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### Christian Architecture and Art in the Service of the Word

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**CHRISTIAN ARCHITECTURE AND ART  
IN THE SERVICE OF THE WORD**

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**A Thesis Presented to  
The Faculty of Concordia Seminary  
Department of Practical Theology**

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**In Partial Fulfillment  
of the Requirements for the Degree  
Bachelor of Divinity**

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by

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**May 1944**

Approved by:

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TABLE OF CONTENTS

Outline. . . . . iii  
Introduction. . . . . 1  
I. Architecture. . . . . 11  
II. Art . . . . . 46  
Conclusion . . . . . 72  
Bibliography. . . . . 74

CHRISTIAN ARCHITECTURE AND ART  
IN THE SERVICE OF  
THE WORD  
(Outline)

Introduction.

- A. The meaning of the term 'Word'.
  - a. Its paramount importance.
  - b. What is included in the term 'Word'.
  - c. Everything else is ancillary to the Word.
- B. What is meant by 'service of the Word.'
  - a. The Word is effective in and by itself.
  - b. Architecture and art cannot do the work of the Word.
  - c. They can contribute and be ancillary to the Word.
    - aa. By removing external hindrances to the proper hearing and reception of the Word;
    - bb. By being helpful in creating the proper attitude to, and correct 'atmosphere' for, its hearing.
  - d. Whatever is essentially and typically Christian in Art and Architecture is the Word.

I. Architecture.

- A. Basic principles for the use of Christian architecture and art in the service of the Word.
- B. Location, Setting, and Orientation.
- C. The Ground-plan.
  - a. The size of the church.
  - b. The dimensions of the church.
    - aa. 'Langkirche'.
    - bb. The cruciform church.
    - cc. Other forms.
  - c. Parts of the church.
    - aa. The nave.
    - bb. The chancel.
    - cc. The narthex.
    - dd. The baptistry.

- ee. Towers and steeples.
- ff. Utility rooms.
- gg. Basement vs. parish hall.

**B. The superstructure.**

- a. The height of the church.
- b. Towers and steeples.
- c. Wall texture.
- d. Openings.
- e. Ceiling.
- f. Floors.
- g. Balcony and choir loft.
- h. The acoustics of the church.

**E. Styles of architecture.**

- a. Improper styles for the church.
- b. The basilica.
- c. The Romanesque style.
- d. The Renaissance style (Baroque, Rococo)
- e. The Modernistic style.
- f. The Gothic style.

**F. Building materials.**

- a. Stone.
- b. Brick.
- c. Wood.
- d. Other materials.

**G. Heating, cooling, and ventilation.**

**II. Art.**

**A. Of the building itself.**

- a. Painting.
  - aa. Materials.
  - bb. Style of decoration.
  - cc. The value of color.
  - dd. Murals and mosaics.
- b. Sculpture.
  - aa. Stone.
  - bb. Metal.
  - cc. Wood.
  - dd. Other materials.

- v
- 2. Glass (fenestration).:**
    - aa. Purpose.:
    - bb. Design.:
    - cc. Coloration.:
    - dd. Special windows.:
    - d. Symbolism of the church.:
  - B. Interior furnishings.:**
    - a. The furniture.:
    - aa. Of the chancel.:
    - bb. Of the nave.:
    - cc. Of other rooms.:
    - b. Paraments and vestments.:
    - c. The symbolism thereon.:
  - C. The Art of worship.:**
    - a. Music of the Church.:
    - b. Hymnody of the Church.:
    - aa. Congregational singing.:
    - bb. The choir.:
    - c. The Liturgy of the Church.:
    - d. The instruments for Church use.:
    - e. Literature in the service of the Word.:

**Conclusion.:**

- a. Whatever in architecture and art does not serve the Word is not Christian.:
- b. Whatever is typically and essentially Christian in architecture and art serves the Word best.:
- c. Church architects and artists should ply their trade from this viewpoint.:
- d. Congregations and their leaders should insist on it.:

