), 1981.

<sup>42</sup>Mark, “Days of Elijah.”

<sup>43</sup>This distinction follows what theologians describe as the “ontological” and “economic” Trinity.

holy, is the Lord God Almighty, Who was and is and is to come; With all creation I sing praise to the King of kings; You are my ev'rything, And I will adore You."<sup>44</sup> Similarly, Joel Houston's song for Hillsong Church, "From the Inside Out," highlights the everlasting nature of God's being and glory: "Everlasting, Your light will shine when all else fades; Never-ending, Your glory goes beyond all fame."<sup>45</sup>

Beyond these descriptors of God's eternity, the data shows CWM's comprehensive support for the uncontested assertion that God is *worthy* to be worshiped simply because of the magnificence of his being.<sup>46</sup> Pete Sanchez, Jr.'s, 1977 chorus sets the words of Psalm 97:9 to music and declares, "For Thou, oh Lord, art high above all the earth; Thou art exalted far above all gods; I exalt Thee."<sup>47</sup> Similarly, Marc Byrd and Steve Hindalong's refrain from "God of Wonders" worships God for his transcendence:<sup>48</sup> "God of wonders beyond our galaxy, You are holy, holy; The universe declares Your majesty, You are holy, holy; Lord of heaven and earth."<sup>49</sup> Paul Baloche and Lenny Leblanc begin their song, "Above All," with this description of God's transcendence: "Above all kingdoms, above all thrones, Above all wonders the world has ever known;

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<sup>44</sup>Riddle, "Revelation Song."

<sup>45</sup>Joel Houston, "From the Inside Out," CCLI 4705176, Hillsong Music (admin. Capitol CMG), 2005.

<sup>46</sup>The terms "worth" or "worthy" appear in CWM's core repertory twenty-eight times.

<sup>47</sup>Pete Sanchez, Jr., "I Exalt Thee," CCLI 17803, Sanchez, Pete, Jr. (admin. Gabriel Music), 1977. Other similar songs from a previous generation on this same theme include Deborah D. Smith and Michael W. Smith, "Great Is the Lord," CCLI 1149, Meadowgreen Music (admin. Capitol CMG), 1982; and Twila Paris, "He Is Exalted," CCLI 17827, Mountain Spring Music (admin. Capitol CMG) Straightway Music (admin. Capitol CMG), 1985.

<sup>48</sup>Charles Thomas Lewis, Jr., uses this song in the title of his dissertation on transcendence in Christian worship. Charles Thomas Lewis, Jr., "Far and Near: Christian Worship of the Transcendent and Immanent God of Wonders" (Ph.D. diss., The Southern Baptist Theological Seminary, 2015).

<sup>49</sup>Marc Byrd and Steve Hindalong, "God of Wonders," CCLI 3118757, Never Say Never Songs (admin. Brentwood-Benson Music) New Spring (admin. Brentwood-Benson Music) Meaux Mercy (admin. Capitol CMG) Storm Boy Music (admin. Capitol CMG), 2000.

Above all wealth and treasures of the earth, There's no way to measure what You're worth."<sup>50</sup>

Other songs also describe the present reality of God's reign in terms of his greatness, but do so by describing the effect God's transcendence has on the believer (thus highlighting God's communicable attributes). Chris Tomlin and Matt Redman include "healer" among God's attributes in their song, "Our God."<sup>51</sup> An earlier song by Tomlin reflects on God's goodness and his transcendence: "Give thanks to the Lord, our God and King, His love endures forever; For He is good, He is above all things, His love endures forever; Sing praise, sing praise."<sup>52</sup> Ben Fielding and Reuben Morgan's song, "God is Able," frames these insights well: "God is able, He will never fail; He is Almighty God; Greater than all we seek, Greater than all we ask; He has done great things."<sup>53</sup> Sondra Corbett's 1983 chorus praises the incomparable God for his righteousness: "I worship You, Almighty God; There is none like You; I worship You, O Prince of Peace; That is what I want to do; I give You praise for You are my righteousness."<sup>54</sup>

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<sup>50</sup>LeBlanc and Baloche, "Above All."

<sup>51</sup>"Our God is greater, Our God is stronger, God You are higher than any other; Our God is healer, Awesome in power our God our God." Tomlin, et al., "Our God," CCLI 5677416, Atlas Mountain Songs (admin. Capitol CMG), sixsteps Music (admin. Capitol CMG), Thankyou Music (admin. Capitol CMG), Vamos (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2010. Similarly interested in combining God's incomparability with his effect on worshipper, Bryan Torwalt and Katie Torwalt from the ministry, Jesus Culture, write, "There's nothing worth more that will ever come close, No thing can compare You're our living hope, Your Presence; I've tasted and seen of the sweetest of loves, Where my heart becomes free and my shame is undone, In Your Presence Lord." Bryan Torwalt and Katie Torwalt, "Holy Spirit," CCLI 6087919, Capitol CMG Genesis (admin. Capitol CMG), Jesus Culture Music (admin. Capitol CMG), 2011.

<sup>52</sup>Tomlin, "Forever." Similarly, Paul Baloche writes, "To see You high and lifted up, Shining in the light of Your glory; Pour out Your power and love As we sing holy holy holy." Paul Baloche, "Open the Eyes of My Heart," CCLI 2298355, Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), 1997.

<sup>53</sup>Fielding and Morgan, "God Is Able."

<sup>54</sup>Sondra Corbett, "I Worship You Almighty God," CCLI 20807, Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), 1983.

As a subset of descriptors for God’s current reign, CWM frequently depicts God as *Creator*.<sup>55</sup> Steve Fee and Vicky Beeching write, “Before the world was made, Before You spoke it to be, You were the King of kings.”<sup>56</sup> Joel Houston’s song, “The Stand,” declares, “You stood before creation, Eternity in Your hand; You spoke the earth into motion, My soul now to stand.”<sup>57</sup> Jesse Reeves and Laura Story begin their song, “Indescribable,” with these words:

From the highest of heights to the depths of the sea, Creation’s revealing Your majesty; From the colors of fall to the fragrance of spring, Ev’ry creature unique in the song that it sings, All exclaiming “Indescribable, uncontainable,” You placed the stars in the sky and You know them by name; You are amazing, God; All powerful, untamable, awestruck, we fall to our knees as we humbly proclaim, “You are amazing God.”<sup>58</sup>

Because God created the world, he rules the world. Brenton Brown and Ken Riley’s song simply declares, “Our God, You reign forever.”<sup>59</sup> CWM often characterizes God in this manner using language drawn from the Old Testament poetic books, primarily the Psalms. Darlene Zschech exhorts believers:

Shout to the Lord, All the earth let us sing, Power and majesty Praise to the King; Mountains bow down And the seas will roar At the sound of Your name; I sing for joy At the work of Your hands; Forever I’ll love You, Forever I’ll stand; Nothing compares to the promise I have in You.<sup>60</sup>

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<sup>55</sup>The terms “Creator,” “create,” or “creation” appear ten times in the core repertory.

<sup>56</sup>Steve Fee and Vicky Beeching, “Glory to God Forever,” CCLI 5384338, Sixsteps Songs (admin. Capitol CMG), Thankyou Music (admin. Capitol CMG), Worship Together Music (admin. Capitol CMG), 2009. Similarly, “Above all powers above all kings, Above all nature and all created things; Above all wisdom and all the ways of man, You were here before the world began.” LeBlanc and Baloche, “Above All.”

<sup>57</sup>Joel Houston, “The Stand,” CCLI 4705248, Hillsong Music (admin. Capitol CMG), 2005.

<sup>58</sup>Jesse Reeves and Laura Story, “Indescribable,” CCLI 4403076, Laura Stories (admin. Capitol CMG), sixsteps Music (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2004. In a similar vein is “God of Wonders”: “Lord of all creation, of water earth and sky; The heavens are Your tabernacle, Glory to the Lord on high.” Byrd and Hindalong, “God of Wonders.”

<sup>59</sup>Brenton Brown and Ken Riley, “Everlasting God,” CCLI 4556538, Thankyou Music (admin. Capitol CMG), 2005.

<sup>60</sup>Zschech, “Shout to the Lord.” Twila Paris’s song expresses a similar theme. “He is the Lord, Forever His truth shall reign; Heaven and earth Rejoice in His holy name; He is exalted, The King is



Reeves and Story ask rhetorically, “Who has told ev’ry lightning bolt where it should go? Or seen heavenly storehouses laden with snow? Who imagined the sun and gives source to its light Yet conceals it to bring us the coolness of night? None can fathom.”<sup>61</sup> Chris Tomlin neatly relates God’s splendor to his rule as Creator with his lyric, “The splendor of the King, clothed in majesty; Let all the earth rejoice, all the earth rejoice; He wraps Himself in light and darkness tries to hide, and trembles at His voice.”<sup>62</sup>

The present reality of God’s glorious rule (the “already” of inaugurated eschatology) is seen in his creation of the world, his sovereign rule of the world, and his *care for his world*. Steve Fee and Vicky Beeching note that God’s rule is not malevolent, but the happy occasion of celebration for his creatures: “Now You’re reigning still, enthroned above all things; Angels and saints cry out, We join them as we sing.”<sup>63</sup> Jeremy Riddle, Josh Farro and Phil Wickham’s song celebrates the integrity and justice of God’s reign: “Who rules the nations with truth and justice? Shines like the sun in all of its brilliance? The King of Glory, the King above all kings.”<sup>64</sup> Rich Mullins’s chorus ties God’s rule over creation to his care for creation: “Our God is an awesome God; He reigns from heaven above; With wisdom, pow’r, and love, our God is an awesome God.”<sup>65</sup>

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exalted on high.” Paris, “He Is Exalted.”

<sup>61</sup>Reeves and Story, “Indescribable.” Similarly, “Who shakes the whole earth with holy thunder, Who leaves us breathless in awe and wonder, The King of Glory the King above all kings.” Riddle, Farro, and Wickham, “This Is Amazing Grace.”

<sup>62</sup>Chris Tomlin, Ed Cash, and Jesse Reeves, “How Great Is Our God,” CCLI 4348399, sixsteps Music (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), Wondrously Made Songs (admin. Music Services), 2004. Another song by Tomlin and Giglio reads, “Holy is the Lord God Almighty, The earth is filled with His glory.” Chris Tomlin and Louie Giglio, “Holy Is the Lord,” CCLI 4158039, sixsteps Music (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2003.

<sup>63</sup>Fee and Beeching, “Glory to God Forever.” Similar emotions are expressed by Dave Moody’s chorus: “All hail King Jesus, All hail Emmanuel; King of kings, Lord of lords, Bright Morning Star.” Moody, “All Hail King Jesus.”

<sup>64</sup>Riddle, Farro, and Wickham, “This Is Amazing Grace.”

<sup>65</sup>Rich Mullins, “Awesome God,” CCLI 41099, Universal Music-Brentwood Benson (admin.

Brenton Brown's song expresses the desire for God's good rule, i.e., the Lordship of Christ, to extend to the individual heart and life the believer: "Over all the earth You reign on high, Every mountain stream every sunset sky; But my one request Lord my only aim Is that You'd reign in me again."<sup>66</sup>

CWM also describes God's "already" rule through instances of God's *provision for his children*. Israel Houghton and Michael Gungor's song repeats the stunned confession that the transcendent God has drawn near: "God Almighty, Lord of Glory, You have called me friend."<sup>67</sup> God's faithful friendship serves as the basis for worship in Michael W. Smith's song, "Great Is the Lord." Smith writes, "Great is the Lord; He is holy and just, By His power we trust in His love; Great is the Lord, He is faithful and true, By His mercy He proves He is love."<sup>68</sup> Chris Tomlin's anthem celebrates how God provides his children with strength: "We stand and lift up our hands, for the joy of the Lord is our strength; We bow down and worship Him now; how great how awesome is He."<sup>69</sup> Another Chris Tomlin song celebrates God's provision of divine protection: "I know Who goes before me, I know Who stands behind, The God of angel armies is always by my side; The One who reigns forever, He is a friend of mine, The God of angel armies is always by my side."<sup>70</sup> Matt and Beth Redman's song, "Blessed be Your Name," begins

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Brentwood-Benson Music), 1988.

<sup>66</sup>Brenton Brown, "Lord, Reign in Me," CCLI 2490706, Vineyard Songs (admin. Vineyard Music [UK] [T/A Vineyard Songs (UK/Eire)], 1998. Through the language of supplication, the prayer implies that God's reign is "not yet" complete. This will be discussed below.

<sup>67</sup>Israel Houghton and Michael Gungor, "Friend of God," CCLI 3991651, Integrity Worship Music (admin. Capitol CMG [IMI]), Integrity's Praise! Music (admin. Capitol CMG [IMI]), Sound of the New Breed (admin. Capitol CMG [IMI]), 2003. For a lengthy exploration of the roles of transcendence and immanence in Christian worship (especially the Baptist tradition), see Lewis, "Far and Near."

<sup>68</sup>Smith and Smith, "Great Is the Lord." A similar expression is found in the chorus by Tomlin and Giglio add to Newton's hymn: "And like a flood His mercy rains; Unending love amazing grace. Tomlin and Giglio, "Amazing Grace (My Chains Are Gone)."

<sup>69</sup>Tomlin and Giglio, "Holy Is the Lord."

<sup>70</sup>Chris Tomlin, Ed Cash, and Scott Cash, "Whom Shall I Fear God of Angel Armies," CCLI

by celebrating the good world that God has provided for his creatures: “Blessed be Your name, when the sun’s shining down on me; When the world’s all as it should be, Blessed be Your name.”<sup>71</sup>

In light of the “already” reality of God’s rule and his provision, CWM responds with praise. God is worthy of praise, declares one Tim Hughes song, for his power, his work, and his beauty. “Powerful, so powerful, Your glory fills the skies; Your mighty works displayed for all to see; The beauty of Your majesty awakes my heart to sing, how marvelous how wonderful You are.”<sup>72</sup> Mark Altrogge’s song also celebrates God’s beauty, and adds how God’s wise care for his children is worthy of praise: “Who can grasp Your infinite wisdom? Who can fathom the depth of Your love? You are beautiful beyond description, Majesty enthroned above; . . . I stand in awe of You.”<sup>73</sup>

Chris Tomlin’s anthem, “Holy Is the Lord,” contains the lyric, “It is rising up all around, It’s the anthem of the Lord’s renown.”<sup>74</sup> However, this “rising” contains a very subtle implication: although many creatures do praise the Lord, none praise him like they ought, and some do not praise him yet. It is to this complementary truth, this “not yet,” that this chapter now turns.

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6440288, S. D. G. (admin. Capitol CMG), Sixsteps Songs (admin. Capitol CMG), Worship Together Music (admin. Capitol CMG), Alletrop Music (admin. Music Services), McTyeire Music (admin. Music Services), 2012. The song continues with other expressions of divine care drawn from the imagery of Isa 54:17 and Deut 11:25: “Nothing formed against me shall stand, You hold the whole world in Your hands; I’m holding on to Your promises, You are faithful.”

<sup>71</sup>Beth Redman and Matt Redman “Blessed Be Your Name,” CCLI 3798438, Thankyou Music (admin. Capitol CMG), 2002. The same song continues, “Blessed be Your name In the land that is plentiful, Where Your streams of abundance flow.” Contrasting sections of this song which demonstrate the “not yet” aspects of God’s kingdom will be discussed later.

<sup>72</sup>Hughes, “Beautiful One.”

<sup>73</sup>Altrogge, “I Stand In Awe of You.”

<sup>74</sup>Tomlin and Giglio, “Holy Is the Lord.”

## The “Not Yet” of Contemporary Worship Music

In clarifying the “not yet” aspects of the kingdom depicted by CWM, two helpful categories emerge. The first category considers the current presence of brokenness, both in the world and in the life of the believer. The second category considers the glory that awaits in the future, again both in the world and in the life of the believer. The data shows that, though the brokenness of the world is mentioned in the most frequently performed songs in CWM; it receives brief and mitigated mention rather than prolonged and sustained reflection.

### Present Brokenness

Christ’s life, death, resurrection, and ascension have certainly inaugurated the new covenant. But still, the biblical witness testifies, “the ultimate eschatological reality awaits the ‘new heavens and new earth, where righteousness is at home’ (2 Pet 3:13 [NRSV]).”<sup>75</sup> This section considers brokenness present in this current, fallen age, beginning with the brokenness of the world and then considering the brokenness of the life of a believer.

**Present brokenness in the world.** CCM describes the brokenness in the world is described in several ways, the most common metaphors of which are “darkness” and “desert.”<sup>76</sup> Robin Mark’s anthem, “Days of Elijah,” uses some of the strongest language found in CWM, evoking Jeremiah 16 and Romans 8:35 to describe the world’s brokenness: “And though these are days of great trials, of famine and darkness and sword, Still we are the voice in the desert crying, ‘Prepare ye the way of the Lord.’”<sup>77</sup> Similarly, Graham

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<sup>75</sup>P. R. Williamson, “Covenant,” in *New Dictionary of Biblical Theology*, ed. T. Desmond Alexander et al. (Downers Grove, IL: Intervarsity, 2000), 429.

<sup>76</sup>This section examines “brokenness” as a category, for the word only appears 3 times in the core repertory. The word “darkness” is used in fifteen of the eighty-three songs. “Desert” is used 2 times. By contrast, the word “light” is used 24 times.

<sup>77</sup>Mark, “Days of Elijah.” For the composer’s explanation of the song’s background, see Robin Mark, “The Story Behind ‘Days of Elijah,’” accessed January 19, 2016, <http://robinmark.com/the-story->

Kendrick’s song, “Shine, Jesus, Shine,” uses the metaphor of darkness, drawing imagery found in John 1:5, and writes, “Lord, the light of Your love is shining, in the midst of the darkness shining; Jesus, Light of the world, shine upon us; Set us free by the truth You now bring us; Shine on me shine on me.”<sup>78</sup> Fellow British songwriter, Tim Hughes, expresses similar convictions in his song, “Light of the World,” when he writes, “Light of the world, You stepped down into darkness, Opened my eyes let me see; Beauty that made This heart adore You, Hope of a life spent with You.”<sup>79</sup>

While each of these songwriters can be commended for their imagery, it is notable that each of them turn away from the theme within the same lyrical line. Robin Mark makes the turn with the phrase “Still we are the voice,” moving from the brokenness of the world to the vocation of the church within the rhyming couplet. Kendrick surrounds his metaphor of the world’s darkness with two declarations of the shining of the Lord’s light. Similarly, Hughes’s description of the dark world is preceded by Christ’s identity as the world’s “light” and quickly followed by Christ’s work of giving sight to people in darkness.<sup>80</sup>

Similarly, CWM typically references the brokenness of the world in missiological terms. Songwriter Paul Baloche celebrates Christ’s capacity to save with his lyric, “Your Name is a strong and mighty tower, Your Name is a shelter like no other; Your Name, let the nations sing it louder, ‘Cause nothing has the power to save but Your Name.”<sup>81</sup> Here, by supplicating the Lord to increase the celebration of Christ’s name, the

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behind-days-of-elijah/.

<sup>78</sup>Graham Kendrick, “Shine, Jesus, Shine,” CCLI 30426, Make Way Music (admin. Music Services), 1987.

<sup>79</sup>Hughes, “Here I Am to Worship.”

<sup>80</sup>Indeed, by one way of reading the song, if Christ has already entered our world and the darkness was only present in the worshiper’s past, Hughes further depicts inaugurated eschatology’s “already” aspect.

<sup>81</sup>Glenn Packiam and Paul Baloche, “Your Name,” CCLI 4611679, Integrity Worship Music

song implies that “the nations” have not embraced the Savior as the need to. Graham Kendrick uses the imagery of the nations as a needy desert when he entreats, “Shine, Jesus, shine! Fill this land with the Father’s glory; Blaze, Spirit, blaze; Set our hearts on fire! Flow, river, flow! Flood the nations with grace and mercy; Send forth Your word, Lord, and let there be light.”<sup>82</sup>

A final way in which the brokenness of the world is referenced is in reminders of the Lord’s coming judgment. Chris Tomlin appropriates the final stanza of John Newton’s 1779 hymn, “Faith’s Review and Expectation,” when he writes, “The earth shall soon dissolve like snow, The sun forbear to shine; But God who called me here below, will be forever mine.”<sup>83</sup> The only other mention of judgment in the core repertory is found in Rich Mullins’ anthem, “Our God is an Awesome God.” In his often-omitted second verse, Mullins writes, “Judgment and wrath He poured out on Sodom, Mercy and grace He gave us at the cross; I hope that we have not too quickly forgotten that our God is an awesome God.”<sup>84</sup>

**Present brokenness in the lives of believers.** The “not yet” reality of the kingdom is also seen in the experience of being a believer. Some lyrics use deliberate ambiguity or metaphor when referring to brokenness. Matt Redman’s lyric might refer to the broken world or broken experience as a desert place or wilderness: “Blessed be Your name When I’m found in the desert place, Though I walk through the wilderness”<sup>85</sup> This

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(admin. Capitol CMG [IMI]), Integrity’s Hosanna! Music (admin. Capitol CMG [IMI]), 2006.

<sup>82</sup>Kendrick, “Shine, Jesus, Shine.”

<sup>83</sup>Tomlin, Giglio, and Newton, “Amazing Grace (My Chains Are Gone).” It is notable that Tomlin has eliminated Newton’s strongest “not yet” verse: “Through many dangers, toils, and snares I have already come. ’Tis grace that brought me safe thus far, and grace will lead me home.”

<sup>84</sup>Mullins, “Awesome God” (verse often omitted).

<sup>85</sup>Redman and Redman, “Blessed Be Your Name.”

section demonstrates how the lyrics of CWM songs discuss this brokenness by referring to the grief caused by difficult external circumstances and the grief caused by internal weaknesses.

British songwriter Matt Redman writes evocatively regarding the difficulty of a believer's life in the *external circumstances* of a broken world. In his song "Blessed Be Your Name," Redman declares, "Blessed be Your name on the road marked with suffering; Though there's pain in the offering, Blessed be Your Name."<sup>86</sup> In a related way, songwriters Anthony Skinner and Chris McClarney discuss trials in the life of the believer: "The wind is strong and the water's deep, but I'm not alone here in these open seas; Your love never fails; The chasm is far too wide; I never thought I'd reach the other side; Your love never fails."<sup>87</sup> In this metaphor, difficult external circumstances (strong winds, deep waters, and wide chasms) might tempt the believer toward feelings of abandonment and disengagement. Those temptations are battled by recognizing God's (though the second person pronouns are never given an antecedent) presence and empowerment. Skinner and McClarney celebrate this truth by drawing on Psalm 30:5 in their chorus: "You stay the same through the ages; Your love never changes; There may be pain in the night but joy comes in the morning; And when the oceans rage, I don't have to be afraid, because I know that You love me; Your love never fails."<sup>88</sup>

Besides the present broken world, CWM also recognizes that grief is caused in the life of believers because of *internal weaknesses*. Matt Redman's song, "The Heart of Worship," vividly portrays this truth. He writes, "Though I'm weak and poor, all I have is

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<sup>86</sup>Redman and Redman, "Blessed Be Your Name."

<sup>87</sup>Anthony Skinner and Chris McClarney, "Your Love Never Fails," CCLI 5337172, Thankyou Music (admin. Capitol CMG), Integrity's Alleluia! Music (admin. Capitol CMG [IMI]), Out of the Cave Music (admin. Capitol CMG [IMI]), 2008. Similar themes are also found in Joel Houston, Matt Crocker, and Salomon Ligthelm, "Oceans," CCLI 6428767, Hillsong Music (admin. Capitol CMG), 2012.

<sup>88</sup>Skinner and McClarney, "Your Love Never Fails."

Yours; Ev'ry single breath.”<sup>89</sup> Skinner and McClarney are more specific about internal weakness and portray ethical and theological categories of errancy and sin with metaphors of “running away” and “mistakes.”<sup>90</sup> Chris Tomlin and Matt Maher’s song, “Your Grace Is Enough,” is a celebration of God’s grace and faithfulness that portrays moral rebellion with metaphors of wrestling and restlessness.<sup>91</sup> Paul Baloche and Brenton Brown’s song, “Hosanna (Praise is Rising),” references brokenness before (quickly) pointing to the rescue found in Christ: “Hear the sound of hearts returning to You, We turn to You; In Your Kingdom, broken lives are made new; You make us new.”<sup>92</sup>

The theme of rescue is used by CWM songwriters to project the “not yet” of the kingdom through God’s response to internal weaknesses and the brokenness of the current world. Brenton Brown and Ken Riley’s song, “Everlasting God,” uses language of deliverance: “Our God, You reign forever; Our Hope, our strong Deliv’rer.”<sup>93</sup> Similarly, Baloche and Brown use the Hebrew word for rescue (paralleling it with the word “save”) in their lyric: “Hosanna, Hosanna! You are the God who saves us, worthy of all our praises; Hosanna, Hosanna! Come have Your way among us; We welcome You here, Lord Jesus.”<sup>94</sup>

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<sup>89</sup>Matt Redman, “The Heart of Worship,” CCLI 2296522, Thankyou Music (admin. Capitol CMG), 1999.

<sup>90</sup>“Nothing can separate, Even if I ran away, Your love never fails; I know I still make mistakes but You have new mercies for me ev’ryday, Your love never fails.” Skinner and McClarney, “Your Love Never Fails.”

<sup>91</sup>“Great is Your faithfulness O God; You wrestle with the sinner’s restless heart; You lead us by still waters into mercy, And nothing can keep us apart. Matt Maher, “Your Grace Is Enough,” CCLI 4477026, Thankyou Music (admin. Capitol CMG), spiritandsong.com, 2003.

<sup>92</sup>Brenton Brown and Paul Baloche, “Hosanna (Praise Is Rising),” CCLI 4662491, Thankyou Music (admin. Capitol CMG), Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), 2005, 2006.

<sup>93</sup>Brown and Riley, “Everlasting God.”

<sup>94</sup>Brown and Baloche, “Hosanna (Praise Is Rising).”



Matt Redman provides an exception in the repertory when he articulates language of repentance: “I’m coming back to the heart of worship and it’s all about You, all about You, Jesus; I’m sorry, Lord, for the thing I’ve made it, when it’s all about You, all about You, Jesus.”<sup>95</sup> Just as repentance is the response to the ethical brokenness of an individual, the response to the ethical brokenness of a society is revival, which is a seldom-invoked concept in CWM. Brooke Fraser Ligertwood’s song “Hosanna” is the only song in the CWM core repertory that uses the term directly. She writes, “I see a generation rising up to take their place with selfless faith; I see a near revival stirring as we pray and seek; We’re on our knees.”<sup>96</sup> This revival theme allows Ligertwood’s song to serve as a prayer for a renewed sense of right and wrong based, not on our present, fallen world, but on the ethics of an eternal kingdom. She writes, “Heal my heart and make it clean; Open up my eyes to the things unseen; Show me how to love like You have loved me; Break my heart for what breaks Yours, Everything I am for Your Kingdom’s cause, As I walk from earth into eternity.”<sup>97</sup>

CWM uses the term “death” eight times in eighty-three songs.<sup>98</sup> As the final enemy of the believer, the reality of death is the ultimate proof that the present world is “not yet” the consummated kingdom of the risen Jesus Christ.<sup>99</sup> In one of the only references to the death of the believer, Matt Redman writes, “And on that day when my

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<sup>95</sup>Redman, “The Heart of Worship.”

<sup>96</sup>Brooke Ligertwood, “Hosanna,” CCLI 4785835, Hillsong Music (admin. Capitol CMG), 2006.

<sup>97</sup>Ibid.

<sup>98</sup>The eight times the core repertory uses the word “death” refers to Christ’s death (once), death being conquered (seven times). To compare this with traditional hymnody, see Jeffrey VanderWilt, “Singing about Death in American Protestant Hymnody,” in *Wonderful Words of Life: Hymns in American Protestant History and Theology*, ed. Richard J. Mouw and Mark A. Noll (Grand Rapids: Eerdmans, 2004), 179-204.

<sup>99</sup>For a book-length treatment of this topic, see Michael E. Wittmer, *The Last Enemy: Preparing to Win the Fight of Your Life* (Grand Rapids: Discovery, 2012).

strength is failing, The end draws near and my time has come; Still my soul will sing  
Your praise unending, Ten thousand years and then forevermore.”<sup>100</sup>

### **Glory to Come**

CWM testifies to the “not yet” of the kingdom by recognizing the substantial improvement that the future age will bring. The future age, CWM recognizes, will be occasioned by the second coming of Christ. Rich Mullins writes, “His return is very close, And so you’d better be believin’ that our God is an awesome God.”<sup>101</sup> Brooke Fraser Ligertwood uses the present tense to evocatively portray the second coming: “I see the King of glory, coming on the clouds with fire; The whole earth shakes.”<sup>102</sup> Robin Mark takes up this present tense description to give the second coming particular immanence. He writes, “Behold He comes, Riding on the clouds, Shining like the sun, At the trumpet call, So lift your voice, It’s the year of Jubilee, And out of Zion’s hill, Salvation comes”<sup>103</sup>

When considering the age to come, CWM’s most commonly identified improvement is the universality of praise. Chris Tomlin writes, “How great is our God, Sing with me; How great is our God, And *all will see* how great, How great is our God.”<sup>104</sup> Similarly, Canadian songwriter Brian Doerksen ties that truth into today’s reality. He writes, “One day every tongue will confess You are God, One day every knee will bow; Still the greatest treasure remains for those who gladly choose You now.”<sup>105</sup> Jason

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<sup>100</sup>Jonas Myrin and Matt Redman, “10,000 Reasons (Bless the Lord),” CCLI 6016351, Atlas Mountain Songs (admin. Capitol CMG), Said and Done Music (admin. Capitol CMG), sixsteps Music (admin. Capitol CMG), Thankyou Music (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2011.

<sup>101</sup>Mullins, “Awesome God” (verse often omitted).

<sup>102</sup>Ligertwood, “Hosanna.”

<sup>103</sup>Mark, “Days of Elijah.”

<sup>104</sup>Tomlin, Cash, and Reeves, “How Great Is Our God” (emphasis added).

<sup>105</sup>Brian Doerksen, “Come Now Is the Time to Worship,” CCLI 2430948, Vineyard Songs

Ingram extends the metaphor beyond the praise of people to the praise the entire created order. He writes, “You are more, You are more Than my words will ever say, You are Lord, You are Lord, All creation will proclaim.”<sup>106</sup>

CWM also uses descriptions of improvement when discussing the experience of believers in the world to come when compared with the present world. Tim Hughes’ song celebrating the resurrection reminds believers of the joy, peace, and end of pain when he writes, “When I stand in that place, free at last, meeting face to face—I am Yours, Jesus, You are mine; Endless joy, perfect peace; Earthly pain finally will cease; Celebrate, Jesus is alive; He’s alive.”<sup>107</sup> Stuart Townend and Keith Getty use the next age as a reminder that the conflict believers face in this current age will come to an end:

No guilt in life no fear in death, This is the power of Christ in me; From life’s first cry to final breath, Jesus commands my destiny; No power of hell no scheme of man can ever pluck me from His hand; Till He returns or calls me home—Here in the power of Christ I’ll stand.<sup>108</sup>

Two other lyrics in the core repertory addressing this theme come from songs that would not normally be associated with CWM. First, Carl Boberg and Stuart Hine’s hymn “How Great Thou Art,” describes the joyful homecoming for the believer that the second coming represents: “When Christ shall come with shout of acclamation, and take me home, What joy shall fill my heart; Then I shall bow in humble adoration and there proclaim, ‘My God how great Thou art.’”<sup>109</sup> Second, British pastor Edward Mote’s 1834 hymn, “The Solid Rock,” as appropriated by Hillsong’s anthem, “Cornerstone,” revel in

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(admin. Vineyard Music UK), 1998.

<sup>106</sup>Ingram and Morgan, “Forever Reign.” Ingram also ties this into current reality in the same verse: “You are here, You are here, In Your presence I’m made whole, You are God, You are God, Of all else I’m letting go.”

<sup>107</sup>Cantelon and Hughes, “Happy Day.”

<sup>108</sup>Getty and Townend, “In Christ Alone.”

<sup>109</sup>Boberg and Hine, “How Great Thou Art.”

the freedom from sin that believers will experience. Mote's stanza (appropriated by Hillsong) reads, "When He shall come with trumpet sound, Oh may I then in Him be found; Dressed in His righteousness alone, Faultless stand before the throne."<sup>110</sup>

### **The CWM Portrayal of the Emotional Life of Believers**

Another way to analyze how CWM portrays inaugurated eschatology is to explore how the core repertory of CWM portrays the emotional lives of believers. The biblical survey of inaugurated eschatology from chapter 3 concluded that believers in the present age should expect a substantial amount of emotional disorientation. However, a survey of the CWM data finds the repertory portrays an over-realized eschatology; that is, the preponderance of emotions mentioned and the sustained reflection falls upon the "already" aspect of inaugurated eschatology.

To examine this claim, the emotional language of CWM will be explored in two major categories. First, the portrayal of positive emotions associated with the "already" aspects of the kingdom, such as love and joy, confidence, and commitment. Second, the portrayal of negative emotions associated with the "not yet" aspects of the kingdom will be explored.

#### **"Already" Emotions**

As discussed in chapter 3, the kingdom of God has been inaugurated. This means that aspects of that kingdom are "already" the present experience of the believer. This section explores how those aspects are portrayed in CWM. In general, it finds that CWM portrays the "already" aspects of inaugurated eschatology with sustained and rich metaphors.

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<sup>110</sup>Mote et al., "Cornerstone." Hillsong employs a subtle lyrical change from Mote's original. While Mote wrote, "faultless *to* stand before the throne," the update reads, "faultless stand." While the overall context is still focused on the future, this change seems to indicate a further emphasis on the "already" in the midst of this "not yet." This insight from January 29, 2016, email correspondence with Ryan Shelton.

**Love and joy.** CWM has historically valued the language of *loving* God, and it expresses that love in very simple terms. Indeed, Laurie Klein’s 1978 song, “I Love You, Lord” expresses this value in the simplest terms possible.<sup>111</sup> Donna Adkins’s 1976 chorus moves through the members of the Trinity, singing “Father/Jesus/Spirit, we love you.” Bob Cull’s chorus asks the Lord to “Open our eyes” to see Jesus so believers can “reach out and touch Him and say that we love Him.”<sup>112</sup> Sometimes the love believers feel toward God is intuitive, as in Tim Hughes’ lyric: “Beautiful One, I love You; Beautiful One, I adore; Beautiful One, my soul must sing.”<sup>113</sup> Other times, it seems counter-intuitive to have a loving relationship with the transcendent God, as in Martin Nystrom’s verse, “You’re my friend and You are my brother even though You are a King; I love You more than any other, So much more than anything”<sup>114</sup> Darlene Zschech’s chorus borders between intense emotional expression and volitional commitment: “Forever, I’ll love you.”<sup>115</sup>

CWM also has a similarly rich tradition of *celebration and joy*. Leona Von Brethorst’s 1976 chorus uses the terms “glad” and “rejoice” to ensure her point. Both the verse and the chorus of her song finish with the lyric, “I will rejoice for He has made me glad.”<sup>116</sup> Rick Founds also uses the terminology of “gladness” in his oft-sung chorus: “I’m so glad You’re in my life, I’m so glad You came to save us.”<sup>117</sup> Tim Hughes’s

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<sup>111</sup>Laurie Klein, “I Love You, Lord,” CCLI 25266, House Of Mercy Music (admin. Brentwood-Benson Music), 1978, 1980.

<sup>112</sup>Bob Cull, “Open Our Eyes,” CCLI 1572, CCCM Music (admin. Brentwood-Benson Music), Universal Music - Brentwood Benson (admin. Brentwood-Benson Music), 1976.

<sup>113</sup>Hughes, “Beautiful One.”

<sup>114</sup>Martin Nystrom, “As the Deer,” CCLI 1431, Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1984.

<sup>115</sup>Zschech, “Shout to the Lord.”

<sup>116</sup>Leona Von Brethorst, “He Has Made Me Glad,” CCLI 1493, Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1976.

<sup>117</sup>Founds, “Lord, I Lift Your Name on High.”

celebration of the resurrection also contains similar bright language of joy. He writes, “Oh, happy day, happy day; You washed my sin away; Oh, happy day, happy day; I’ll never be the same; Forever, I am changed.”<sup>118</sup> Within the repertory, this theme of joy is often related closely with descriptions of freedom. Bryan and Katie Torwalt write, “I’ve tasted and seen of the sweetest of loves, where my heart becomes free and my shame is undone, In Your Presence, Lord.”<sup>119</sup>

**Confidence.** Given the confident tone found throughout CWM, it is not surprising to find a high number of declarations of confidence within the core repertory. In Darlene Zschech’s song, the believer confidently declares that the Lord is “My comfort, my shelter, tower of refuge and strength; Let every breath, all that I am, never cease to worship You.”<sup>120</sup> Brenton Brown similarly worships God with confidence because “You’re the defender of the weak; You comfort those in need; You lift us up on wings like eagles.”<sup>121</sup> Even statements of humility are quickly followed by declarations of confidence. Israel Houghton and Michael Gungor write, “Who am I that You are mindful of me, that You hear me when I call? Is it true that You are thinking of me? How You love me; it’s amazing.”<sup>122</sup>

CWM makes confident declarations even in the midst of challenging circumstances and adversaries. The most common metaphor within CWM for these challenges is the metaphor of “darkness.” Hillsong (drawing upon Edward Mote) has confidence during seasons of darkness and storm. Their song asserts, “When darkness

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<sup>118</sup>Cantelon and Hughes, “Happy Day.”

<sup>119</sup>Torwalt and Torwalt, “Holy Spirit.”

<sup>120</sup>Zschech, “Shout to the Lord.”

<sup>121</sup>Brown and Riley, “Everlasting God.”

<sup>122</sup>Houghton and Gungor, “I Am a Friend of God.”

seems to hide His face, I rest on His unchanging grace; In every high and stormy gale my anchor holds within the veil.”<sup>123</sup> One Chris Tomlin song confidently asserts, “Though darkness fills the night, it cannot hide the light; Whom shall I fear; You crush the enemy underneath my feet, You are my sword and shield; Though troubles linger still, Whom shall I fear?”<sup>124</sup>

Bethel Music names the adversaries of death and debt in their song, “One Thing Remains (Your Love Never Fails).” These adversaries are confidently declared as powerless: “In death, in life, I’m confident and cover’d by the power of Your great love; My debt is paid; there’s nothing that can separate my heart from Your great love.”<sup>125</sup> Stuart Townend and Keith Getty provide a richer elaboration on this same theme in their modern hymn, “In Christ Alone.” Their fourth reads, “No power of hell, no scheme of man, can ever pluck me from His hand; Till He returns or calls me home, here in the power of Christ I’ll stand.”<sup>126</sup> As the chorus lyrics from the Passion conference anthem rhetorically ask, “And if our God is for us, then who could ever stop us? And if our God is with us, then what could stand against?”<sup>127</sup>

This confidence not only extends to present circumstances, but it also takes the form of trust in uncertain future circumstances. Hillsong’s songwriters include in their song, “Oceans,” this prayer: “Spirit, lead me where my trust is without borders; Let me

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<sup>123</sup>Mote et al., “Cornerstone.”

<sup>124</sup>Tomlin, Cash, and Cash, “Whom Shall I Fear God of Angel Armies.” Darkness is a convenient metaphor, used by CWM to refer to either internal or external difficulties. Matt Redman writes, “Ev’ry blessing You pour out, I’ll turn back to praise; When the darkness closes in, Lord, still I will say, ‘Blessed be the name of the Lord.’” Redman and Redman, “Blessed Be Your Name.” Jason Ingram writes, “You are light, You are light, When the darkness closes in.” Ingram and Morgan, “Forever Reign.”

<sup>125</sup>Johnson, Gifford, and Riddle, “One Thing Remains (Your Love Never Fails).”

<sup>126</sup>Getty and Townend, “In Christ Alone.”

<sup>127</sup>Tomlin et al., “Our God.”

walk upon the waters, wherever You would call me; Take me deeper than my feet could ever wander, and my faith will be made stronger, in the presence of my Saviour.”<sup>128</sup>

CWM grounds this confidence in two particular beliefs: Christ’s resurrection and God’s future promises to believers. On the first theme, one Hillsong anthem declares, “Lifted up, He defeated the grave; Raised to life, our God is able; In His Name, we overcome, for the Lord our God is able.”<sup>129</sup> Chris Tomlin also writes concerning the resurrection: “My strength is in Your name, for You alone can save; You will deliver me, Yours is the victory; Whom shall I fear?”<sup>130</sup> Concerning God’s promises, one Hillsong anthem contains an evocative and poetic voice that defies simple logical tracing, “So I’ll walk upon salvation, Your Spirit alive in me, My life to declare Your promise, My soul now to stand.”<sup>131</sup> Similarly, Darryl Evans takes up the language of 2 Corinthians 4:8-9, when he writes,

I am pressed but not crushed, persecuted not abandoned, struck down but not destroyed; I am blessed beyond the curse, for His promise will endure; That His joy’s gonna be my strength; Though the sorrow may last for the night, His joy comes with the morning.<sup>132</sup>

**Commitment.** Another defining feature of the believer’s emotional life as portrayed by CWM, consistent with the “already” aspect of inaugurated eschatology, is

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<sup>128</sup>Houston, Crocker, and Lighthelm, “Oceans.” Later, the same song says, “And I will call upon Your name, And keep my eyes above the waves; When oceans rise My soul will rest in Your embrace, For I am Yours and You are mine. . . . You call me out upon the waters, The great unknown where feet may fail; And there I find You in the mystery, In oceans deep my faith will stand.” The same metaphor is used in Skinner and McClarney, “Your Love Never Fails.”

<sup>129</sup>Fielding and Morgan, “God Is Able.”

<sup>130</sup>Tomlin, Cash, and Cash, “Whom Shall I Fear God of Angel Armies.” Another song declares, “My chains are gone I’ve been set free, My God my Savior has ransomed me.” Tomlin, Giglio, and Newton, “Amazing Grace (My Chains Are Gone).”

<sup>131</sup>Houston, “The Stand.”

<sup>132</sup>Darrell Evans, “Trading My Sorrows,” CCLI 2574653, Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), 1998.



the declaration of totality of commitment to the Lord Jesus and to living the Christian faith. Indeed, when it comes to describing the commitment that believers are to feel, CWM uses frequent reference and lavish language.

Believers are called to commitment without any limitations, including the call to broker no rivals to the Lord Jesus. Jason Ingram writes, “My heart will sing no other Name: Jesus, Jesus.”<sup>133</sup> It is especially important for the believer’s commitment to be utterly authentic, which defined by CWM, means generated from a personalized, internal sense. Hillsong United describes this commitment with passionate rhetoric: “And the cry of my heart is to bring You praise; From the inside out, Lord my soul cries out.”<sup>134</sup> David Ruis’s song uses similar language: “I will worship with all of my heart; I will praise You with all of my strength; I will seek You all of my days; I will follow all of Your ways.”<sup>135</sup>

Matt Redman’s song concludes that the believer’s commitment ought to be unceasing, or at least continue in their praise for as long as God’s limitless faithfulness lasts (the number “ten thousand” is a metaphor for limitlessness). He writes, “For all Your goodness I will keep on singing; Ten thousand reasons for my heart to find.”<sup>136</sup> Chris Tomlin and his co-songwriters point to the cross of Christ as a limitless resource for

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<sup>133</sup>Ingram and Morgan, “Forever Reign.”