CHRISTIAN ARCHITECTURE AND ART  
IN THE SERVICE OF THE WORD

Introduction

The purpose of the Christian Church is the proclamation of the Word. Already in the Church of the Old Testament the Prophets, as their name implies, were the preachers of the Church. When the Head of the Church, Christ Jesus, walked on this earth, His ministry was a ministry of the Word, to which, also, His ministry of healing was only ancillary. For the work of preaching he prepared Himself, in the State of His Humiliation, already in His youth, as witness His activity in the Temple at the tender age of twelve years. He was the "Teacher come from God" (John 3, 2), The Prophet foretold by Moses, unto whom Israel should hearken (Deut. 18, 15), which prophecy Peter quotes and applies in his sermon in the Temple after the healing of the lame man (Acts 4, 22f). At the Transfiguration of Christ, the Father acknowledges Him as His Son and gives the direction: "Hear ye Him" (Matt. 17, 5). Hence, Christ spent most of His time during His public ministry in "preaching the Word" (Mark 2, 2), publicly and privately; and when the time came for Him to leave this world, He instituted the Public Ministry, thus perpetuating His prophetic Office on earth. The Great Commission to the Church reads: "Go ye therefore and teach (*μαθητεύσατε* -make disciples) . . . by "teaching (*διδάσκοντες*) them," (Matt. 28, 19, 20); "Preach the Gospel," (Mark 16, 15.) And of the preaching of His disciples He says, "He that heareth you, heareth Me" (Luke 10, 16).

This command the Apostles well understood and faithfully executed, so much so, that even the bitter enemies of Paul and his coworkers at Thessalonika testified that they had "turned the world upside down" (Acts 17, 6) by their preaching, and that Paul could state that "the word of the truth of the Gospel, which is come to you, as it is in all the world" (Col. 1, 5, 6.).

The Mission and the Message of the Church remain the same to the end of days: the proclamation of the Word, which alone is able to save men's souls (James 1, 21). Not any word, but the Word, the Word of God, as it is revealed in the pages of the Sacred Volume which, though written by men, is penned by divine inspiration. Not man's word, not even the opinion of the most learned and enlightened, but solely the Word of Him who alone has the authority to establish articles of faith and precepts of life, has a place in the Church. "Whatsoever I command thee, thou shalt speak" (Jer. 1, 7) and "I have put My words in thy mouth" (Jer. 1, 9), applies not only to Jeremiah, but to all preachers of all times. Only God's Word is to be proclaimed, but also all of God's Word. Like Paul, the preachers of all ages must not shun "to declare... all the counsel of God," (Acts 20, 27).

"Preach the Word," (2 Tim. 4, 2) was, therefore, also the simple, but very definite direction of Paul to <sup>his</sup> young co-worker. Preaching the Word, however, does not mean only the reading of the Sacred Text, nor memorizing portions and reciting them. It does mean, however, that the contents of the sermon must be grounded on the Word and be in harmony with it (~~κατά τῆν ἀνάγνωσιν τῆς γραφῆς~~), in conformity with the faith, Rom. 12, 6). Expounding the Word (Luke 24, 27; Acts 8, 26ff), drawing timely instruction, encouragement, warning, and comfort from it, is preaching the Word. manifold, indeed, are the methods of preaching the Word: In the Church service through the reading of the Scriptures and the sermon, the liturgy, and hymnody; in study groups through catechization and other methods of instruction; through the printed page; and privately by conversation and writing. Any and all methods whereby Christian know-

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ledge and spiritual blessings are imparted, is a preaching of the Word. That, obviously, includes the Sacraments, Baptism and the Eucharist. Well does Luther point out in his Small Catechism that Baptism "is not simple water only, but it is the water comprehended in God's command and connected with God's Word," and, again, that it is the "Word, which is in and with the water," which does these great things of "giving forgiveness of sins, delivering from death and the devil, and giving eternal salvation." Thus, also, in his instruction on the Sacrament of the Altar, he speaks in virtually the same words: "It is not the eating and drinking, indeed, that does them, but the words here written, Given and shed for you for the remission of sins," "which words, beside the bodily eating and drinking, are as the chief thing in the Sacrament." Well, therefore, have the Sacraments been called 'the visible Word', and the definition of Augustine still stands, "Accedit verbum ad elementum et fit Sacramentum."