<sup>134</sup>Houston, “From the Inside Out.” This sentiment is similar to an older song, “I Give You My Heart,” which reads: “This is my desire: To honour You; Lord with all my heart I worship You; All I have within me I give You praise; All that I adore is in You. . . . Lord I give You my heart, I give You my soul, I live for You alone; Ev’ry breath that I take, Ev’ry moment I’m awake, Lord have Your way in me.” Reuben Morgan, “I Give You My Heart,” CCLI 1866132, Hillsong Music (admin. Capitol CMG), 1995.

<sup>135</sup>David Ruis, “You’re Worthy of My Praise,” CCLI 487976, Shade Tree Music (admin. Brentwood-Benson Music) Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1991. The song continues, “I will give You all my worship, I will give You all my praise; You alone I long to worship, You alone are worthy of my praise.” A similar theme is taken up by Daniel Gardner’s Integrity Music anthem, “I will praise You With all of my life, I will praise You With all of my strength, With all of my life, With all of my strength, All of my hope is in You.” Daniel Gardner, “My Life Is in You,” CCLI 17315, Integrity’s Hosanna! Music (admin. Capitol CMG [IMI]), 1986.

<sup>136</sup>Myrin and Redman, “10,000 Reasons.”

further Christian commitment. He writes, “O, the wonderful cross; O, the wonderful cross, Bids me come and die and find that I may truly live.”<sup>137</sup>

As a result of this commitment, CWM sometimes depicts the believer in an overwhelmed state. Here, the greatness (or the faithfulness) of God is so effecting, believers describes themselves as in a loss of agency. Tim Hughes writes, “Beautiful One, I love You; Beautiful One, I adore; Beautiful One, my soul *must* sing.”<sup>138</sup> It seems intentionally vague whether the “must sing” of Hughes’s anthem refers to a logical necessity or a loss of agency. Jennie Riddle’s anthem, “Revelation Song,” also implies an overwhelming emotional response. She writes, “Filled with wonder, awestruck wonder, at the mention of Your name; Jesus, Your name is power, breath, and living water; Such a marv’lous mystery.”<sup>139</sup>

Given the important role commitment plays as an emotional marker for CWM, it is not surprising to see CWM describe a process for achieving such commitment: *surrender*. Indeed, the language of surrender permeates CWM to such a degree that the language of “being overwhelmed” seems to fit the sense of losing agency.<sup>140</sup>

While surrender is sometimes described as God’s gracious gift,<sup>141</sup> more often it is described as the believer’s ongoing goal in worship. Older songs within the movement

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<sup>137</sup>Chris Tomlin et al., “The Wonderful Cross,” CCLI 3148435, sixsteps Music (admin. baptitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2000.

<sup>138</sup>Hughes, “Beautiful One,” emphasis added. Similarly, Brown and Doerksen write, “Hallelujah, hallelujah, hallelujah; Your love makes me sing.” Brenton Brown and Brian Doerksen, “Hallelujah,” CCLI 3091812, Vineyard Songs (admin. Vineyard Music UK), 2000.

<sup>139</sup>Riddle, “Revelation Song.”

<sup>140</sup>A related term of commitment that has more agency, “follow,” appears in two songs in the core repertory. The first, Fielding and Morgan, “Mighty to Save,” includes the line “I give my life to follow everything I believe in.” The second, David Ruis, “You’re Worthy of My Praise,” declares, “I will follow all of You ways.”

<sup>141</sup>“Lord prepare me to be a sanctuary, pure and holy, tried and true; With thanksgiving I’ll be a living sanctuary for You.” John W. Thompson and Randy Scruggs, “Sanctuary,” CCLI 24140, Full Armor (admin. peermusic), 1982.

used the language of a believer “yielding” their spirit and offering their life for the Lord to “take.”<sup>142</sup> Newer songs have increased the rhetoric involved in surrender. Hillsong United writers include some of the most vibrant language in their song, “From the Inside Out.” They write, “My purpose remains the art of losing myself in bringing You praise.”<sup>143</sup> The chorus of this song is preceded by this declaration, “In my heart, in my soul, Lord, I give You control; Consume me from the inside out, Lord; Let justice and praise become my embrace; To love You from the inside out.”<sup>144</sup> Others, such as Jason Ingram, use the terms “letting go” of everything else which, it seems, serves as a rival to God’s rule.<sup>145</sup>

The rhetoric of surrender has become increasingly extreme in recent years, expressing a greater sense of inevitability and emotional heft,<sup>146</sup> such as Joel Houston’s use of the word “abandoned” in his anthem, “So I’ll stand with arms high and heart abandoned, in awe of the One who gave it all; I’ll stand, My soul, Lord, to You surrendered; All I am is Yours.”<sup>147</sup>

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<sup>142</sup>“You alone are my strength my shield, To You alone may my spirit yield.” Nystrom, “As the Deer.” Steve Fee and Vicky Beeching use language from Frances Havergal’s 1874 hymn when they write, “Take my life and let it be, All for You and for Your glory, Take my life and let it be Yours.” Fee and Beeching, “Glory to God Forever.”

<sup>143</sup>Houston, “From the Inside Out.”

<sup>144</sup>Ibid.

<sup>145</sup>“You are more, You are more than my words will ever say; You are Lord, You are Lord, all creation will proclaim; You are here, You are here; In Your presence I’m made whole; You are God, You are God, Of all else I’m letting go.” Ingram and Morgan, “Forever Reign.” A 1994 chorus from Vineyard music prayed, “Draw me close to You never let me go; I lay it all down again To hear You say that I’m Your friend; You are my desire no one else will do, ‘Cause nothing else could take Your place, To feel the warmth of Your embrace; Help me find the way bring me back to You.” Kelly Carpenter, “Draw Me Close,” CCLI 1459484, Mercy/Vineyard (admin. Vineyard Music USA), 1994.

<sup>146</sup>“So what can I say and what can I do, But offer this heart, O God, completely to You.” Houston, “The Stand.”

<sup>147</sup>Ibid.

## “Not Yet” Emotions

While the emotional language for the “already” aspects of inaugurated eschatology are numerous and lavish, emotional descriptors for the “not yet” of the kingdom are far fewer in number, shallow in description, and brief in duration. In general, almost all of the “not yet” category in CWM can be grouped under the heading of “expression of need.” This section discusses that expression of need in three basic categories: (1) longing for the Lord, (2) external difficulties, and (3) internal weaknesses. It also discusses the ambiguity surrounding concepts of need within CWM.

The main need portrayed by CWM for believers is the *need for the Lord*. Marie Barnett’s 1995 song, “Breathe,” repeats its two-line chorus: “And I, I’m desperate for You; And I, I’m lost without You.”<sup>148</sup> This expression is in keeping with a long line of similar longing from a previous generation of praise choruses.<sup>149</sup> Many songs have included the request perhaps best captured by Paul Baloche’s 1997 song: “Open the eyes of my heart, Lord; Open the eyes of my heart; I want to see You.”<sup>150</sup> Believers want more than to simply see the Lord; they want the Lord himself.<sup>151</sup> Marty Nystrom writes, “I want You more than gold or silver; Only You can satisfy; You alone are the real joygiver

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<sup>148</sup>Marie Barnett, “Breathe,” CCLI 1874117, Mercy/Vineyard (admin. Vineyard Music USA), 1995.

<sup>149</sup>Lyrics representative of this claim include, “As the deer panteth for the water, So my soul longeth after Thee; You alone are my heart’s desire, And I long to worship Thee.” Nystrom, “As the Deer.” Also, “Lord, You are more precious than silver; Lord, You are more costly than gold; Lord, You are more beautiful than diamonds, And nothing I desire compares with You.” Lynn DeShazo, “More Precious than Silver,” CCLI 11335, Integrity’s Hosanna! Music (admin. Capitol CMG [IMI]), 1982.

<sup>150</sup>Baloche, “Open the Eyes of My Heart.” Similarly, an older song said, “Open our eyes Lord, we want to see Jesus, to reach out and touch Him, and say that we love Him; open our ears Lord, and help us to listen, open our eyes Lord, we want to see Jesus.” Cull, “Open Our Eyes.” Opening our ears allows us to hear God’s word, for, as Marie Barnett writes, “This is my daily bread: Your very word spoken to me.” Barnett, “Breathe.”

<sup>151</sup>Other songs use synecdoche in this way. For example, “Precious Lord reveal Your heart to me, Father hold me, hold me.” Byrd and Hindalong, “God of Wonders.”

and the apple of my eye.”<sup>152</sup> Matt Redman takes up the same theme in his paraphrase of Psalm 84:2. He writes, “My heart and flesh cry out for You, the living God; Your Spirit’s water to my soul; I’ve tasted and I’ve seen; Come once again to me.”<sup>153</sup> Brenton Brown and Paul Baloche frame this sense of longing in the language of anticipation. They write, “Praise is rising; Eyes are turning to You; We turn to You; Hope is stirring; Hearts are yearning for You; We long for You.”<sup>154</sup> Kelly Carpenter’s 1994 Vineyard song captures this theme with the lyric, “You’re all I want; You’re all I’ve ever needed; You’re all I want; Help me know You are near.”<sup>155</sup>

CWM portrays believers as having needs as they face difficult *external* circumstances. Bethel Music expresses the believer’s need during seasons of trial and change. They write, “Higher than the mountains that I face, stronger than the power of the grave, constant in the trial and the change, One thing remains, One thing remains; Your love, Your love, Your love will never change.”<sup>156</sup> Matt Redman’s song may express external need most vividly, though in a way that ties it to the internal reality of suffering, “Blessed be Your name, on the road marked with suffering; Though there’s pain in the offering, blessed be Your name.”<sup>157</sup> Similarly, Robin Mark’s song, “Days of Elijah,” discuss difficulty in a fallen world: “And though these are days of great trials, of famine, and darkness, and sword; Still we are the voice in the desert crying, ‘Prepare ye the way

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<sup>152</sup>Nystrom, “As the Deer.”

<sup>153</sup>Matt Redman, “Better Is One Day,” CCLI 1097451, Thankyou Music (admin. Capitol CMG), 1995.

<sup>154</sup>Brown and Baloche, “Hosanna (Praise Is Rising).” Chris Tomlin also has a future orientation on this longing. He writes, “All our hope is in You, All our hope is in You; All the glory to You God, The Light of the world.” Tomlin et al., “Jesus Messiah.”

<sup>155</sup>Carpenter, “Draw Me Close.”

<sup>156</sup>Johnson, Gifford, and Riddle, “One Thing Remains (Your Love Never Fails).”

<sup>157</sup>Redman and Redman, “Blessed Be Your Name.”

of the Lord.”<sup>158</sup> Brenton Brown and Brian Doerksen’s song also discusses enemies: “Your love is amazing, steady and unchanging; Your love is a mountain, firm beneath my feet; Your love is a myst’ry, how You gently lift me; When I am surrounded, Your love carries me.”<sup>159</sup>

When in externally difficult circumstances, believers are often represented as often looking to Lord for strength. In a different song, Brenton Brown writes, “Strength will rise as we wait upon the Lord, We will wait upon the Lord.”<sup>160</sup> Hillsong’s chorus specifies Christ’s love as the source of that strength: “Christ alone, cornerstone; Weak made strong in the Saviour’s love; Through the storm, He is Lord, Lord of all.”<sup>161</sup>

Believers face needs that are not only external, but also *internal*. Many of these needs are emotional needs. Jeremy Riddle, Josh Farro and Phil Wickham write about the need to belong: “Who makes the orphan a son and daughter, The King of Glory the King of Glory.”<sup>162</sup> Dennis Jernigan addresses emotional dryness: “When I fall down, You pick me up; When I am dry, You fill my cup; You are my all in all.”<sup>163</sup>

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<sup>158</sup>Mark, “Days of Elijah.”

<sup>159</sup>Brown and Doerksen, “Hallelujah.” For a similar theme taken from Ps 18:3, “I will call upon the Lord, who is worthy to be praised; so shall I be saved from my enemies.” Michael O’Shields, “I Will Call Upon the Lord,” CCLI 11263, MCA Music, A.D.O. Universal Studio (admin. Universal Music), Sound III (admin. Universal Music), 1981.

<sup>160</sup>Brown and Riley, “Everlasting God.” Brenton Brown’s music often deals with issues of strength. For the story of his suffering with Chronic Fatigue Syndrome, see “Brenton Brown: A New Story,” *Christianity Today*, December 23, 2009, accessed January 21, 2016, <http://www.christiantoday.com/article/brenton.brown.a.new.story/24915.htm>.

<sup>161</sup>Mote et al., “Cornerstone.” Similar themes are found in two other songs: “You are my strength when I am weak, You are the treasure that I seek, You are my all in all; Seeking You as a precious jew’l, Lord, to give up I’d be a fool, You are my all in all.” Jernigan, “You Are My All in All”; and “And now let the weak say I am strong, Let the poor say I am rich, Because of what the Lord has done for us.” Smith, “Give Thanks.”

<sup>162</sup>Riddle, Farro, and Wickham, “This Is Amazing Grace.”

<sup>163</sup>Jernigan, “You Are My All in All.”

Several songs address the emotion of fear in the life of the believer. Hillsong United writes, “So take me as You find me, all my fears and failures; Fill my life again; I give my life to follow ev’rything I believe in; Now I surrender.”<sup>164</sup> A different song from the same movement declares, “Your grace abounds in deepest waters; Your sov’ reign hand will be my guide; Where feet may fail and fear surrounds me; You’ve never failed and You won’t start now.”<sup>165</sup> Jason Ingram addresses the theme in his song, “Forever Reign.” He writes, “You are peace, You are peace, when my fear is crippling; You are true, You are true even in my wandering; You are joy, You are joy, You’re the reason that I sing; You are life, You are life; In You death has lost its sting.”<sup>166</sup> The theme is robustly treated in Stuart Townend and Keith Getty’s opening verse:

In Christ alone my hope is found; He is my light, my strength, my song; This Cornerstone, this solid ground, firm through the fiercest drought and storm; What heights of love, what depths of peace, when fears are stilled, when strivings cease; My Comforter, my All in All, Here in the love of Christ I stand.<sup>167</sup>

Beyond these emotional needs, CWM takes note, albeit briefly, of the moral needs believers have, that is, needs believers have because of the reality of evil in their life. Chris Tomlin’s song addresses temptation in the life of the believer: “So teach my song to rise to You when temptation comes my way; And when I cannot stand, I’ll fall on You; Jesus, You’re my hope and stay.”<sup>168</sup> Hillsong United writes about the universal need for God’s mercy with their lyric, “Ev’ryone needs compassion, love that’s never

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<sup>164</sup>Fielding and Morgan, “Mighty to Save.”

<sup>165</sup>Houston, Crocker, and Ligthelm, “Oceans.”

<sup>166</sup>Ingram and Morgan, “Forever Reign.”

<sup>167</sup>Getty and Townend, “In Christ Alone.”

<sup>168</sup>Christy Nockels et al., “Lord I Need You,” CCLI 5925687, sixsteps Music (admin. Capitol CMG), Sweater Weather Music (admin. Capitol CMG), Thankyou Music (admin. Capitol CMG), Valley Of Songs Music (admin. Capitol CMG), worshiptogether.com songs (admin. Capitol CMG), 2011. Further evidence of the “already” preponderance may be implied in how temptation is countered, not by active fighting, but now in passive surrender (“fall on you”). My thanks to Ken Boer for this insight.

failing; Let mercy fall on me; Ev'ryone needs forgiveness, the kindness of a Saviour, the hope of nations."<sup>169</sup> Ingram puts the matter more starkly with his lyric, "You are good, You are good, when there's nothing good in me."<sup>170</sup>

This recognition leads to the felt need for transformation. Older songs expressed that need as the need for change and molding: "Change my heart, oh God; Make it ever true; Change my heart, oh God; May I be like You; . . . You are the potter; I am the clay; Mold me and make me; This is what I pray."<sup>171</sup> Graham Kendrick's song used similar language: "As we gaze on Your kingly brightness, so our faces display Your likeness; Ever changing from glory to glory, Mirrored here, may our lives tell Your story; Shine on me shine on me."<sup>172</sup> A few more recent additions to the CWM core repertory use metaphors concerning self-regulation. Hillsong United looks to God's mercy during frequent occasions of stumbling. They write, "A thousand times I've failed; Still, Your mercy remains; And should I stumble again, still I'm caught in Your grace."<sup>173</sup> Similarly, Brenton Brown's song, "Lord, Reign In Me," infers the language of surrender when requesting that God's rule extend over all areas of life: "Over every thought, over every word; May my life reflect the beauty of my Lord; 'Cause You mean more to me than any earthly thing, So won't You reign in me again."<sup>174</sup>

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<sup>169</sup>Fielding and Morgan, "Mighty to Save."

<sup>170</sup>Ingram and Morgan, "Forever Reign."

<sup>171</sup>Eddie Espinosa, "Change My Heart Oh God," CCLI 1565, Mercy/Vineyard (admin. Vineyard Music USA), 1982.

<sup>172</sup>Kendrick, "Shine, Jesus, Shine." The verse continues "Jesus Light of the world shine upon us, Set us free by the truth You now bring us, Shine on me shine on me."

<sup>173</sup>Houston, "From the Inside Out." The metaphor of stumbling is also used in the song, "God of Wonders." Mark Byrd and Steve Hindalong write, "Early in the morning, I will celebrate the light; When I stumble in the darkness, I will call Your name by night." Byrd and Hindalong, "God of Wonders."

<sup>174</sup>Brenton Brown, "Lord Reign in Me," CCLI 2490706, Vineyard Songs (admin. Vineyard Music UK), 1998. The request for God's reign in the believer's life is introduced by noting his reign over creation. "Over all the earth You reign on high, Every mountain stream every sunset sky; But my one request Lord my only aim Is that You'd reign in me again" (Lord Reign in Me). Similarly, the song "This is



Other CWM songs invoke more language of sin, albeit in general terms. A team of five songwriters from Passion ministry write, “Where sin runs deep, Your grace is more; Where grace is found is where You are; And where You are, Lord, I am free; Holiness is Christ in me . . . Lord, I need You.”<sup>175</sup> Jesse Reeves and Laura Story similarly write of sin’s pervasive nature, used as a backdrop for understanding God’s grace: “Incomp’rable, unchangeable; You see the depths of my heart and You love me the same; You are amazing God.”<sup>176</sup> Victory over sin as well as death is the theme of Townend and Getty’s third verse of “In Christ Alone.” They write,

There in the ground His body lay, Light of the world by darkness slain; Then bursting forth in glorious day, up from the grave He rose again, and as He stands in victory, sin’s curse has lost its grip on me, for I am His and He is mine, bought with the precious blood of Christ.<sup>177</sup>

One unique lyric in CWM is Brooke Ligertwood’s song, “Hosanna.” This song combines internal and emotional needs (for healing and cleansing) with the external implications of kingdom ethics. She writes, “Heal my heart and make it clean; Open up my eyes to the things unseen; Show me how to love like You have loved me; Break my heart for what breaks Yours, everything I am for Your Kingdom’s cause, as I walk from earth into eternity.”<sup>178</sup>

The data shows CWM’s limited vocabulary on the few occasions it portrays the “not yet” aspects of the believer’s emotional life, usually invoking metaphors for darkness and stumbling. Perhaps most surprising, though, is how those “not yet” aspects

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Amazing Grace” asks and then answers, “Who brings our chaos back into order? . . . The King of Glory.” Riddle, Farro, and Wickham, “This Is Amazing Grace.”

<sup>175</sup>Nockels et al., “Lord I Need You.” Similarly, Ingram and Morgan write, “You are hope, You are hope; You have covered all my sin.” Ingram and Morgan, “Forever Reign.”

<sup>176</sup>Reeves and Story, “Indescribable.”

<sup>177</sup>Getty and Townend, “In Christ Alone.”

<sup>178</sup>Ligertwood, “Hosanna.”

are quickly subordinated with strong declarations of the “already.” John Mark McMillan’s 2005 anthem, “How He Loves,” writes evocatively of God’s love:

He is jealous for me, loves like a hurricane, I am a tree bending beneath the weight of His wind and mercy; When all of a sudden I am *unaware of these afflictions eclipsed by glory*; I realize just how beautiful You are And how great Your affections are for me.<sup>179</sup>

McMillan’s song further claims, “I don’t have time to maintain these regrets when I think about the way that He loves us.”<sup>180</sup> The song invokes the emotionally loaded term “afflictions” only briefly, as demanded by the song’s meter, between lengthy and poetic elaborations of God’s jealous love and beauty. Matt Redman shows greater sensitivity to the dark realities of suffering that believers face when he appropriates Job’s words, “You give and take away, My heart will choose to say ‘Lord blessed be Your name’”<sup>181</sup> Darryl Evans seems comparatively glib when his song begins, “I’m trading my sorrows; I’m trading my shame; I’m laying them down for the joy of the Lord; I’m trading my sickness; I’m trading my pain; I’m laying them down for the joy of the Lord.”<sup>182</sup>

### **The CWM Portrayal of Spatiality**

While the language of emotion is used frequently by CWM, the language of location is used with far less frequency. This section explores its portrayal using inaugurated eschatology’s basic categories of “already” and “not yet.” It discovers that, though the two basic categories are both used in CWM, the category of “already” is far more prevalent. Additionally, a new third category (which is coined as “not at the present time”) must be created for which inaugurated eschatology does not have a category.

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<sup>179</sup>John Mark McMillan, “How He Loves,” CCLI 5032549, Integrity's Hosanna! Music (admin. Capitol CMG [IMI]), 2005, emphasis added.

<sup>180</sup>Ibid.

<sup>181</sup>Redman and Redman, “Blessed Be Your Name.” The line paraphrases Job 1:21.

<sup>182</sup>Evans, “Trading My Sorrows.”

## The “Already” of Spatiality

The core repertory of CWM has much to say about the “already” aspects of spatiality. God’s reign is “already” reflected in many descriptions of location. Most basically, God’s presence is seen in the portrayal of the cosmos as God’s creation. Paul Baloche and Lenny Leblanc write that God’s presence not only fills the cosmos, but His presence even predates creation.<sup>183</sup> The beauty of God’s creation serves as a cause for praise in the hymn, “How Great Thou Art.”<sup>184</sup> Even the songs that celebrate salvation use the location language of creation to describe God’s redemptive activity. Martin Smith writes, “Over the mountains and the sea, Your river runs with love for me; And I will open up my heart and let the Healer set me free; I’m happy to be in the truth, and I will daily lift my hands, for I will always sing of when Your love came down.”<sup>185</sup>

Additionally, the “already” aspects of location are seen as CWM self-descriptions for its performance.<sup>186</sup> Kirk Dearman’s 1984 song describes “We bring the sacrifice of praise into the house of the Lord, and we offer up to You the sacrifices of thanksgiving, and we offer up to You the sacrifices of joy.”<sup>187</sup> Similarly, Tim Hughes’ lyric describes the location of performance (the repeated term, “here”) as the occasion for worship. He writes, “So here I am to worship, Here I am to bow down, Here I am to say that You’re my God; And You’re altogether lovely, Altogether worthy, Altogether

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<sup>183</sup>“You were here before the world began.” LeBlanc and Baloche, “Above All.”

<sup>184</sup>“When through the woods, And forest glades I wander, And hear the birds Sing sweetly in the trees; When I look down From lofty mountain grandeur And hear the brook And feel the gentle breeze.” Hine, “How Great Thou Art.”

<sup>185</sup>Martin, “I Could Sing of Your Love Forever.”

<sup>186</sup>Here, the term “performance” is used in a strictly academic way, not in a way that bifurcates the practices of worship from the commodified practices of the concert.

<sup>187</sup>Kirk Dearman, “We Bring the Sacrifice of Praise,” CCLI 9990, New Spring (admin. Brentwood-Benson Music), 1984.

wonderful to me.”<sup>188</sup> Passion ministry’s song “Lord, I Need You,” reflects a similar belief: “Lord, I come, I confess; Bowing here, I find my rest; And without You I fall apart, You’re the one that guides my heart.”<sup>189</sup>

Indeed, the theme of the spatiality of worship is often used synonymously with the location of God’s presence. Matt Redman’s paraphrase of Psalm 84:10 uses these words: “For here my heart is satisfied, within Your presence; I sing beneath the shadow of Your wings.”<sup>190</sup> Jason Ingram composed the third verse of his anthem, “Forever Reign,” with this powerful declaration: “You are here, You are here, in Your presence I’m made whole.”<sup>191</sup> Chris Tomlin’s added chorus to Isaac Watts’s hymn ties the location of current worship to the event of Christ’s crucifixion: “O, the wonderful cross; All who gather here by grace draw near and bless Your name.”

Other songs relate God’s presence more to the believer than to the occasion of the gathered community. Marie Barnett’s minimalist chorus, “Breathe,” begins with the words, “This is the air I breathe: Your holy presence living in me.”<sup>192</sup> Chris Tomlin’s paraphrase of Psalm 136 uses more corporate language. His chorus declares, “Forever, God is faithful; Forever, God is strong; Forever, God is with us; Forever.”<sup>193</sup> Perhaps the most nuanced location description of the “already” and “not yet” poles of inaugurated eschatology belongs to the song written by Anthony Skinner and Chris McClarney,

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<sup>188</sup>Hughes, “Here I Am to Worship.”

<sup>189</sup>Nockels et al., “Lord I Need You.”

<sup>190</sup>Redman, “Better Is One Day.” Redman’s chorus repeats, “Better is one day in Your courts, Better is one day in Your house, Better is one day in Your courts Than thousands elsewhere.”

<sup>191</sup>Ingram and Morgan, “Forever Reign.”

<sup>192</sup>Barnett, “Breathe.”

<sup>193</sup>Chris Tomlin, “Forever,” CCLI 3148428, sixsteps Music (admin. Capitol CMG) worshiptogether.com songs (admin. Capitol CMG), 2001.

“Your Love Never Fails.” They write, “The wind is strong and the water’s deep, but I’m not alone here in these open seas; Your love never fails.”<sup>194</sup>

### **The “Not Yet” of Spatiality**

Consistent with other conclusions from this study, the data shows CWM has far less to say about the “not yet” aspect of location. On occasion it refers to brokenness of this world, such as Matt Redman’s lyric, “Blessed be Your name when I’m found in the desert place; Though I walk through the wilderness, blessed be Your name.”<sup>195</sup> It also refers to the future goodness of glorification, as in Tim Hughes’ verse, “When I stand in that place, free at last, meeting face to face; I am Yours, Jesus, You are mine; Endless joy, perfect peace; Earthly pain finally will cease; Celebrate, Jesus is alive; He’s alive.”<sup>196</sup> Similarly, there are implications for “not yet” location theology in Donna Atkins’s prayer: “Father (Jesus/Spirit) we love You; We worship and adore You; Glorify Thy name in all the earth.”<sup>197</sup> The prayer for God to glorify his name in all the earth implies that His name is not currently glorified as it ought to be.

A third way CWM uses language of spatiality does not fit the two-part (“already” or “not yet”) taxonomy of inaugurated eschatology. As cumbersome as this phrase may prove, it could perhaps be referred to as the “not at this particular moment.”<sup>198</sup> This provides a category for ways that CWM refers to location in terms of divine invocation, worshiper approach, and the oblivious worshipper.

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<sup>194</sup>Skinner and McClarney, “Your Love Never Fails.”

<sup>195</sup>Redman and Redman, “Blessed Be Your Name.”

<sup>196</sup>Cantelon and Hughes, “Happy Day.”

<sup>197</sup>Donna Adkins, “Glorify Thy Name,” CCLI 1383, CCCM Music (admin. Brentwood-Benson Music), Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1976, 1981.

<sup>198</sup>These songs reflect the “already” because they expect to experience God’s presence during this occasion of worship, but they also reflect the “not yet” because they admit to not experiencing God’s presence at the current moment.

Divine invocation refers to ways that CWM refers to God's divine presence as something neither currently experienced, nor awaiting full eschatological arrival. Katie Torwalt and Bryan Torwalt's song, "Holy Spirit," invokes the third person of the Trinity. Their chorus says, "Holy Spirit, You are welcome here; Come flood this place and fill the atmosphere; Your glory, God, is what our hearts long for; to be overcome by Your presence, Lord."<sup>199</sup> Brenton Brown and Paul Baloche similarly invite the second Person of the Trinity to "Come have Your way among us; We welcome You here, Lord Jesus."<sup>200</sup>

A second way, related to the first, CWM indicates God's fullness is "not at this particular moment" is by indicating that the worshiper is the one who draws near to God. Jason Ingram writes, "I'm running to Your arms, I'm running to Your arms; The riches of Your love will always be enough; Nothing compares to Your embrace; Light of the world forever reign."<sup>201</sup> Matt Redman's song uses both divine invocation and worshiper approach, inviting God to "come again" as the worshiper pledges to draw near: "I've tasted and I've seen; Come once again to me; I will draw near to You."<sup>202</sup>

In order to make sense of this tension, CWM sometimes notes that worshipers are oblivious to God's presence. Katie Torwalt and Bryan Torwalt's song contains the bridge, "Let us become more aware of Your Presence; Let us experience the glory of Your goodness."<sup>203</sup> Brown and Baloche's song posits, "When we see You, we find strength to face the day; In Your presence all our fears are washed away."<sup>204</sup> Kelly

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<sup>199</sup>Torwalt and Torwalt, "Holy Spirit."

<sup>200</sup>Brown and Baloche, "Hosanna (Praise Is Rising)." Worshipers may be expressing a desire for themselves to experience of God, but by referring to the place, they seem to be invoking Old Testament temple imagery.

<sup>201</sup>Ingram and Morgan, "Forever Reign."

<sup>202</sup>Redman, "Better Is One Day."

<sup>203</sup>Torwalt and Torwalt, "Holy Spirit."

<sup>204</sup>Brown and Baloche, "Hosanna (Praise Is Rising)."

Carpenter's song recognizes the need for divine assistance: "You're all I want; You're all I've ever needed; You're all I want; *Help me know You are near.*"<sup>205</sup>

### The CWM Portrayal of Chronology

In portraying chronology, CWM emphasizes the "already" aspect of inaugurated eschatology over the "not yet" aspect. That is, CWM describes the current day and current age in terms of God's rule and God's rescue, as well as current opportunities to praise. The "not yet" chronological aspect of inaugurated eschatology is relegated to comparatively fewer lines, primarily spent detailing the ongoing praise that awaits.

The "already" of the kingdom is expressed in CWM's portrayal of *God's reign*.<sup>206</sup> Tim Hughes writes, "King of all days, oh, so highly exalted, glorious in heaven above."<sup>207</sup> In a different song, Hughes celebrates God's reign in the triumphant work of Christ in *rescuing* his people. "The greatest day in history: death is beaten, You have rescued me; Sing it out, 'Jesus is alive.'"<sup>208</sup> Graham Kendrick's song both calls for and celebrates just such a rescue: "Jesus, Light of the world, shine upon us; Set us free by the truth You now bring us; Shine on me, shine on me."<sup>209</sup> Chris Tomlin's lyric celebrates

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<sup>205</sup>Carpenter, "Draw Me Close" (emphasis added).

<sup>206</sup>Mark, "Days of Elijah," portrays the current time period in an idiosyncratic manner. Using the repeated phrase "These are the days of," the song invokes Old Testament typology to declare revival and apocalyptic themes. Explaining his song, Robin Mark writes, "It is an unusual song, for sure. All of these restored things like Justice, Righteousness, Integrity, Unity, Praise and Worship and Revival are considered by many to be a herald of the last days and Christ's return. Personally I don't know—I believe I wrote what God was telling me to write and He seems to have used the song in many ways for many people." Mark, "The Story Behind Days of Elijah."

<sup>207</sup>Hughes, "Here I Am to Worship." Steve Fee and Vicky Beeching's song match this theme: "And now You're reigning still, Enthroned above all things; Angels and saints cry out, We join them as we sing." Fee and Beeching, "Glory to God Forever."

<sup>208</sup>Cantelon and Hughes, "Happy Day." The same theme is found in Jack Hayford's classic chorus: "Majesty, worship His majesty; Jesus, who died, now glorified; King of all kings." Hayford, "Majesty." Similarly, the chorus of Smith, "Give Thanks," invites just such a celebration: "And now let the weak say I am strong, Let the poor say I am rich, Because of what the Lord has done for us."

<sup>209</sup>Kendrick, "Shine, Jesus, Shine."

the rescued state believers already enjoy. His song quotes from John Newton’s hymn: “I once was lost but now I’m found, was blind but now I see.”<sup>210</sup>

CWM portrays the “already” aspect of the kingdom by describing contemporaneous moments as *opportunities to praise*. Brian Doerksen’s song invites believers to praise: “Come now is the time to worship, Come now is the time to give your heart; Come just as you are to worship, Come just as you are before your God.”<sup>211</sup> Paul Baloche’s song invites not the worshiper, but Christ himself: “Jesus, in Your Name we pray; Come and fill our hearts today.”<sup>212</sup> Chris Tomlin’s song, “Holy Is the Lord,” describes a congregation engaged in the current activity of worship: “We stand and lift up our hands, for the joy of the Lord is our strength; We bow down and worship Him *now*, How great how awesome is He.”<sup>213</sup> Matt Redman describes the current day as an opportunity for praise. He writes, “The sun comes up, it’s a new day dawning; It’s time to sing Your song again; Whatever may pass and whatever lies before me, let me be singing when the evening comes.” Michael W. Smith’s song calls the worshiper to use the present moment as an opportunity to praise. “Great is the Lord; Now lift up your voice, now lift up your voice, ‘Great is the Lord.’”<sup>214</sup>

Not only does CWM portray this current moment as an opportunity to praise, it also portrays *all of this current life as an opportunity for praise*. Through this metaphor,

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<sup>210</sup>Tomlin, Giglio, and Newton, “Amazing Grace (My Chains Are Gone).”

<sup>211</sup>Doerksen, “Come Now Is the Time.”

<sup>212</sup>Packiam and Baloche, “Your Name.” The contemporaneous nature of the song is also seen in these lyrics: “As morning dawns and evening fades, You inspire songs of praise, that rise from earth to touch Your heart and glorify Your Name.”

<sup>213</sup>Tomlin and Giglio, “Holy Is the Lord” (emphasis added). A similar theme is celebrated by two older songs: “This is the day That the Lord hath made; We will rejoice and be glad in it.” Les Garrett, “This Is the Day,” CCLI 32754, Universal Music-Brentwood Benson (admin. Brentwood-Benson Music), 1967, 1980; and “I will say ‘this is the day that the Lord has made,’ I will rejoice for He has made me glad.” Von Brethorst, “He Has Made Me Glad.”

<sup>214</sup>Smith and Smith, “Great Is the Lord.”



CWM often declares this as the reason why God has made humanity. Steve Fee and Vicky Beeching’s song declares, “Creator God, You gave me breath so I could praise Your great and matchless name all my days, all my days.”<sup>215</sup> This opportunity, Darlene Zschech’s song avers, is the longing of the redeemed heart: “All of my days, I want to praise the wonders of Your mighty love.”<sup>216</sup> Chris Tomlin uses John Newton’s words and writes, “The Lord has promised good to me, His word my hope secures; He will my shield and portion be as long as life endures.”<sup>217</sup>

### **Chronological “Not Yet”**

CWM makes very little reference to the chronological “not yet” of inaugurated eschatology. Themes of death, rapture, and the final state of believers make very few appearances in its core repertory. Matt Redman’s lyric represents one of the very few that even admits the reality of death. After describing a death scene, much in the tradition of August Toplady’s “Rock of Ages” and other songs from previous eras, Redman describes the final state as unending praise. “And on that day when my strength is failing, The end draws near and my time has come; Still my soul will sing Your praise unending, Ten thousand years and then forevermore.”<sup>218</sup>

One of the strongest statements of the future eschaton is found in Chris Tomlin’s appropriation of John Newton’s hymn. The final verse contains the most direct apocalyptic reference in CWM’s core repertory: “The earth shall soon dissolve like snow; the sun

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<sup>215</sup>Fee and Beeching, “Glory to God Forever.” The song continues on the same theme: “So let my whole life be, a blazing offering; A life that shouts and sings, the greatness of our King.” Another present tense referent is more opaque. “You spoke the earth into motion, My soul now to stand; . . . My sin weighed upon Your shoulders, My soul now to stand.” Houston, “The Stand.” Perhaps the metaphor refers to God as the source and establisher of the believer’s life.

<sup>216</sup>Zschech, “Shout to the Lord.” The almost identical theme is found in these words: “I will seek, You all of my days; I will follow, All of Your ways.” Ruis, “You Are Worthy of My Praise.”

<sup>217</sup>Tomlin, Giglio, and Newton, “Amazing Grace (My Chains Are Gone).”

<sup>218</sup>Myrin and Redman, “10,000 Reasons.”

forbear to shine; But God who called me here below, will be forever mine.”<sup>219</sup> After repeating Newton’s final line of future hope, Tomlin ends by moving the lyric to the second person and the present tense: “You are forever mine.” This is not an egregious error, but it does represent a missed opportunity for CWM to portray the “not yet” aspect of inaugurated eschatology without directly connecting it to the believer’s current experience. With this simple change, Ryan Lister’s two-part categories of God’s presence (as “redemptive” and “eschatological”) are conflated.

Perhaps the strongest statement that CWM makes that distinguishes the believer’s current experience with their final redeemed state is found in Dave Moody’s 1985 anthem, “All Hail King Jesus.” The simple chorus ends with these words, “And for all eternity, I’m going to praise Him and, forevermore, I will reign with Him.”<sup>220</sup> That recognition, that the final state will not only include the ongoing praise of God, but also the reign of believers, is unique among CWM’s core repertory.

Even in the few references to believer’s final state, the lyrical emphasis ties that experience to the current state of the believer. Martin Smith’s lyric looks ahead to a celebratory eschaton, but labels the difference as “the world” joining in the joy that believers currently experience. “Oh, I feel like dancing; It’s foolishness I know; But when the world has seen the light, they will dance with joy like we’re dancing now.”<sup>221</sup> Similarly, Brian Doerksen paraphrases Philippians 2:10 to point to the eschaton, but his lyric ends by tying it back to the believer’s current experience: “One day every tongue will confess ‘You are God,’ One day every knee will bow; Still the greatest treasure remains for those who gladly choose You now.”<sup>222</sup>

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<sup>219</sup>Tomlin, Giglio, and Newton, “Amazing Grace (My Chains Are Gone).”

<sup>220</sup>Moody, “All Hail King Jesus.”

<sup>221</sup>Martin, “I Could Sing of Your Love Forever.”

<sup>222</sup>Doerksen, “Come Now Is the Time.” Doerksen’s seldom sung second verse reads, “Willingly we choose to surrender our lives, Willingly our knees will bow; With all our heart soul mind

## Conclusion

This chapter surveyed the core repertory of CWM using the lens of inaugurated eschatology. In the category of the “already” aspect of the kingdom, the core repertory includes frequent and involved descriptions of God’s current reign, Christ’s substitutionary passion and victorious resurrection, and the believer’s responses of passionate praise, positive emotions, and commitment. Spatiality language in this category portrayed this present world as the location of worship while chronological language in this category portrayed this present world as the era of reign and rescue for God and as the era of praise for believers.

In the category of the “not yet” aspect of the kingdom, the core repertory includes rare and brief descriptions of the brokenness in the external world and the weakness internal to the believer. Spatial language from this category hinted that God’s current hiddenness could be overcome by evoking his greater presence or by believers becoming more aware. Chronologically, the future era is primarily described as an epoch when the current experience of praise will continue without pause. It has not demonstrated Ryan Lister’s distinction between God’s redemptive presence and his eschatological presence.

Several themes from the “not yet” category of inaugurated eschatology, often referenced in historic evangelical hymnody, have almost completely disappeared: death, revival, confession, anxiety, and pilgrimage (to a better location). This dissertation’s next chapter discusses the dangers of projecting such a kingdom and ways to incorporate a more authentically inaugurated eschatological kingdom in contemporary evangelical worship services.

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and strength We gladly choose You now.” The second verse was not recorded on the popular original release of the song, Vineyard UK, “Winds of Worship 12: Live From London,” Vineyard Records, VMD9275, 1998.

## CHAPTER 6

### A PROPOSAL FOR ESCHATOLOGICALLY INFORMED CORPORATE WORSHIP SERVICES

This dissertation has argued that congregational worship services form identity in believers by projecting the world of the kingdom (chap. 2). Then, it argued that properly formed evangelical worship services project a kingdom informed by the nearly universally held doctrine of inaugurated eschatology (chap. 3), and demonstrated that this has been the historic case in American evangelical hymnody (chap. 4). A survey of CWM (chap. 5) provided evidence that evangelical congregational song (as evaluated by the core repertory of CCLI 2000-2015) has, in contrast to prior periods, emphasized the “already” at the expense of the “not yet” aspect of inaugurated eschatology.

In noting this departure, this chapter attempts to provide practical helps based on theological and philosophical underpinnings above. First, it elucidates the dangers of neglecting either the “already” aspects or “not yet” aspects of inaugurated eschatology. Second, it proposes elements which emphasize either the “already” or the “not yet” of inaugurated eschatology which worship service planners use within their gatherings to nuance their portrayal of God’s kingdom. Finally, it identifies resources to assist church gatherings to portray both the “already” and the “not yet” of inaugurated eschatology.

#### **Dangers of an Improperly Formed Eschatology**

As with many theological doctrines, an improperly formed doctrine of inaugurated eschatology has negative implications for the life of individual believers and for broader congregations and church movements. This section begins by discussing the dangers of neglecting the “already” aspect of inaugurated eschatology (this neglect sometimes referred to as an “under-realized eschatology”), and concludes by discussing

the dangers of neglecting the “not yet” aspect of inaugurated eschatology (sometimes referred to as an “over-realized eschatology”).

### **The Dangers of Neglecting the “Already” Aspect of Inaugurated Eschatology**

Potential dangers of neglecting the “already” aspect of inaugurated eschatology include (1) the fundamentalist retreat from culture, (2) pessimism rather than assurance, and (3) thanklessness.

**The fundamentalist retreat from culture.** The first danger of neglecting the “already” aspect of inaugurated eschatology is the fundamentalist retreat from culture. That is, churches that neglect the “already” nature of Christ’s triumphant reign tend to retreat from the culture, which has been a perennial danger for conservative evangelicalism. The separatist tendency manifests itself whenever the world shows signs of increasing evil. These signs may include the horrors of war, the unraveling of the family, and a lack of morality within the entertainment industry. Believers increasingly detect that they have lost favorable popular opinion and academic credibility, and are tempted toward tribalism and separatism.

Indeed, evangelicals would do well to recognize historical precedents for this tendency. Carl F. H. Henry’s 1947 book, *The Uneasy Conscience of Modern Fundamentalism*, is a lament of what Henry saw as an orthodox believing church abdicating its function as a socially engaged church. Henry noted the horrors of war,<sup>1</sup> disintegration of the family,<sup>2</sup> and immoral entertainment.<sup>3</sup> These discouraging incidents

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<sup>1</sup>“The judgment of the two world wars stands now with the appraisal of the Fundamentalist.” Carl Henry, *The Uneasy Conscience of Modern Fundamentalism* (1947; repr., Grand Rapids: Eerdmans, 2003), 24.

<sup>2</sup>“From a certain perspective it can be said that the effort to remedy the disintegration of the American home, pressed by social reformers, does not get at the heart of the problem as directly as the Fundamentalist proclamation of the divine sanction of a monogamous family life.” *Ibid.*, 10.

<sup>3</sup>“A vigorous protest against the secular and often pagan standards of value which Hollywood

signaled discouraging societal trajectories for the American conservative cultural landscape and Bible-believers faced the danger of defeatism.

Henry called believers to be engaged in the world rather than cloistered in their enclaves. Such engagement was biblical and apostolic, for “a Christianity without a passion to turn the world upside down is not reflective of apostolic Christianity.”<sup>4</sup> Indeed, Henry argued that the apostle Paul’s “missionary passion contradicts any view that he conceived of the believer’s life as an exclusive privilege to be lived in monastic privacy; rather, he was spiritually aflame to bring the world to the feet of Jesus.”<sup>5</sup> Christians<sup>6</sup> possess the view of man and the world that society needs.<sup>7</sup> Henry writes,

Only an anthropology and a soteriology that insists upon man’s sinful lostness and the ability of God to restore the responsive sinner is the adequate key to the door of Fundamentalist world betterment. Any other approach is a needless waste of effort and, in effect an attack on the exclusive relevance, if not any relevance, of the historic redemptive Gospel.<sup>8</sup>

Fundamentalists can become preoccupied with resisting humanism. Henry writes, “Fundamentalism . . . because of its prophetic cheerlessness about the present age came more and more to narrow its message for the ‘faithful remnant’ that would be called

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film producers have consistently enthroned and glorified.” Henry, *The Uneasy Conscience*, 8.

<sup>4</sup>Henry, *Uneasy Conscience*, 16. “It was great doctrine, centering in the Living Christ as Redeemer, that the early church proclaimed to the dying culture of its day.” Ibid., 61.

<sup>5</sup>Ibid., 36.

<sup>6</sup>Henry used the terms “Fundamentalists” and “Evangelicals” interchangeably in 1947. For example, while his title is “The Uneasy Conscience of Modern *Fundamentalism*,” the last sentence of his book reads, “A baptism of pentecostal fire . . . would turn the uneasy conscience of modern *evangelicalism* into a new reformation.” Ibid., 89.

<sup>7</sup>“Henry argued that evangelical eschatology had the responsibility to provide a biblical and theological alternative to the utopian visions of both evolutionary secularism and Protestant liberalism.” Russell Moore, *The Kingdom of Christ: The New Evangelical Perspective* (Wheaton, IL: Crossway, 2004), 28.

<sup>8</sup>Henry, *Uneasy Conscience*, 15. Moore writes that Henry “equated the eschatology of the Social Gospel with the Enlightenment idea of the inevitability of human progress, an idea intertwined with a naively optimistic, if not explicitly Pelagian, anthropology.” Moore, *Kingdom of Christ*, 27.

out of the godless world context.”<sup>9</sup> He argued that Fundamentalists had lost track of the contribution they are supposed to make to society,<sup>10</sup> perhaps because of an overly pessimistic a view of man<sup>11</sup> or because they anticipate an unresponsive reception to the gospel.<sup>12</sup> Henry insists that God’s love for His church does not necessitate His lack of care for the world.<sup>13</sup> Ultimately, “Fundamentalism in the main fails to make relevant to the great moral problems in twentieth-century global living the implications of its redemptive message.”<sup>14</sup>

Henry lists several reasons that Fundamentalism grew in this direction. Put simply, Fundamentalists have oversimplified their eschatology and have too little room for the work of God in the present age. He wrote,

Cultures which tend to be democratic rather than totalitarian may be preferential for many reasons, but they are not, therefore, to be equated with the kingdom. For this reason, Fundamentalism has resisted the *kingdom now* mood which characterized much liberal preaching.<sup>15</sup>

Henry encouraged believers that “because this is a moral universe and the inevitable wages of sin is death, the divine victory is won in both areas.”<sup>16</sup> An unhealthy

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<sup>9</sup>Henry, *Uneasy Conscience*, 18-19.

<sup>10</sup>“Protestant evangelicalism without a world program has largely relegated itself to a secondary, or even more subordinate, role of challenge to the prevailing cultural mood.” *Ibid.*, 28.

<sup>11</sup>“The conviction is widespread that Fundamentalism takes too pessimistic a view of human nature to make a social program practicable.” *Ibid.*, 11.

<sup>12</sup>“The despair over the present age, then, is grounded in the anticipated lack of response to the redemptive Gospel, rather than in any inherent defect in the message itself.” *Ibid.*, 18.

<sup>13</sup>“Because He brings rivers of living water to the redeemed, He does not on that account withhold the rain from the unjust and just alike.” *Ibid.*, 85.

<sup>14</sup>*Ibid.*, 30.

<sup>15</sup>*Ibid.*, 43-44.

<sup>16</sup>*Ibid.*, 50.

preoccupation with end-times speculation<sup>17</sup> resulted in quibbles over details rather than ethical living.<sup>18</sup>

Today's evangelicals can learn from Henry's assessment and embrace inaugurated eschatology as a biblically faithful paradigm. This embrace will help them avoid negative examples from evangelicalism's past: neither settling down in embrace of worldly immorality, nor retreating into a sterilized disembodiment that ignores the transformative end of Christ's kingdom.

**Pessimism rather than assurance.** Where eschatology is under-developed and the "already" aspects of God's kingdom are neglected, there is a danger of pessimism taking root where assurance should blossom. Properly seen, a worship service should be a means of grace that encourages believers in their journey toward heaven. In particular, services should promote confidence in the promises of God, both in terms of their certainty and in terms of their personalization in the believer's life. This confidence is often referred to as "assurance."<sup>19</sup>

In short, assurance is the subjective sense a believer possesses of the certainty of his or her own salvation—a personalizing of God's promises.<sup>20</sup> All believers have some degree of assurance (Rom 8:16-17), but some believers have a stronger sense of it

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<sup>17</sup>"Some Fundamentalist workers substituted a familiarity with the prophetic teaching of the Bible for an aggressive effort to proclaim Christ as the potent answer to the dissolution of world culture. As a consequence, they trained enlightened spectators, rather than empowered ambassadors. Prophetic conference, rather than pentecostal challenge, was their forte." Henry, *Uneasy Conscience*, 44-45.

<sup>18</sup>"The extent to which man centers his life and energy in the redemptive King *now* determines the extent of the divine kingdom in the present age." *Ibid.*, 49-50.

<sup>19</sup>See the discussion in John M. Frame, *Systematic Theology: An Introduction to Christian Belief* (Phillipsburg, NJ: P & R, 2013), 1003-8.

<sup>20</sup>This summary is based on Joel R. Beeke, *Puritan Reformed Spirituality: A Practical Biblical Study from Reformed and Puritan Heritage* (Grand Rapids: Reformation Heritage, 2004), 294-99. This paragraph is taken from Matthew Westerholm, "The 'Cream of Creation' as the 'Cream of Faith': The Lord's Supper as a Means of Assurance in Puritan Thought," *Puritan Reformed Journal* 3, no. 1 (2011): 205.



than others. Because of the deceptive human heart, “false assurance” is possible and must be avoided. On the other hand, “true assurance” is to be pursued by all believers,<sup>21</sup> with “full assurance” possible for some believers. John Calvin writes that faith is “a firm and certain knowledge of God’s benevolence toward us, founded on the truth of the freely given promise in Christ, both revealed to our minds, and sealed upon our hearts, through the Holy Spirit.”<sup>22</sup> Consisting of the same essence as faith, assurance is then the “cream of faith,”<sup>23</sup> an increase in the amount and richness of faith, but not a change to its substance.

Pessimism ought not to be cultivated in a Christian worship service. Michael Horton writes, “A worship service should be interesting—we are meeting with God, after all!—and it will be interesting if ministers and their congregations are intentional about its development and meaning.”<sup>24</sup> According to Thomas Doolittle, strong believers demonstrate this pursuit more evidently. They come to the Lord’s Supper, indeed all of the worship service, intending “to have my heart inflamed with love for God and desires after Christ, to have my Savior more endeared to my soul, my heart softened, my sin subdued, my faith strengthened, my evidences cleared, and my soul assured of eternal life.”<sup>25</sup> Worship services that neglect God’s current activity not only miss the opportunity

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<sup>21</sup>“It is a duty in all to make after assurance.” Norman S. Grabo, ed., *Edward Taylor’s Treatise Concerning the Lord’s Supper* (Boston: Twain, 1988), 156.

<sup>22</sup>John Calvin, *Institutes of the Christian Religion*, ed. John T. McNeill, trans. Ford Lewis Battles (Philadelphia: Westminster, 1960), 3.2.7.

<sup>23</sup>Attributed to William Gurnall, in C. H. Spurgeon, *The Salt-Cellars: Being a Collection of Proverbs* (New York: A. C. Armstrong and Son, 1889), 58. See also Joel R. Beeke, *The Quest for Full Assurance: The Legacy of Calvin and His Successors* (Edinburgh: Banner of Truth Trust, 1999), 114.

<sup>24</sup>Michael Horton, *A Better Way: Rediscovering the Drama of God-Centered Worship* (Grand Rapids: Baker, 2002), 147.

<sup>25</sup>Thomas Doolittle, *A Treatise Concerning the Lord’s Supper* (Morgan, PA: Soli Deo Gloria, 1998), 153.

to build and enrich the faith of their participants, they also implicitly espouse a deistic worldview that is beneath the Christian tradition.

**Thanklessness.** Believers who believe God’s activity is waiting for a future epoch will be oblivious to the many ways God is at work in the current era. Because God’s ongoing activity has always been a source of encouragement for believers, neglecting God’s current working must be deleterious. However, believers whose eschatology is strictly defined or primarily interested in God’s activity in the future will be unaware of the multiformity of ways God is active now. This lack of awareness cannot help but make believers ungrateful.

On the one hand, some conservative believers are skeptical of some charismatic branches of the church that claim to see God act in more spectacular ways. Some charismatic believers, on the other hand, hold that those spectacular ways are the primary (if not exclusive) ways God works. John Witvliet writes,

Many North American believers’ operative understanding of the Holy Spirit’s role in worship includes only the dramatic, the spontaneous, and the affective. . . . When we do not feel so moved, we can quickly assume that the Spirit was not at work. This can leave us unaware—and thus ungrateful for—the work of the Spirit over time to hone, sharpen, and form us into the image of Christ.”<sup>26</sup>

Witvliet does not want believers to prize one type of working of the Spirit over the other; his “goal is to suggest a binocular theological vision that is eager for the Spirit’s work through *both* intervention and cumulative transformation.”<sup>27</sup>

One of this dissertation’s concerns is that an eschatology that neglects the “already” aspects of inaugurated eschatology ignores the current work of God in the world and is in danger of forming thankless hearts. But neglecting the “not yet” aspect of inaugurated eschatology comes with its own dangers.

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<sup>26</sup>John Witvliet, “The Cumulative Power of Transformation in Public Worship,” in *Worship That Changes Lives: Multidisciplinary and Congregational Perspectives on Spiritual Transformation*, ed. Alexis D. Abernethy (Grand Rapids: Baker, 2008), 43.

<sup>27</sup>Ibid.

## **Danger of Neglecting the “Not Yet”**

The purpose of this section is to note several dangers to which the neglect of the “not yet” aspect of inaugurated eschatology can lead. While many of these dangers have been observed intermittently by other Christian cultural commentators, the burden motivating this section is to detail how these dangers are related to one another by their common root of an over-realized eschatology. The dangers discussed in this section are (1) creating false expectations in believers; (2) avoiding authentic dealings with sickness, disability, and death; and (3) an impoverished emotional life.

**Creating false expectations.** Services which only acknowledge the “already” aspect of the kingdom are at risk of pursuing ever-escalating spectacles of excitement, celebrating themes of victory and inevitable success. They have the potential to foster an expectation of triumphant growth as the church rules over the world and proclaim a victorious life, which their church leaders and attendees are pressured to exemplify. If worshipers had an exciting week, the “already” service affirms their experience. But if their week had more trial than triumph, they leave the service disappointed. When the leaders are not as perfect as they appear, worshipers (especially the young) leave the church devastated.<sup>28</sup>

Services with an over-realized eschatology tragically downplay the realities of this still-fallen world—doubt, disappointment, and ongoing sin. When evangelical worship services imply that believers should experience complete victory now, the church is creating expectations that it cannot meet; it is preparing its people for disappointment.

**Sickness, disability, and death.** A second danger for those who neglect the “not yet” aspect of the kingdom concerns the ability to address the reality of sickness,

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<sup>28</sup>See David Kinnaman, *You Lost Me: Why Young Christians Are Leaving Church—and Rethinking Faith* (Grand Rapids: Baker, 2011).

disability, and death.<sup>29</sup> This charge indicts not only CWM, but it reflects a trend that has typified much of Western civilization. Carl Trueman incisively writes,

Death remains a stubborn, omnipresent, and inevitable reality. For all of postmodern anti-essentialism, for all the repudiation of human nature, for all the rhetoric of self-creation, death eventually comes to all, frustrates all, levels all. . . . Yet despite this, Western culture has slowly but surely pushed death, the one impressive inevitability of human life, to the very periphery of existence.<sup>30</sup>

Great Christian leaders throughout church history have not shied away from considering the darker sides of human frailty and mortality. Jonathan Edwards, for one, resolved “to think much on all occasions of my own dying, and of the common circumstances which attend death.”<sup>31</sup>

Inspired by these insights, Christian worship ought to take up a counter-cultural stance to the trend of ignoring death. Carl Trueman writes,

Christian worship . . . should provide us with a language that allows us to praise the God of resurrection while lamenting the suffering and agony that is our lot in a world alienated from its creator, and it should thereby sharpen our longing for the only answer to the one great challenge we must all face sooner or later. Only those who accept that they are going to die can begin to look with any hope to the resurrection.<sup>32</sup>

Christian ministers, including those who plan and lead Christian gatherings, must be able to serve the people in their churches by providing biblically-sound and pastorally-crafted care to their people who are facing the Last Enemy—death (1 Cor 15:26). The Christian faith has resources and language to help those about to die, as well as deep rooted consolation for those dealing with bereavement. The question is whether or not worship services will consistently provide those resources and that language to

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<sup>29</sup>Resources for this topic include Michael E. Wittmer, *The Last Enemy: Preparing to Win the Fight of Your Life* (Grand Rapids: Discovery, 2012); Nicholas Wolterstorff, *Lament or a Son* (Grand Rapids: Eerdmans, 1987); and C. S. Lewis, *A Grief Observed* (London: Faber, 1961).

<sup>30</sup>Carl R. Trueman, “Tragic Worship,” *First Things* 234 (June 2013): 20.

<sup>31</sup>Jonathan Edwards, “Resolutions,” in *A Jonathan Edwards Reader*, ed. John E. Smith (New Haven, CT: Yale University Press, 2003), 275.

<sup>32</sup>Trueman, “Tragic Worship,” 19.

those in the pews. Believers cannot be helped by contemporary worship songs that “assert triumph over death while never really giving death its due. The tomb is certainly empty; but we are not sure why it would ever have been occupied in the first place.”<sup>33</sup>

**Truncated emotions.** CWM has tended to emphasize the triumphant (“already”) emotional language of love, joy, confidence, and commitment. However, these are not the only emotions experienced either during a worship service or in the Christian life. Indeed, Scripture tells believers that they are to be “sorrowful, yet always rejoicing” (1 Cor 6:10).<sup>34</sup>

John Piper discusses other emotions during a corporate worship gathering which are consistent with the “not yet” aspect of the believer’s current experience. He describes “three stages of movement toward the ideal experience of worship.” Piper does acknowledge the sort of emotional exuberance that CWM expresses, “in which we feel an unencumbered joy in the manifold perfection of God—the joy of gratitude, wonder, hope, admiration.”<sup>35</sup> Though he admonishes believers that “in a prior stage that we often taste, we do not feel fullness, but rather longing and desire. Having tasted the feast before, we recall the goodness of the Lord. . . . Yet, for now, our hearts are not very fervent.”

Worship service planners would do well to heed Piper’s pastoral counsel:

Even though this falls short of the ideal of vigorous, heartfelt adoration and hope, yet it is a great honor to God. We honor the water from a mountain spring not only by the satisfied “ahhh” after drinking our fill, but also by the unquenched longing to be satisfied while still climbing to it. In fact, these two stages are not really

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<sup>33</sup>Trueman, “Tragic Worship,” 20.

<sup>34</sup>See the discussion in Melanie Ross, “Jonathan Edwards: Advice to Weary Theologians,” *SJT* 59, no. 1 (February 2006): 14-26.

<sup>35</sup>John Piper, *Desiring God: Meditations of a Christian Hedonist*, rev. ed. (Colorado Springs: Multnomah, 2011), 96. Piper continues by quoting Ps 63:5: “‘My soul will be satisfied as with fat and rich food, and my mouth will praise you with joyful lips.’ In this stage we are satisfied with the excellency of God, and we overflow with the joy of His fellowship. This is the feast of Christian Hedonism.”

separable in the true saint, because all satisfaction in this life is still shot through with longing and all genuine longing has tasted the satisfying water of life.<sup>36</sup>

Piper's third stage is the darkest of his taxonomy. It is "where all genuine worship starts, and where it often returns for a dark season." Piper describes it as "the barrenness of soul that scarcely feels any longing, and yet is still granted the grace of repentant sorrow for having so little love."<sup>37</sup> As prior chapters have shown, while these themes are seen in historical evangelical hymnody ("prone to wander, Lord, I feel it"),<sup>38</sup> they are almost absent in the core repertory of CWM.

### **Application**

A diagnosis of the dangers of doctrinal neglect is insufficient where worship services require a cure. Local churches must have elements at their disposal to assist them with a balanced portrayal of the doctrine of inaugurated eschatology.

#### **Application of "Already"**

This section recommends practical elements that local churches can implement in order to more fully portray the "already" aspects of inaugurated eschatology. Specifically, attendees should be able to recognize and celebrate four realities: (1) God's eternally worthy character, (2) God's past glorious accomplishments, (3) the current activity of the Holy Spirit, and (4) the future promises God has given to believers.

**God's eternally worthy character.** An essential aspect of representing the "already" nature of inaugurated eschatology is the adoration of who God is.<sup>39</sup> These

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<sup>36</sup>Piper, *Desiring God*, 96.

<sup>37</sup>*Ibid.*, 97.

<sup>38</sup>Robert Robinson, "Come Thou Fount of Every Blessing," in *The Christians Duty, Exhibited, in a Series of Hymns: Collected from Various Authors, Designed for the Worship of God, and for the Edification of Christians* (Germantown, PA: Peter Leibert, 1791), no. 54.

<sup>39</sup>Worship service planners may find the following resources helpful: Michael Horton, *The Christian Faith: A Systematic Theology for Pilgrims on the Way* (Grand Rapids: Zondervan, 2011), esp. "Part 2: God Who Lives," 223-308; Wayne Grudem, *Systematic Theology: An Introduction to Biblical*

divine attributes or characteristics are sometimes called “God’s perfections”<sup>40</sup>—a term that makes clear the praiseworthy nature of God’s very essence. Mike Cospser calls music ministers to serve this high vocation: “In praise and adoration, worship leaders serve like tour guides to an inexhaustible wilderness, full of wonder and treasures that we can never fully explore.”<sup>41</sup>

To the degree that worship service planners are familiar with God’s character and perfections, they are able to design services that reflect the panoply of glory that is inherent to God’s divine nature. John Frame writes, “We are not to meet him as an ordinary friend or enemy, but as one who is radically different from us, before whom we bow in reverent awe and adoration.”<sup>42</sup> While individuals and church traditions naturally revert to favorite characteristics of God, those who plan and execute worship services ought to familiarize themselves with the true character of the God they worship.

An essential aspect of portraying the “already” nature of inaugurated eschatology is the portrayal of God’s current reign. Because he has made the universe, he owns the universe; and because he owns the universe he rules and cares for it according to his own glorious nature.<sup>43</sup> A worship service that minimizes God’s current reign over

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*Doctrine* (Grand Rapids: Zondervan, 2000), esp. 141-261; Millard Erickson, *Christian Theology*, 2<sup>nd</sup> ed. (Grand Rapids: Baker, 1998), 289-368; Frame, *Systematic Theology*, 121-518; John M. Frame, *The Doctrine of God* (Phillipsburg, NJ: P & R, 2002).

<sup>40</sup>See Karl Barth, *Church Dogmatics*, trans. and ed. G. W. Bromiley and T. F. Torrence (Edinburgh: T & T Clark, 1956-1975), II/1., esp. chapter 6 (§§28-31), “The Reality of God.”

<sup>41</sup>Mike Cospser, *Rhythms of Grace: How the Church’s Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013), 128-29.

<sup>42</sup>Frame, *Doctrine of God*, 27.

<sup>43</sup>These insights are from Bruce Ware, class lecture notes, *98110: Theology of Christian Worship*, May 19, 2014. He has published these insights targeted toward children in Bruce Ware, *Big Truths for Young Hearts: Teaching and Learning the Greatness of God* (Wheaton, IL: Crossway, 2009), 38-40.

his creation is a worship service that minimizes this “already” aspect of inaugurated eschatology.

**God’s past glorious accomplishments.** An important part of portraying the “already” aspect of God’s kingdom is recognizing and celebrating the past accomplishments of God.<sup>44</sup> Evangelical worship services that wish to portray the current reign of God in the world would do well to celebrate God’s past accomplishments of decree, creation, providence, miracle, and redemption.<sup>45</sup>

“God’s decrees,” says the Westminster Larger Confession, “are the wise, free, and holy acts of the counsel of his will, whereby, from all eternity, he hath, for his own glory, unchangeably foreordained whatsoever comes to pass in time, especially concerning angels and men.”<sup>46</sup> God’s creative act of decree is God’s blueprint for history. All agents who exercise causative power in the world “do so in accord with what God has decreed.”<sup>47</sup> Recognizing and celebrating God’s decrees portrays God’s sovereign rule over all creation.

Second, God’s act of creation is the common theme of praise throughout the Bible, including most explicitly Revelation 4:11, “Worthy are you, our Lord and God, to receive glory and honor and power, for you created all things, and by your will they existed and were created.” Recognizing God’s creative act in a worship service means

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<sup>44</sup>Some of the best resources on the topic of God’s activity include John S. Feinberg, *No One Like Him: The Doctrine of God* (Wheaton, IL: Crossway, 2001), 501-676; and Frame, *Doctrine of God*, 241-339.

<sup>45</sup>God’s activity and attributes might be distinguished, but they must not be separated. As Frame writes, “I hope to show that God’s deeds are such that they reveal who he is and thus move every believer to praise him for his attributes (his might, wisdom, and love).” Frame, *Systematic Theology*, 123.

<sup>46</sup>Westminster Larger Confession, 12.

<sup>47</sup>Feinberg, *No One like Him*, 531.



celebrating that “God created the entire universe out of nothing; it was originally very good; and he created it to glorify himself.”<sup>48</sup>

Third, God’s providential activity over his world and his church demonstrate the “already” aspects of his rule on the earth. Colossians 1:17 reminds believers that in Jesus Christ, “all things hold together.” While believers must be careful to avoid the danger of “interpret[ing] one’s temporal circumstances as a sign either of God’s favor or of his displeasure,”<sup>49</sup> the Bible is clear that God rules over human hair (Luke 12:7), falling birds (Matt 10:29), and casting lots (Prov 16:33).

Fourth, God’s miraculous acts provide reasons for his followers to praise. Defining a miracle, Wayne Grudem writes, “A miracle is a less common kind of God’s activity in which he arouses people’s awe and wonder and bears witness to himself.”<sup>50</sup> Because miraculous acts have as their very aim arousing awe and wonder, praise and worship are the natural responses to God’s miraculous activity.

Finally, God’s people have always praised God for the accomplishment of redemption. Because “salvation belongs to the Lord” (Ps 3:8; Jonah 2:9; Rev 7:10), God’s delivery of his people from the domain of darkness and transfer of them to the kingdom of his beloved Son (Col 1:13) is a constant inspiration for Christian praise.

**The current activity of the Holy Spirit.** Another application for building awareness of the “already” aspect of God’s kingdom in believers is to help believers

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<sup>48</sup>Grudem, *Systematic Theology*, 262.

<sup>49</sup>Horton, *Christian Faith*, 352. “Unlike life under the old covenant theocracy, there is no guarantee in this time between Christ’s two advents that the lives of Christians will go better than those of non-Christians. The promise, rather, is that even calamities cannot frustrate God’s salvation of his elect, but, on the contrary, are turned to our ultimate good.” Ibid.

<sup>50</sup>Grudem, *Systematic Theology*, 355. For a discussion on how issues of “immediacy” and “nature” relate to distinguishing the miraculous from God’s other activities, see Frame, *Doctrine of God*, 245-57.

become aware of work of the Holy Spirit in their lives, their church, and their world.<sup>51</sup> The Scripture describes the Spirit as God's control,<sup>52</sup> authority,<sup>53</sup> and presence<sup>54</sup> in the world.<sup>55</sup> Because the Spirit "gives us what we need for our present, continuing walk with God,"<sup>56</sup> neglecting that activity can only hurt believers.

Believers differ on the types of activity in which the Spirit currently engages, often informed by their eschatology.<sup>57</sup> However, all believers should recognize that the Spirit has incorporated all believers into Christ's body and gifted them to serve the church between Christ's first and second comings. Since faith is needed to become and flourish as a believer, Paul's claim (1 Cor 12:9) that faith is a gift of the Holy Spirit is especially important (πίστις ἐν τῷ αὐτῷ πνεύματι).<sup>58</sup>

Wayne Grudem writes, "The work of the Holy Spirit is to manifest the active presence of God in the world, and especially in the church."<sup>59</sup> Therefore, recognizing and celebrating the Holy Spirit's current activity during the church's gathering is a way to

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<sup>51</sup>Some of the best resources on this topic include Graham A. Cole, *He Who Gives Life: The Doctrine of the Holy Spirit* (Wheaton, IL: Crossway, 2007); Frame, *Systematic Theology*, 923-1016; Grudem, *Systematic Theology*, 634-56; and Steven R. Gurthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker, 2011).

<sup>52</sup>Judg 13:25; 14:6, 19; 1 Cor 2:4; Luke 4:14; Acts 2:1-4; Rom 15:19; 1 Thess 1:5.

<sup>53</sup>This is seen in the ministry of the prophets (Gen 41:38; Num 24:2; 1 Sam 10:6; Isa 61:1; Luke 1:17; 1 Pet 1:11), the ministry of Jesus and the apostles (Matt 10:20; Luke 4:14; John 3:34; 14:16-17; 15:26; 16:13; Acts 2:4; 1 Cor 2:4; 12:3), and the Spirit's gifts to the church (1 Cor 12:1-11).

<sup>54</sup>Ps 139:7; 1 Cor 3:16; Gal 4:6; 5:16-26; 1 Pet 1:2.

<sup>55</sup>See the discussion in Frame, *Systematic Theology*, 925.

<sup>56</sup>*Ibid.*, 926.

<sup>57</sup>Cole articulates much the same when he writes, "In my view one's eschatology is crucial with regard to the question of the *charismata* and today." Cole, *He Who Gives Life*, 255.

<sup>58</sup>*Ibid.*

<sup>59</sup>Grudem, *Systematic Theology*, 634.

portray the “already” aspect of inaugurated eschatology during evangelical worship services.

**The future promises God has given to believers.** So far, this section has discussed the eternal character of God, the past accomplishments of God, and the current workings of the Holy Spirit. Another aspect of the “already” aspect of the kingdom of God can be seen not by recalling the past, but by considering the future. Thus, another way for worship services to portray the “already” aspect of the kingdom of God is to celebrate the future promises that God has already given to his people. While it may seem counter-intuitive to focus on a future reality in the battle for current joy, Scripture consistently teaches that God means for his promises to serve believers in this exact way (Heb 11:1-2).<sup>60</sup>

John Frame writes, “Our focus on the history of redemption is not limited to the past. It is also an anticipation of what God will do for us in the future. God’s promises of future blessing also motivate us to obey him.”<sup>61</sup> Future promises serve to bolster faith in the “already” of eschatology because God’s promises emphasize “God’s control, for history is the sphere of God’s control, the outworking of his eternal plan.”<sup>62</sup>

John Piper explains, “The way you fight this ‘good fight’ is by meditating on God’s assurances of future grace and by asking for the help of his Spirit.”<sup>63</sup> Worship service planners can both include elements and order their gatherings in such a way that these activities are done corporately. The goal of the elements and service structuring is

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<sup>60</sup>For a comprehensive discussion of how God’s promises motivate the believer for battling current temptations, see John Piper, *Future Grace: The Purifying Power of the Promises of God*, rev. ed. (Colorado Springs: Multnomah, 2012).

<sup>61</sup>Frame, *Systematic Theology*, 1105.

<sup>62</sup>Ibid.

<sup>63</sup>Piper, *Future Grace*, 54.

to make believers aware of the activity of the Holy Spirit and the trustworthiness of God's Word for "The work of the Spirit and the word of truth—especially the foundation and central truth of the gospel that guarantees all the promises of God—these are great faith-builders."<sup>64</sup>

### **Application of "Not Yet"**

As is evident from the survey of CWM, a strong need of the contemporary church is more sustained and in-depth portrayals of the "not yet" of inaugurated eschatology. Many evangelical services spend substantial amounts of time and thought on the "already" aspect of kingdom, but are notably lacking when reflecting on the "not yet."

This section details ways in which the "not yet" aspect of God's kingdom can be portrayed in today's evangelical worship services, including confession of sin, lament over the brokenness of the world, reflection on sickness and death, Luther's "theology of the cross," the *Maranatha* prayer, and believers looking forward to the final state.

**Confession of sin.** One of the most surprising experiences of a maturing believer is the amount of indwelling sin that they still experience. Despite this reality, very few CWM songs discuss this reality. In an early book defending CWM, John Frame notes, "In CWM there is far more emphasis on praise (as opposed to lament, confession of sin, teaching, personal testimony, or supplication) than in traditional hymnody, though other aspects of worship are also present."<sup>65</sup>

John Witvliet envisions a glib contemporary service: "We sing three pleasant songs, skip the confession of sin, hear a nice solo, make sure the sermon is packed with delightful anecdotes, and eagerly move toward coffee time."<sup>66</sup> Pleasant songs, nice solos,

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<sup>64</sup>Ibid.

<sup>65</sup>John M. Frame, *Contemporary Worship Music: A Biblical Defense* (Phillipsburg, NJ: P & R, 1997), 8.

<sup>66</sup>John D. Witvliet, "Isaiah in Liturgy: Recovering Textual Contrasts and Correcting

and delightful sermons have their own merits, but the sustained effect of these services is deleterious. “In the process, the praise songs lose their polemic. Grace and truth lose their beauty and the evangelistic magnetism of worship loses some of its pull.”<sup>67</sup> Witvliet uses a visual metaphor to describe the effect: “Like my old television, the contrast knob does not seem to work, and all those vivid colors of Isaiah become pastels.”<sup>68</sup>

John Frame writes, “Sanctification displays the tension of the *already* and the *not yet*. We are already saved through the finished work of Christ, but we must wait for the fulfillment of our salvation at the return of Jesus on the last day.”<sup>69</sup> The current (“already”) presence of the Holy Spirit in the life of the believer fills that believer with a longing for the future deliverance (“not yet”) from the presence of sin. Michael Horton explains, “Like initial conversion, sanctification is a process of growth and maturation that requires a diligent use of the public means of grace.”<sup>70</sup> While the failures of worldly people send them into shame and greater effort, the failures of believers send them to their Savior, the Lord Jesus. When a believer confesses sin, their words admit that they are “not yet” what they should be. Public and corporate confession of sin allow the “not yet” aspect of God’s kingdom to be projected.

Horton states, “Repentance is always partial, weak, and incomplete in this life.” Therefore, worship service planners ought not to gauge the effectiveness of this

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Theological Astigmatism,” *CTJ* 39 (2004): 148.

<sup>67</sup>Ibid.

<sup>68</sup>Ibid.

<sup>69</sup>Frame, *Systematic Theology*, 987, emphasis original. See also Horton’s discussion on “Eschatology: Simultaneously Justified and Sinful,” in Horton, *Christian Faith*, 657-61.

<sup>70</sup>Horton, *Christian Faith*, 661.

element by the zeal of their participants, for “it is not our tears but Christ’s blood that satisfies God’s judgment and establishes peace with God.”<sup>71</sup>

**Lament.** It is widely acknowledged that CWM has been impoverished by its lacuna of lament.<sup>72</sup> Writers give various reasons for why lament and CWM have not enjoyed an easy partnership. Some view lament as the emotional purview of a certain type of underrepresented personality type.<sup>73</sup> By this account, CWM ministers well to the optimistic, high-achieving, “type A” personalities in a congregation, but CWM does not fit the emotional preferences of the melancholy and phlegmatic who attend on a Sunday morning. Others position lament as a historically grounded practice of the ancient traditions of the Christian church. By this account, lament has been lost because chronological snobbery has prized innovation. Many evangelicals are suspicious of church history and prefer to receive their norming instructions directly from what they see as the exciting apostolic days of the book of Acts. Still other evangelicals are suspicious of publicly lamenting the brokenness of the fallen world because such practices are prized by social gospel devotees. When churches exclusively discuss sinfulness in highly individualized terms, they abdicate lamenting broken societal systems and confessing corporate grief to movements that have pursued progressive aims rather than gospel faithfulness.<sup>74</sup> However, Carl Henry argues that evangelicals must not

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<sup>71</sup>Horton, *Christian Faith*, 580.

<sup>72</sup>It is notable that two men who agree about little else agree on this topic: Trueman, “Tragic Worship,” 19-20; and Brian McLaren, “Open Letter to Worship Songwriters,” *Worship Leader*, January 2001, 44-45.

<sup>73</sup>Robin A. Leaver regards contemporary music (too often removed from a role proclaiming God’s Word) as “flabby rather than holy, folksy rather than numinous, hortatory rather than adoring, feminine rather than masculine, and one is not surprised that it often appeals to infantile elements in human personality.” Robin A. Leaver, “The Theological Character of Music in Worship,” in *Duty and Delight: Routley Remembered*, ed. Robin A. Leaver and James H. Litton (Norwich, UK: Canterbury, 1985), 53.

<sup>74</sup>This abdication is one of the motivating burdens of Henry, *Uneasy Conscience*.

jettison pursuing orthodoxy while pursuing just social systems.<sup>75</sup> Evangelicals have great reason to declare that orthodoxy without social justice—faith without works—is dead.

Inaugurated eschatology has shown that in this current age believers have profound reasons to lament. This is not because of the emotional proclivities of a few, nor because of any authoritative power from church tradition, nor because of the abuses of those outside the church. Following Christ’s ascension, the church lives in the days when the bridegroom has been taken away from them (Matt 9:15). This is a season to lament.

Churches looking to introduce concepts and practices of lament into their service would do well to heed the advice from J. Todd Billings:

As we come to sense our role in this drama, we find that it is a path of lament and rejoicing, protest and praise, rooted in trust in the Triune God, the central actor; we can walk on this path even while the fog is thick. For God is bigger than cancer. God is bigger than death.<sup>76</sup>

Kevin Vanhoozer writes,

The primary purpose [of doctrine] is not to provide an “answer” to the problem of evil as much as it is to equip disciples to become ‘answerable’ agents, persons who improvise Christlike, compassionate responses to all who cry out in the wildernesses of pain, emotional trauma, and existential angst. Disciples can acknowledge both that the drama of redemption is larger than any major incident and that in certain situations lament may be the best response.<sup>77</sup>

Lament, then, becomes a kind of “Christlike improvisation” to articulate a theologically faithful reaction to certain experiences in the life of the church’s pilgrimage. God laments,<sup>78</sup> therefore, believers ought to lament as well.

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<sup>75</sup>“The revitalization of modern evangelicalism will not come by a discard of its doctrinal convictions and a movement in the direction of liberalism. For current history has decisively unmasked liberal unrealism.” Henry, *Uneasy Conscience*, 59.

<sup>76</sup>J. Todd Billings, *Rejoicing in Lament: Wrestling with Incurable Cancer and Life in Christ* (Grand Rapids: Brazos, 2015), 16.

<sup>77</sup>Kevin J. Vanhoozer, *Faith Speaking Understanding: Performing the Drama of Doctrine* (Louisville: Westminster John Knox, 2014), 197.

<sup>78</sup>Kevin J. Vanhoozer, “Does a Red-Faced God Sing the Blues,” November 1, 2012, accessed January 24, 2016, <http://news.tiu.edu/2012/11/01/vanhoozer-divine-suffering/>. Elsewhere Vanhoozer writes, “God speaks in and through human words, not only to reveal but to promise, exhort, command, warn, comfort, predict, lament, even plead.” Kevin J. Vanhoozer, *The Drama of Doctrine: A Canonical-*

**Maranatha prayer.** “One of the primary modes of eschatological speech,” writes John Webster, “is prayer for the coming of God.”<sup>79</sup> The prayer, “Come, Lord Jesus” (Rev 22:17, 20) is rich with eschatological meaning. It teaches the church that the person of Jesus is himself the church’s eschatological hope. All aspirations to another person or another program are insufficiently Christian.

Second, by referencing Christ’s sovereign lordship, the church is reminded that he is not under their control. He “is not to be handled as an available object, something or someone to hand. As the one who will come, he is other than an object or figure within the horizon of the world.”<sup>80</sup>

Third, by inviting his return (praying that he would come) “we look for the action of another, we implore him to take the initiative, to act in an affair where we cannot act.”<sup>81</sup> The church prays because it is in need of her rescuing Savior. In praying for Christ’s return, the church recognizes something quite apparent to God’s own perspective: the current fallen state of the world cannot be redeemed by additional human ingenuity or effort. It lifts its eyes and voice to the Lord.

**A theology of the cross.** The phrase, “A theology of the Cross,” is taken from Martin Luther’s Heidelberg Disputation of 1518, about six months after nailing his ninety-five theses to the door in Wittenberg. At Heidelberg, Luther was invited to present his revolutionary thinking for assessment in a series of theses.<sup>82</sup>

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*Linguistic Approach to Christian Theology* (Louisville: Westminster John Knox, 2005), 47.

<sup>79</sup>John B. Webster, “Eschatology, Anthropology, and Postmodernity,” *International Journal of Systematic Theology* 2, no. 1 (March 2000): 22. Much of this next section relies on Webster’s work.

<sup>80</sup>Ibid.

<sup>81</sup>Ibid. Webster continues, “Here, in other words, Christian speech is quite other than some sort of apparatus for controlling destiny; it is supplication.” Ibid.

<sup>82</sup>For resources on this topic, see Gerhard O. Forde, *On Being a Theologian of the Cross* (Grand Rapids: Eerdmans, 1997); Alister E. McGrath, *Luther’s Theology of the Cross: Martin Luther’s Theological Breakthrough* (Oxford: Blackwell, 1985); and, without discussing Luther explicitly, D. A.



In these disputations, Luther argued that fallen human intuition is a deceitful guide to divine things.<sup>83</sup> The sort of speculation in which a sinful heart engages must be treated as extremely suspect.<sup>84</sup> Only God's self-revelation, Luther argued, can be trusted as the source for knowledge of God. In thesis 19, Luther counters human speculation: "That person does not deserve to be called a theologian who looks upon the invisible things of God as though they were clearly perceptible in those things which have actually happened."<sup>85</sup> As opposed to these human speculations, Luther writes in thesis 20, "He deserves to be called a theologian, however, who comprehends the visible and manifest things of God seen through suffering and the cross." This perspective allows the theologian of the cross to see the reality clearly.<sup>86</sup>

Since God's self-revelation is seen in the meekness of the incarnation and the utter humiliation of the cross, all of Christian terminology must be re-evaluated by the perspective ("theology of the cross") of Christ's sacrifice. Terminology such as God's triumph and divine power must not be determined by extrapolating secular categories of victory and power. Instead, theologians must begin with God's own humiliating actions as seen in Christ's life. Divine victory looked like defeat, divine strength appeared to be weakness, divine wisdom appeared to be foolishness, divine care arrives through suffering, and divine blessings arrive through cursing.

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Carson, *The Cross and Christian Ministry: Leadership Lessons from 1 Corinthians* (Grand Rapids: Baker, 1993).

<sup>83</sup>For an authoritative text of the disputation, see Harold J. Grimm and Helmut T. Lehmann, eds., *Luther's Works* (Minneapolis: Fortress, 1957), 31:39-58.

<sup>84</sup>Thesis 22 reads, "That wisdom which sees the invisible things of God in works as perceived by man is completely puffed up, blinded, and hardened." *Ibid.*, 53.

<sup>85</sup>*Ibid.*, 40.

<sup>86</sup>Thesis 21 reads, "A theologian of glory calls evil good and good evil. A theologian of the cross calls the thing what it actually is." *Ibid.*

This “theology of the cross” can provide the counter-cultural perspective needed by a CWM industry that is in danger of appropriating secular models of success. This theology of the cross can also provide resources for worship service planners who would like to portray the “not yet” of inaugurated eschatology in their corporate gatherings. Consider God’s self-revelation in the person and work of Jesus and recognize how “sentimentality, prosperity doctrine, and an excessively worldly eschatology . . . is theological gold dust. The cross is not simply the point at which God atones for sin; it is also a profound revelation of who God is and how he acts toward his creation.”<sup>87</sup> The worship planner may find that just as Christ’s work on the cross cuts against the grain of human inclinations, so too worship services ought to reflect a theology of the cross that challenges prevailing assumptions and pragmatics.

## **Resources**

A number of resources are available to church worship service planners that assist church gatherings to portray both the “already” and the “not yet” of inaugurated eschatology. These resources are time-tested and have advocates calling for contemporary worship services to embrace them. They are included for consideration here because of their proven nature in helping believers navigate the disorientation of living between the two comings of Jesus Christ.

This section considers four resources to assist church worship service planners: (1) the Psalms, (2) historical liturgical service *ordo*, (3) the liturgical calendar, and (4) the Lord’s Supper. Evangelical worship services have engaged these resources to varying degrees, and the hope is that service planners would renew consideration of these resources with a view to more fully portraying the inaugurated eschatological reality of the kingdom in their gatherings.

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<sup>87</sup>Carl R. Trueman, “Luther’s Theology of the Cross,” *New Horizons* (October 2005), accessed February 8, 2016, [http://www.opc.org/new\\_horizons/NH05/10b.html](http://www.opc.org/new_horizons/NH05/10b.html).

**The Psalms.** There has been a welcome resurgence of interest in the Psalms in recent years among evangelicals.<sup>88</sup> N. T. Wright contends that the Psalms contain “songs and poems that help us not just to *understand* this most ancient and relevant worldview [the biblical worldview] but actually to *inhabit* and *celebrate* it.”<sup>89</sup> The psalms help believers understand that “God’s time and ours overlap and intersect, God’s space and ours overlap and interlock, and even . . . the sheer material world of God’s creation is infused, suffused, and flooded with God’s own life and love and glory.”<sup>90</sup> However, Wright, like James K. A. Smith, is careful to disabuse believers from notions that confuse discipleship with cognition.<sup>91</sup> Thus, the Psalms remind that “Scripture is, at its heart, the great story that we sing in order not just to learn it with our heads but to become part of it through and through, the story that in turn becomes part of us.”<sup>92</sup>

The Psalms help believers express the emotional disorientation that they feel because of inaugurated eschatology.<sup>93</sup> Indeed, the Psalms provide the full emotional gamut to the groanings of all of human history. Wright argues,

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<sup>88</sup>A good introduction to the subject can be found in Andrew J. Schmutzer and David M. Howard, Jr., eds., *The Psalms: Language for All Seasons of the Soul* (Chicago: Moody, 2013); N. T. Wright, *The Case for the Psalms: Why They Are Essential* (San Francisco: HarperOne, 2013); C. Richard Wells and Ray Van Neste, *Forgotten Songs: Reclaiming the Psalms for Christian Worship* (Nashville: B & H, 2012); and John D. Witvliet, *The Biblical Psalms in Christian Worship: A Brief Introduction and Guide to Resources* (Grand Rapids: Eerdmans, 2007).

<sup>89</sup>Wright, *Case for the Psalms*, 22, emphasis original.

<sup>90</sup>*Ibid.*

<sup>91</sup>“Discipleship and formation are less about erecting an edifice of Christian knowledge than they are a matter of developing a Christian know-how that intuitively ‘understands’ the world in the light of the fullness of the gospel. And insofar as an understanding is implicit in practice, the practices of Christian worship are crucial—the sine qua non—for developing a distinctly Christian understanding of the world. The practices of Christian worship are the analogue of biking around the neighborhood, absorbing an understanding of our environment that is precognitive and becomes inscribed in our adaptive unconscious.” James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids: Baker, 2009), 68.

<sup>92</sup>Wright, *Case for the Psalms*, 34.

<sup>93</sup>See Tremper Longman III, “From Weeping to Rejoicing: Psalm 150 as the Conclusion to the

Part of the strange work of the Psalms is to draw the terror and shame of all the ages together to a point where it becomes intense and unbearable, turning itself into a great scream of pain, the pain of Israel, the pain of Adam and Eve, the pain that shouts out, in the most paradoxical act of worship, to ask why God has abandon it.<sup>94</sup>

The Psalms also help believers express the “locative” tension they feel. Wright describes “a constant tension in the Psalms between the celebration of creation the way it is and the longing for YHWH to come and put it all right at last.”<sup>95</sup> This tension is felt by believers, but the Psalms provide the language for the believer to express that inaugurated eschatological reality.

In addition to spatial and emotional expression, the Psalms provide language for the impatient disorientation believers experience as they are caught between the two comings of Jesus Christ. Wright explains, “We are given those psalms, I believe, so that we can pray them ourselves out of our own impatience. God in his wisdom knows that we shall want and need to express the pain of being caught in the crack of time.”<sup>96</sup>

**Historical liturgy.** Another resource to enable a balanced portrayal of the “already” and “not yet” aspects of inaugurated eschatology is the worship service order that churches have followed throughout history.<sup>97</sup>

Bryan Chapell argues that modern worship leaders often “will select and sequence music that will wake people up, then get them fired up, then settle them down

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Psalter,” in Schmutzer and Howard, *The Psalms*, 219-28.

<sup>94</sup>Wright, *Case for the Psalms*, 31.

<sup>95</sup>Ibid., 139.

<sup>96</sup>Ibid., 74.

<sup>97</sup>Discussion concerning the ordering of the Christian gathering can be found in Bard Thompson, *Liturgies of the Western Church* (Cleveland: Collins World, 1962). Contemporary discussion includes Bryan Chapell, *Christ-Centered Worship: Letting the Gospel Shape Our Practice* (Grand Rapids: Baker, 2009); and Constance M. Cherry, *The Worship Architect: A Blueprint for Designing Culturally Relevant and Biblically Faithful Services* (Grand Rapids: Baker, 2010). For an excellent summary of Baptist perspectives on this subject, see Richard Scott Connell, “The Impact of Gospel Content on the Shape of Corporate Worship in Select Baptist Churches in North America circa 1650-1910” (Ph.D. diss., The Southern Baptist Theological Seminary, 2015).

for the Sermon, and send him home afterward feeling good.”<sup>98</sup> It is his contention that the worship service ought to take its shape from the gospel: “A milk carton differs from an egg carton because the contents determine the structure of their container. So also the content of the gospel forms the worship that best expresses it.”<sup>99</sup>

While some evangelicals are skeptical of structuring their service order under the traditional rubric of a liturgy, Chapell offers a compelling argument:

The Word of God is our only infallible rule of faith and practice, but an unwillingness to consider what previous generations have learned about applying God's Word discloses either naïveté or arrogance. God intends for us to stand on the shoulders of those faithful before us. He gives a commission for our time, but he also gives us a history to prepare us for our present call.<sup>100</sup>

The realities of inaugurated eschatology stand as another reason why evangelicals ought to consider the traditional liturgical service order. The traditional liturgical service order has maintained an exemplary balance between the “already” and the “not yet” realities of the kingdom. Chapell has identified in his study seven elements that he considered “consistent elements” in gospel-centered historic liturgies.<sup>101</sup> Mapping them to the categories of inaugurated eschatology, a progression of movement can be seen: (1) adoration (“already”), (2) confession (“not yet”), (3) assurance, (4) thanksgiving (“already”), (5) petition and intercession (“not yet”), (6) instruction from God’s Word

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<sup>98</sup>Chapell, *Christ-Centered Worship*, 70. Chapell continues, “Perhaps this is a crass way of explaining it, but such an approach is instinctive and understandable if one has little sense for the history and purposes of the church's worship.”

<sup>99</sup>Ibid., 68.

<sup>100</sup>Ibid., 16. “Never was there only one right structure for communicating the gospel for all regions, cultures, and times. Nor was adequate wisdom always applied. Sometimes the truth of the message got lost in embellishment; other times the beauty of the gospel was veiled in reactionary starkness. But in every age, including our own, those who build churches have been forced to consider how their understanding of the gospel gets communicated by the structures in which it is presented.” Ibid., 17.

<sup>101</sup>Ibid., 100.

(both “already” and “not yet”), (7) charge and benediction (both “already” and “not yet”).<sup>102</sup>

**Church calendar.** In recent years, a number of voices have encouraged the evangelical community to embrace the liturgical annual calendar.<sup>103</sup> Many of these voices have been from the Reformed tradition within Protestantism, while other voices have been further removed from evangelicalism. Evangelicals have been hesitant to adopt the calendar in general and skeptical of its practice.

Many of the reasons other faith traditions celebrate the liturgical year are not in keeping with evangelicalism’s convictions. Any appeals to church history as authoritative are met with great skepticism by some evangelicals. However, evangelicals ought to be careful not to fall into the dangers of “Nuda Scriptura” in their zeal for “Sola Scriptura.”<sup>104</sup>

Drawing from the biblical data, Allen Ross looks to the Old Testament to show how annual festivals functioned as an important part of Israel’s worshiping practice.<sup>105</sup> In

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<sup>102</sup>Chapell’s taxonomy is not without charitable criticism. David Peterson agrees with Chapell’s call to structure the Christian gathering in a way that re-presents the gospel, but he argues that Chapell’s seven-fold structure is needlessly restrictive. David Peterson, *Encountering God Together: Leading Worship Services That Honor God, Minister to His People, and Build His Church* (Phillipsburg, NJ: P & R, 2014), 69-73. Peterson notes, “The New Testament presents the gospel in different ways to inform and challenge Christians in different contexts. Different passages could influence a range of service patterns, taking us on different spiritual and emotional journeys.” Ibid., 72. The proposal of this dissertation is that a gospel-informed service structure will inherently include elements that reflect the “already” and “not yet” aspects of inaugurated eschatology. That proposal can be defended using either Chapell’s taxonomy or Peterson’s alternative gospel structuring.

<sup>103</sup>Perhaps the best places to start might be Laurence Hull Stookey, *Calendar: Christ’s Time for the Church* (Nashville: Abingdon, 1996); Robert Webber, *Ancient-Future Time: Forming Spirituality through the Christian Year* (Grand Rapids: Baker, 2004); and Bobby Gross, *Living the Christian Year: Time to Inhabit the Story of God* (Downers Grove, IL: InterVarsity, 2009).

<sup>104</sup>“Evangelical Christians in North America sometimes misunderstand the Reformation doctrine of *sola Scriptura* to mean that the Bible is the Christian’s only theological resource, that it can and should be denuded of its churchly context (hence *nuda Scriptura*). Such an understanding is altogether incorrect.” Scott M. Manetsch, “Is the Reformation Over? John Calvin, Roman Catholicism, and Contemporary Ecumenical Conversations,” *Themelios* 36 (2011): 199.

<sup>105</sup>Allen Ross, *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation* (Grand Rapids: Kregel, 2006), 228-38.

his book's conclusion, "Basic Principles for More Glorious Worship," Ross recommends, "Great festivals preserve the heritage of the faith, unite believers, and gather resources for greater worship and service."<sup>106</sup> While it is clear that Ross finds these special festivals meaningful, it is unclear which hermeneutic he applies to commend festivals and no other aspects of Israelite worship.

This dissertation recommends consideration of the church calendar neither on the appeal of church tradition nor on the commendation of Israelite worship practices. The church calendar provides resources by which to portray the "already" and the "not yet" aspects of the kingdom. During a season of advent, the church's prayer of "O Come, O Come, Emmanuel" portrays the believer's sense of the "not yet" and helps her look to the future. Next, during the season of Christmas, the church's prayer of "Joy to the World, the Lord Is Come" portrays the believer's sense of the "already." Similarly, a season of Lent ("not yet") and a season of Easter ("already") function to help believers experience this tension.

Wise evangelical pastors should use biblical discernment and theological caution when considering resources to shape their congregation's annual calendar. Having the rhythms of the church calendar in mind can help provide some eschatological guard rails.

**The Lord's Supper.** Another resource for worship services to portray a full-orbed inaugurated eschatology can be found in a robust understanding of the Lord's Supper. Much of this section fleshes out the apostle Paul's words to the church in Corinth:

For I received from the Lord what I also delivered to you, that the Lord Jesus on the night when 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 also he took the cup, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me." For as often as you eat this bread and drink the cup, you proclaim the Lord's death until he comes. (1 Cor 11:23-26)

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<sup>106</sup>Ross, *Recalling the Hope of Glory*, 509.

Here, the apostle explains the “already” aspect of inaugurated eschatology by reminding believers that Christ’s body was given for them, and this act is done “in remembrance” of him. The “not yet” aspect of inaugurated eschatology is seen in the reminder “until he comes”—the blessed hope of the believer. Here, in the Supper, Michael Horton argues that the church portrays “the connection and temporal gap between the expiatory death (to which the Supper refers) and the fullness of the kingdom (which it anticipates in the marriage feast still future).”<sup>107</sup>

The Lord’s Supper portrays the “already” aspects of inaugurated eschatology in two principal ways. First, it looks to the past accomplishments of Christ and gives thanks (εὐχαριστήσας, Matt 26:27) for them.<sup>108</sup> Second, it recognizes that this past sacrifice is “already” a source of present encouragement for the believer.<sup>109</sup> Even though the ascended Jesus remains in heaven, Calvin emphasizes, “The Supper was not so much Christ’s coming to be with us as our being caught up to heaven to be with him.”<sup>110</sup>

The Lord’s Supper also portrays the “not yet” element of inaugurated eschatology, for it “is a proleptic celebration of victory because Jesus, through his sacrificial death that has defeated sin and death, will return to establish the kingdom of God in its fullness.”<sup>111</sup> Smith writes, “The Lord’s Supper should be experienced as a kind

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<sup>107</sup>Horton, *Christian Faith*, 800.

<sup>108</sup>There is also a sense in which the Lord’s Supper looks even further to the past as a fulfillment of the Passover. See Andreas J. Köstenberger, “Was the Last Supper a Passover Meal?,” in *The Lord’s Supper: Remembering and Proclaiming Christ until He Comes*, ed. Thomas R. Schreiner and Matthew R. Crawford (Nashville: B & H, 2010), 6-30.

<sup>109</sup>See Westerholm, “The ‘Cream of Creation’ and the ‘Cream of Faith.’”

<sup>110</sup>Frame, *Systematic Theology*, 1069.

<sup>111</sup>Gregg R. Allison, *Sojourners and Strangers: The Doctrine of the Church* (Wheaton, IL: Crossway, 2012), 409.



of sanctified letdown. For every week that we celebrate the Eucharist is another week that the kingdom and its feast have not yet fully arrived.”<sup>112</sup>

Thus, there is a substantial difference between the believer’s current celebration and the celebration to come. Michael Horton explains, “For now Christ is the sacrificial meal, but when he returns he will join us as a fellow diner.”<sup>113</sup>

### **Conclusion**

This chapter has discussed practical ways for worship service planners to portray the doctrine of inaugurated eschatology in their local church gatherings. It began with describing the dangers of services that portrayed a kingdom with a poorly formed eschatology, either by neglecting “already” or “not yet” aspects of that inaugurated kingdom. It next described practical applications of elements that would help a service portray either “already” or “not yet” aspects of the kingdom. Finally, it identified resources to assist church gatherings to portray both the “already” and the “not yet” of inaugurated eschatology.

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<sup>112</sup>Smith, *Desiring the Kingdom*, 200.

<sup>113</sup>Horton, *Christian Faith*, 801.

## CHAPTER 7

### CONCLUSION

One of the most positive trends reflected by the content of worship conferences and publications in the past two decades has been the indication that evangelical worship service planners seem to be awakening from their liturgical slumber and becoming the thoughtful practitioners the evangelical church needs.<sup>1</sup> These thinkers view worship services as a means of discipleship, and they view their service planning role as a pastoral task. It is hoped that the present project will be a theological and scholarly contribution as well as practical tool to that movement.

#### Chapter Summaries

This dissertation proposed paradigms to (1) understand the importance of congregational singing, (2) understand the importance of inaugurated eschatology in the contemporary evangelical movement and the life of the contemporary evangelical believer, (3) situate that eschatological understanding in previous eras of American evangelical song, (4) evaluate the lyrical content of CWM, and (5) consider how contemporary worship service planning might better reflect the balance of inaugurated eschatology.

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<sup>1</sup>One might start with worship conferences such as the National Worship Leaders Conference (<http://nwlconf.com/>), Sovereign Grace Music's "WorshipGod" conference (<http://worshipgodconference.com/>), Doxology and Theology's annual conference (<http://doxologyandtheology.com/2016-conference>), and the 2015 addition of a "worship leader" track at DesiringGod's annual Pastor and Church Leader conference (<http://www.desiringgod.org/messages/by-series/2015-conference-for-pastors>). Books reflecting the apparent trend include Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Wheaton, IL: Crossway, 2008); Mike Cospers, *Rhythms of Grace: How the Church's Worship Tells the Story of the Gospel* (Wheaton, IL: Crossway, 2013); Stephen Miller, *Worship Leaders: We Are Not Rock Stars* (Chicago: Moody, 2013); Matt Boswell, ed., *Doxology & Theology* (Nashville: B & H, 2013).

An introductory chapter outlined the proposals and delimitations of this dissertation. Chapter 2 proposed an account to explain the importance of congregational singing in Christian formation by connecting two theories of the church's gathering. It traced the common view of the church's corporate gathering as an entrance into God's presence, and noted the distinction between God's redemptive presence and his eschatological presence. Next, it explored scholars who use the tools of social science to consider congregational singing as a formative practice. Using Nicholas Wolterstorff's view of art (including liturgical art) as "world projection," the dissertation argued that liturgical art projects the world of God's kingdom. Thus, it connected these two theories by suggesting that the illocutionary actions of "entering God's presence" (theory 1) are count generated by the locutions of congregational singing as ritual identity formation (theory 2).

Building on the insight that worship services project the world of the kingdom, chapter 3 argued that evangelical worship services ought to project a kingdom characterized by the uniquely evangelical paradigm of "inaugurated eschatology." That is, worship services ought to express the biblical tension believers experience living after the inauguration of Christ's kingdom at his first coming (the "already") and before the consummation of Christ's kingly reign at his second coming (the "not yet"). Through historical survey, it mapped how the history of this doctrine's formation marks a central and defining role in the current evangelical landscape. Then, it reviewed biblical texts and identified three prominent themes expressing inaugurated eschatology—affection (terms concerning believer's experiential description), spatiality (terms concerning place), and chronology (terms concerning time).

Having concluded that normative evangelical congregational song ought to be informed by the doctrine of inaugurated eschatology, chapter 4 furthered that claim by setting it in its historical context. Based on a discussion of select hymns from four eras in U.S. church history between 1780 and 1985, the chapter argued that American

evangelical hymnody has historically concerned itself with the topics of inaugurated eschatology. Though differing eras in evangelical hymnody have emphasized different aspects of inaugurated eschatology (some preferring metaphors of place over time, others emphasizing reunion with Christ occasioned by death or by second coming), they have all included the categories of inaugurated eschatology in portraying the current age. While these differences are notable, it also seems that believers from each of these eras of hymnody would have recognized their own experience in the descriptions of Christian experience from the other time periods.

Chapter 5 surveyed the “core repertory” of CWM by evaluating the eighty-three most frequently sung congregational songs as reported by CCLI (2000-2015). It used the lens of inaugurated eschatology to study the theological terminology referring to the “already” and “not yet” aspects of the kingdom of God, respectively. The chapter also applied three metaphors (affection, spatiality, and chronology) to identify more aspects of eschatological thought in of the songs. The survey found that CWM’s core repertory contained lengthy and nuanced descriptions of the “already” aspect of the kingdom. CWM emphasized the “already” theological categories (Christ’s triumphant work and God’s current reign), affection references (love and joy, confidence, and commitment), spatial references (God as present Creator and recipient of worship), and chronological references (God’s current reign, this moment and this life as opportunities for praise). The “not yet” aspect of the kingdom of God received, by comparison, far less attention and development from CWM. Its theological categories (present brokenness of the world and believers, recognition of coming glory), affection references (longing for the Lord, external difficulties, and internal weaknesses), spatial references (discussion of God’s absence and hiddenness, and contrastive descriptions of earth versus heaven), chronological references (believer’s reunion with Christ by future death or Christ’s second coming), were mentioned far less frequently and were often quickly mitigated by

return to fuller discussion of the “already” aspects of the kingdom. This was markedly disjoined from the hymnody of previous eras of American evangelicalism.

Chapter 6 marked the dissertation’s turn from philosophical, theological, and historical concerns to practical application. It began by noting the dangers of neglecting either the “already” or “not yet” aspects of inaugurated eschatology in the formation of a believer’s faith and the faith of a believing community. The second half of the chapter discussed liturgical elements that either provided an emphasis of the “already” aspect or the “not yet” aspect of inaugurated eschatology. These elements are for worship service planners to use in order to highlight one or another of these aspects. Finally, the chapter discussed four key elements informing Christian worship (the Psalms, historical liturgy, the church calendar, and the Lord’s Supper), used across church traditions, which imbued corporate worship with a richly biblical, balanced eschatology. While many of the elements are resources commonly recommended by current evangelical worship authorities, placing them in a taxonomy defined by inaugurated eschatology allowed them to be helpfully grouped and more intentionally employed by worship planners as a corrective to incomplete and shallow eschatology.

### **Implications of the Study**

One would hope that the results of this study would inform and equip worship service planners, particularly with the implications enumerated in chapter 6. This section briefly examines two of the more general implications: (1) large-scale theological consideration for worship services, and (2) the quest for worship service elements.

First, worship service planners ought to devote theological attention to their services—evaluating CWM not merely according to categories of personal preference, aesthetic merit, or cultural relevance, but with theological reflection on the lyrical content of CWM. Much of the evaluation of the theology of CWM has been performed on what might be called the “micro-level.” That is, when theological concerns are mentioned, it is

individual words or single lines of particular songs are debated.<sup>2</sup> However, that even a worship service using songs celebrating exclusively orthodox individual lyrics might, on the whole, poorly reflect the larger issue of portraying the kingdom of God or the believer's experience with the balanced terms of inaugurated eschatology. By evaluating the entire core repertory of CWM, this dissertation modeled what function a large-scale theological evaluation might provide. Only by seeing the entire corpus can emphases be seen and areas of under-representation be addressed. However, this is just the sort of work that worship service planners need to do when considering how best to serve their churches.

Second, worship service planners ought to devote time and energy to finding elements to add to their worship services. Much of the appeal of CWM is its readily available nature. Songs from this core repertory are abundantly resourced with excellent recordings, chord charts, instructional videos, and videos of the songs in full performance. This availability coupled with last-minute worship service planning makes these resources all the more attractive. However, worship service planners ought to consider and include service elements currently found on the periphery of the "contemporary worship industry."<sup>3</sup> Finding excellent songs of lament and confession that fit a particular church well can be tedious, and often involves unrewarding sifting through resources of suspect worth. While it is difficult even for full-time, vocational ministers of music to do this, special empathy must be given to the bi-vocational or completely volunteer worship

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<sup>2</sup>See Martin Saunders, "Theology Test Your Worship Songs," *Premier Christianity*, accessed February 10, 2016, <https://www.premierchristianity.com/Past-Issues/2014/September-2014/Theology-test-your-worship-songs>; and idem, "CCLI 2015 Top 100 Songs for United Methodist Congregations," UMC Discipleship, accessed February 10, 2016, <http://www.umcdiscipleship.org/resources/ccli-2015-top-100-songs-for-united-methodist-congregations>.

<sup>3</sup>This is Robb Redman's description. See Robb Redman, *The Great Worship Awakening: Singing a New Song in the Postmodern Church* (San Francisco: Jossey-Bass, 2002), esp. chap. 3, "The Contemporary Worship Music Industry," 47ff.

ministry coordinator. Still, the effort to find resources that will disciple a local church toward Christian maturity is worth making.

### **Suggestions for Further Research**

This dissertation has considered a specific core repertory of CWM using the doctrine of inaugurated eschatology. The broad nature of this project has left several interesting lacunae of study untouched. Several of these areas were of particular interest to me and may form areas of future study. These areas for further research will be considered to varying degrees under three categories: (1) areas of study created by changing the scope to consider global and local concerns, (2) areas of study created by considering worship service elements other than congregational song, and (3) areas of study created by considering different contexts within the church.

### **Changing the Scope of the Study**

This section considers areas for future study by modifying the scope of this dissertation. The first modification would enlarge the scope of the current project by providing it with a global context. The second modification contributes to the current project by localizing its concern to an actual church.

**World hymnody.** Although the music of CWM seems ubiquitous to majority culture church attenders in America, this genre represents a very small portion of the global church.<sup>4</sup> Future study might evaluate global considerations for inaugurated eschatology in congregational song. For example, a future study might evaluate the core repertory of another country to see if the portrayal of the “already” and “not yet” aspects are similar or different. While CCLI would make that study simple, it might be more

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<sup>4</sup>See J. Nathan Corbitt, *The Sound of the Harvest: Music's Mission in Church and Culture* (Grand Rapids: Baker, 1998). Also worthy of further study of eschatological themes would be the congregational songs of minority cultures in the United States.

interesting to study the core repertory of a culture that is more distant to the culture of CWM. For example, it would be fascinating to use the theological language of “already” and “not yet” as well as the three lenses of affection, spatiality, and chronology to study the hymns of the grass roots churches of Asia.<sup>5</sup>

**Local church study.** This dissertation has investigated the eighty-three song core repertory of CWM, but its findings are not applicable to any particular church. One area of future study might be using the categories of inaugurated eschatology to evaluate the core repertory of an actual church, or family of churches.<sup>6</sup> It is feasible that the terminology used in this project (the “already” and “not yet” theological terminology, the affective terminology, spatial terminology, and chronological terminology) could be used by doctor of ministry projects to evaluate their local ministries. A larger scale project might evaluate influential churches within evangelical movements such as the Acts 29 network, or perhaps a complete survey of all the songs done by the fifty-six churches represented by the council of the Gospel Coalition.<sup>7</sup>

### **Different Aspects of the Worship Service**

This dissertation has emphasized the role that the lyrical content of congregational singing plays in the formation of individual believers and a believing community. Following Wolterstorff’s paradigm, art functions through the activity of

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<sup>5</sup>For example, *Sound the Bamboo: A Hymnal of World Music Gathered from the Christian Churches of Asia* (Chicago: GIA, 2000).

<sup>6</sup>For one study of a particular local church, see Timothy J. Keller, “Reformed Worship in the Global City,” in *Worship by the Book*, ed. D. A. Carson (Grand Rapids: Zondervan, 2002), 193-239. For the argument that multi-site churches represent an over-realized eschatology, see Darrell G. Gaines, “One Church in One Location: Questioning the Biblical, Theological, and Historical Claims of the Multi-Site Church Movement” (Ph.D. diss., Southern Baptist Theological Seminary, 2012). Theological reflection relating visible local churches and the invisible church can be found in John B. Webster, “Locality and Catholicity: Reflections on Theology and the Church,” *SJT* 45, no. 1 (1992): 1-17.

<sup>7</sup>Found at Acts 29, accessed February 10, 2016, <http://www.acts29.com>; and The Gospel Coalition, “Council,” accessed February 10, 2016, <http://www.thegospelcoalition.org/about/council>.



“projecting a world,” and there is no need to limit all study of this topic to lyrical content. The following section proposes other aspects of the worship service (evaluated as “liturgical art”) that might benefit from this evaluation.

**Worship leader.** This dissertation emphasized the role of the “worship service planner.” Most of the literature on CWM emphasizes the role of the “worship leader” writ large. This distinction is intentional, though there is no reason why the same person who plans the worship services could not be the person who leads those gatherings.

However, by distinguishing between these roles, an additional area of study might be pursued: the eschatological role of “worship leader” and their upfront ministry. How might a worship leader’s upfront ministry portray both the “already” and the “not yet” of the inaugurated kingdom of God? How might the contemporary church’s emphasis of the “already” aspects of the kingdom lead to a preference for younger worship leaders over older?<sup>8</sup> How might a contemporary worship leader subvert the prevailing narrative of the “star” that controls so much of contemporary music?<sup>9</sup> A future study might examine worship leader performance practices such as spoken exhortations and vocal styling.<sup>10</sup>

**Sermon.** One counterargument to this dissertation may be that some topics should be addressed in the preaching component of the contemporary worship service

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<sup>8</sup>See Joe Crider, “What Are Worship Leaders Supposed to Look Like?” *The Institute for Biblical Worship*, September 7, 2015, accessed April 11, 2016, <http://www.biblicalworship.com/blog/2015/9/4/what-are-worship-leaders-supposed-to-look-like>.

<sup>9</sup>See Deborah Evans Price, “‘Praise and Worship’ Music Extending Its Retail, Radio Reach,” *Billboard* 110, no. 49 (1998): 3-6; and Michael Coyle and Jon Dolan, “Modeling Authenticity, Authenticating Commercial Models,” in *Reading Rock and Roll: Authenticity, Appropriation, Aesthetics*, ed. Kevin J. H. Dettmar and William Richey (New York: Columbia University Press, 1999), 17-35.

<sup>10</sup>For example, see the differing paradigms of “authenticity” in the vocal styling described by Richard Rischar, “A Vision of Love: An Etiquette of Vocal Ornamentation in African-American Popular Ballads of the Early 1990s,” *American Music* 22, no. 3 (2004): 407-43; and Simon Frith, “‘The Magic That Can Set You Free’: The Ideology of Folk and the Myth of the Rock Community,” *Popular Music* 1 (1981): 159-68.

rather than in the congregational singing. In brief, this dissertation argued that the highly participatory nature of congregational song gives importance to the lyrical content of the song such that it ought to reflect a properly formed eschatology, and has based its conclusions on the theological consensus view that congregational singing is formative.

Further study, though, could be done. It seems that Wolterstorff's paradigm for world projection might be expanded to the liturgical art of "preaching." It would be interesting to investigate thinkers who view the preaching event as a projection of God's coming kingdom to see if his categories matched up with their findings.<sup>11</sup> Recent studies on preaching have mentioned the importance of eschatology in pulpit proclamation.<sup>12</sup>

It might be an interesting study to use the common terms of inaugurated eschatology ("already" and "not yet"), as well as this dissertation's lenses of affection, spatiality, and chronology, to study a body of published sermons. Given the availability of published sermons throughout church history, it would be interesting to compare and contrast how, perhaps, Calvin's sermons during his exile in Strasbourg and his sermons during his more established ministry in Geneva. Might his ministry to his beleaguered Strasbourg congregation have contained a greater emphasis on the "not yet" aspect of inaugurated eschatology? How might the sermons of evangelical preachers like Martyn Lloyd-Jones, John MacArthur, or John Piper portray the inaugurated nature of Christ's kingdom?

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<sup>11</sup>Paul Scott Wilson, "Preaching, Performance, and the Life and Death of 'Now,'" in *Performance in Preaching: Bringing the Sermon to Life*, ed. Jana Childers and Clayton J. Schmit (Grand Rapids: Baker, 2008), 37-52; and Clayton J. Schmit, *Too Deep for Words: A Theology of Liturgical Expression* (Louisville: Westminster, 2002).

<sup>12</sup>"The expository pulpit must call the church to comprehensively reorient its vision of reality in light of the person and work of Jesus Christ and the eschatological triumph of his kingdom." David Edward Prince, "The Necessity of a Christocentric Kingdom-Focused Model of Expository Preaching" (Ph.D. diss., The Southern Baptist Theological Seminary, 2011), 135.

**Prayers.** Future study might also use the categories of inaugurated eschatology to evaluate collections of prayers written to be used in congregational worship by local pastors. Such a collection could include perennial favorites, such as the *Valley of Vision*, the *Collects of Thomas Cranmer*, and the *Private Devotions of Lancelot Andrews*.<sup>13</sup> These resources might point contemporary songwriters toward under-utilized themes. Additionally, prayers (especially spontaneously composed) of a particular church might be transcribed and considered by the lens of inaugurated eschatology.

**Architecture.** Another topic perhaps worthy of future study is the relationship between inaugurated eschatology and church architecture. Mark Torgerson's study of church architecture explored themes of "immanence" and "transcendence."<sup>14</sup> Perhaps a study of the church's gathering spaces in terms of "already" and "not yet" would be fruitful. This might allow evaluation of non-traditional spaces for worship, such as revivalism's tent meetings and the previously commercial properties of "storefront" churches. Such a study could help answer a wide variety of questions. For example, what concerns might a worship planner have whose congregation met in a middle-school multi-purpose gymnasium? How might those concerns be different from a worship planner whose congregation met in an ornate, elaborate, and purpose built space? How might these worship service planners incorporate visual or musical elements to mitigate that danger?

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<sup>13</sup>Arthur Bennett, ed., *The Valley of Vision: A Collection of Puritan Prayers and Devotions* (Edinburgh: Banner of Truth Trust, 1975); C. Frederick Barbee and Paul F. M. Zahl, *The Collects of Thomas Cranmer* (Grand Rapids: Eerdmans, 1999); John Henry Newman, ed., *The Private Devotions of Lancelot Andrewes* (New York: Abingdon-Cokesbury, 1950).

<sup>14</sup>Mark A. Torgerson, *An Architecture of Immanence: Architecture for Worship and Ministry Today* (Grand Rapids: Eerdmans, 2007).

## **Application to Various Ecclesial Contexts**

This dissertation focused on the practice of congregational singing within the public, corporate gathering. However, this is not the only way believers gather together. Monique Ingalls and Joshua Busman have explored how such songs function in the domain of parachurch activities, such as worship concert, regional conference, and the private devotional use of recorded worship music.<sup>15</sup> A future area of study might include considering how congregational songs function in church-based gatherings that do not involve the entire congregation. Two such gatherings are considered next.

**Singing at a small group gathering.** It may be worth considering the role that the singing of congregational worship songs serves in small group gatherings. Anecdotally, many churches encourage their small groups to, when possible, involve a time of worship in song.<sup>16</sup> Future study might attempt to quantify or codify the anecdotal evidence and consider the various roles that group singing plays in such a gathering for comparison and contrast with the roles it plays in larger contexts. Does performing these songs in a smaller (i.e., weaker) setting mitigate some of the dangers of over-realized eschatology?

**Family worship.** With a culturally renewed interest in “family worship,” it would be an interesting study to consider the role that singing plays within family worship.<sup>17</sup> How does the identity formation of group singing function within a group

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<sup>15</sup>Monique Ingalls, “Awesome in This Place: Sound, Space, and Identity in Contemporary North American Evangelical Worship” (Ph.D. diss., University of Pennsylvania, 2008); and Joshua K. Busman, “(Re)Sounding Passion—Listening to American Evangelical Worship Music, 1997-2015” (Ph.D. diss., University of North Carolina at Chapel Hill, 2015).

<sup>16</sup>In John Alan Heading’s study, “praising God,” which may or may not involve music, is one of the “seven small group practices [which] should appear, in some way, in small group ministries.” John Alan Heading, “Developing Biblical Community through Small Groups Ministry at Beavercreek Baptist Church, Beavercreek, Ohio” (D.Ed.Min. project, The Southern Baptist Theological Seminary, 2015), 67.

<sup>17</sup>Recent books include Donald S. Whitney, *Family Worship* (Wheaton, IL: Crossway, 2016); Joel R. Beeke, *Family Worship*, 2<sup>nd</sup> ed. (Grand Rapids: Reformation Heritage, 2009); and Jason Helopoulos, *A Neglected Grace: Family Worship in the Christian Home* (Fearn, Scotland: Christian Focus, 2013).

whose identity is already formed through family relations? How might CWM's effectiveness be evaluated in a context where at most there are two adult voices to support the voices of children? How do songs whose original (and perhaps canonical) performances signify deep ties to arenas filled with throngs of singers function in this smaller setting? What might a home context reveal about the strengths and weaknesses of CWM?

### **Conclusion**

The doctrine of inaugurated eschatology is one of the beautiful facets of the gospel of Jesus Christ. It has been and continues to be articulated by believers who bear witness to the testimony of Scripture. It is one of the greatest and most widely recognized heritages of contemporary evangelicalism. In short, because Jesus Christ died in the believer's place, every Christian has a glorious hope; yet followers of Jesus recognize that he is a suffering servant and a crucified King. Believers also recognize the difficulties that living in the current age bring them: sickness, trials, doubts, persecution, and indwelling sin. For them, "it is enough for the disciple to be like his teacher, and the servant like his master" (Matt 10:25). God's presence is among believers, working to redeem his church and prepare them for the age to come.

Christ's death at a moment in past history gives each believer a current guarantee of a future inheritance. That inheritance, owned by the believer through gospel promise, will be fully delivered with Christ's return. That return will be an occasion of creation's consummation, the believer's glorification, and Christ's reunion with the bride that he has ransomed for his own. On that day, God's presence will not function as the *means* of redemption, but it will be the realized *goal* of redemption.

Believers experience the disorienting sensations of living between Christ's two comings. As believers experience this perplexing reality, their hymnody helps them navigate their disorientation. Properly formed congregational song projects the world of the kingdom and then invites the believer to dwell in that kingdom as a participant. By giving the believer the opportunity to declare in song the Christian belief, the believer's

doubts are identified as momentary burdens of a passing age. By singing a heartfelt melody, the naturally tepid nature of the believer's heart is revealed as an anomaly in light of eternity. By regularly joining voices with a believing community, the believer's experiences of loneliness are revealed as the heart's myopic misunderstanding of true community.

Christian songs do not remove doubt, heal hearts, nor dispel loneliness—only the Christian's Savior can. However, properly formed, Christian congregational songs remind believers that he is coming to do those very things and infinitely more—He has come, is with believers now, and will come again in His glory to save and heal his own, to wipe away all tears from their eyes, and finally to restore all creation under His eternal kingship and reign in a “new heaven and a new earth in which righteousness dwells” (2 Pet 3:13).

APPENDIX

A COMPILATION OF CCLI'S 2000-2015 TOP 25 LISTS

Table A1. A compilation of the CCLI's 2000-2015 top 25 lists

Song Title	Contributors
10,000 Reasons (Bless The Lord)	Myrin, Jonas / Redman, Matt
Above All	Baloche, Paul / LeBlanc, Lenny
All Hail King Jesus	Moody, Dave
Amazing Grace (My Chains Are Gone)	Giglio, Louie / Newton, John / Tomlin, Chris
As The Deer	Nystrom, Martin
Awesome God	Mullins, Rich
Beautiful One	Hughes, Tim
Better Is One Day	Redman, Matt
Blessed Be Your Name	Redman, Beth / Redman, Matt
Breathe	Barnett, Marie
Celebrate Jesus	Oliver, Gary
Change My Heart Oh God	Espinosa, Eddie
Come Now Is The Time To Worship	Doerksen, Brian
Cornerstone	Bradbury, William Batchelder / Liljero, Eric / Morgan, Reuben / Mote, Edward / Myrin, Jonas
Days Of Elijah	Mark, Robin
Draw Me Close	Carpenter, Kelly
Emmanuel	McGee, Bob
Everlasting God	Brown, Brenton / Riley, Ken
Forever	Tomlin, Chris
Forever (We Sing Hallelujah)	Gifford, Christa Black / Jobe, Kari / Johnson, Brian / Johnson, Jenn / Taylor, Joel / Wilson, Gabriel
Forever Reign	Ingram, Jason / Morgan, Reuben
Friend Of God	Gungor, Michael / Houghton, Israel
From The Inside Out	Houston, Joel
Give Thanks	Smith, Eustace Henry, Jr.
Glorify Thy Name	Adkins, Donna
Glory To God Forever	Beeching, Vicky / Fee, Steve
God Is Able	Fielding, Ben / Morgan, Reuben

Table A1 continued

God Of Wonders	Byrd, Marc / Hindalong, Steve
Great Is The Lord	Smith, Deborah D. / Smith, Michael W.
Hallelujah	Brown, Brenton / Doerksen, Brian
Happy Day	Cantelon, Ben / Hughes, Tim
He Has Made Me Glad	Von Brethorst, Leona
He Is Exalted	Paris, Twila
Here I Am To Worship	Hughes, Tim
Holy Is The Lord	Giglio, Louie / Tomlin, Chris
Holy Spirit	Torwalt, Bryan / Torwalt, Katie
Hosanna	Ligertwood, Brooke
Hosanna (Praise Is Rising)	Baloche, Paul / Brown, Brenton
How Great Is Our God	Cash, Ed / Reeves, Jesse / Tomlin, Chris
How Great Thou Art	Hine, Stuart Wesley Keene
How He Loves	McMillan, John Mark
I Could Sing Of Your Love Forever	Smith, Martin
I Exalt Thee	Sanchez, Pete, Jr.
I Give You My Heart	Morgan, Reuben
I Love You Lord	Klein, Laurie
I Stand In Awe	Altrogge, Mark
I Will Call Upon The Lord	O'Shields, Michael
I Worship You Almighty God	Corbett, Sondra
In Christ Alone	Getty, Keith / Townsend, Stuart
Indescribable	Reeves, Jesse / Story, Laura
Jesus Messiah	Carson, Daniel / Cash, Ed / Reeves, Jesse / Tomlin, Chris
Jesus Name Above All Names	Hearn, Naida
Lord I Lift Your Name On High	Founds, Rick
Lord I Need You	Carson, Daniel / Maher, Matt / Nockels, Christy / Reeves, Jesse / Stanfill, Kristian
Lord Reign In Me	Brown, Brenton
Majesty	Hayford, Jack
Mighty To Save	Fielding, Ben / Morgan, Reuben
More Precious Than Silver	DeShazo, Lynn
My Life Is In You	Gardner, Daniel
Oceans (Where Feet May Fail)	Crocker, Matt / Houston, Joel / Lighthelm, Salomon
One Thing Remains (Your Love Never Fails)	Gifford, Christa Black / Johnson, Brian / Riddle, Jeremy
Open Our Eyes	Cull, Bob
Open The Eyes Of My Heart	Baloche, Paul



*Table A1 continued*

Our God	Myrin, Jonas / Redman, Matt / Reeves, Jesse / Tomlin, Chris
Revelation Song	Riddle, Jennie Lee
Sanctuary	Scruggs, Randy / Thompson, John W.
Shine Jesus Shine	Kendrick, Graham
Shout To The Lord	Zschech, Darlene
The Heart Of Worship	Redman, Matt
The Stand	Houston, Joel
The Wonderful Cross	Mason, Lowell / Reeves, Jesse / Tomlin, Chris / Walt, J. D. / Watts, Isaac
This Is Amazing Grace	Farro, Josh / Riddle, Jeremy / Wickham, Phil
This Is The Day	Garrett, Les
Trading My Sorrows	Evans, Darrell
We Bring The Sacrifice Of Praise	Dearman, Kirk
We Fall Down	Tomlin, Chris
Whom Shall I Fear God Of Angel Armies	Cash, Ed / Cash, Scott / Tomlin, Chris
You Are My All In All	Jernigan, Dennis
You Are My King (Amazing Love)	Foote, Billy J.
You're Worthy Of My Praise	Ruis, David
Your Grace Is Enough	Maher, Matt
Your Love Never Fails	McClarney, Chris / Skinner, Anthony
Your Name	Baloche, Paul / Packiam, Glenn

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## ABSTRACT

### “THE HOUR IS COMING AND IS NOW HERE”: THE DOCTRINE OF INAUGURATED ESCHATOLOGY IN CONTEMPORARY EVANGELICAL WORSHIP MUSIC

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This dissertation critically evaluates the portrayal of the doctrine of inaugurated eschatology in an identified core repertory, the most-used contemporary congregational worship songs in churches in the United States from 2000 through 2015.

Chapter 2 explores views on the role of congregational singing as it relates to the presence of God and the spiritual formation of the believer. It compares Edith Humphries’ concept of the worship service as “entrance” with Ryan Lister’s view that God’s presence is both a goal and a means of accomplishing his purposes. Then, using the work of James K. A. Smith and Monique Ingalls, chapter 2 explores the role congregational song plays in forming the identity of churches and believers. The chapter concludes by suggesting that the aesthetic paradigm of Nicholas Wolterstorff has useful implications for the manner in which congregational singing serves as the occasion for entering the divine presence.

Chapter 3 maps a typology of themes related to the doctrinal umbrella of “inaugurated eschatology,” as codified by George Ladd and now a widely-used term in evangelical scholarship, so as to provide nuanced categories by which one can evaluate the content and scope of eschatological thought in American evangelical life. After a brief survey of the doctrine’s historical development, tracing the contributions of George Ladd, Anthony Hoekema, and “progressive dispensationalism,” the dissertation traces the



biblical data to highlight ways in which Scripture speaks of the kingdom of God's current presence (the "already") and future arrival (the "not yet"). The chapter then considers believers' experience of the "already" and the "not yet" in language of affection, spatiality, and chronology.

Chapter 4 traces these eschatological themes in American evangelical hymnody from ca. 1700 through 1985, addressing a few representative hymns from each hymnic era by way of illustration. Drawing upon the work of Stephen Marini, Eric Routley, Richard Crawford, and others, the chapter surveys select examples of American evangelical hymnody from four time periods in US history (beginning in 1737) and finds that many of these historic hymns contain substantive reflections upon robust eschatological themes.

Chapter 5 surveys the core repertory of CWM across the span of years from 2000 to 2015 for a portrayal of the themes of inaugurated eschatology. Using Richard Crawford's concept of "core repertory," it synthesizes CCLI reports of song usage over a defined recent period (2000 to 2015) to identify a core group of songs for analysis, and derives a body of 83 songs. Using the lens of inaugurated eschatology developed in chapter 3, it concludes that elements of "not yet" are underrepresented in contemporary evangelical congregational song.

Chapter 6 proposes practical ways that church leaders of worship can better represent these themes as they plan services for the health and sustainable growth of their churches. Chapter 7 summarizes each of the chapters, draws implications, and suggests areas for further research.

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