Thus, not in the sense of distinguishing the Word from the Sacraments, but in the wider sense of including it, do we use the term 'Word' in this thesis, as being served by Christian architecture and art.

The Word, then, being the very raison d'être and Existenz-zweck, as well as the very life of the Church, it follows not only that it must occupy a position of paramount importance, not only that it is the only thing which has a rightful place (Hausrecht) in the Church, but also that everything else may not only be, but must be ancillary, i. e., directly or indirectly helpful to accomplish the purposes of the Word, in brief, all externals must serve the Word.

We have stated our proposition, "Christian Architecture and Art in the Service of the Word", with a purpose. The arts can, and should, serve the Word. But the Word does not need them to be powerful and effective. Although the Word is not irresistible, it is powerful and effective in itself, per se. Paul calls the Gospel "the power of God unto salvation," Rom. 1, 16; and the writer of the Epistle to the Hebrews states emphatically: "The Word of God is quick and powerful, and sharper than any

two-edged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow, and is a discerner of the thoughts and intents of the heart," Hebr. 4, 12. And Jer. 24, 29 we read: "Is not my word like as a fire? saith the Lord; and like a hammer that breaketh the rock in pieces?" This claim of Scriptures is corroborated by the history of the Christian Church as well as by our own experience and observation. This power lies in the essence of the Word, the Word per se. The Word is powerful when read in the lowliest, filthiest hovel or when proclaimed in the humblest hut.

Not only is the Word a power of God unto salvation, but it is the power of God to regenerate, sanctify, and save. Nothing can take its place. Philosophies may reform habits. Conscience may cause regret. Apologetics may remove external hindrances. But remorse is not repentance and respectability is not Christianity.

There have been many attempts to find substitutes for Christianity, especially on the part of such who deny the essentially ultramundane character of true religion. Among other things, Art had been substituted for religion. Instead of serving the Word, it has usurped the place of the Word. We think, in this connection, particularly of the tribe of "Schoengeister" in Germany and elsewhere, whose object of worship is Art. Schiller "verwechselte die Kunst mit der Religion; sie sollte die Kraft haben das Herz zu reinigen." <sup>1</sup> Certainly we do not wish to deny or even minimize the ennobling and uplifting influence of beauty, but we agree with Binder: "The contemplation of the beautiful produces pure pleasure, but does not prompt man to action," <sup>2</sup> and with Lic. Dr. Lasch: "Niemals kann darum die Kunst ein Ersatz fuer die Religion bieten koennen." <sup>3</sup> Thus also Prof. Dr. Steinbeck comes to the conclusion: "Das werden wir aber als eine Verirrung und Verwirrung abweisen muessen. Das Schoene

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 1. J. Ritter, Der protestantische Gottesdienst und die Kunst, p. 20,  
 2. American Journal of Theology, Vol. VIII, p. 652.  
 3. Religion und Kunst, in Monatsschrift fuer Gottesdienst und kirchliche Kunst, XI, 8, p. 284.

ist etwas fuer sich und das Religiöse ist etwas fuer sich. Das Religiöse enthaelt zwar auch einen Moment des Schoenen in sich, aber nicht kann das Schoene ein Ersatz fuer das Religiöse sein." <sup>1</sup> Lic. Dr. Lasch of Strassburg arrives at the correct estimate of the relation of art to religion when he states: "Die Kunst ist ein Vorhof, das Heiligtum ist die Religion." <sup>2</sup> What Dr. Steinbeck writes of music, can be applied to all art: "Darin [dass die Musik den Zweck hat dem Wort zu dienen] liegt dass sie sich dann mit dem religiösen Wort verbinden und auf ihre Betaetigung als reine Musik verzichten muss." And whereas, perhaps, Dr. Steinbeck draws the line between art and religion too severely, denying pure art any right whatsoever in the Church, yet we conclude that the Church dare not be made an art museum for the worship of the 'Schoengeister', and that art for art's sake positively has no place in the Church. Again quoting Dr. Steinbeck: "Wir koennen hier nicht den Grundsatz befolgen, l'art pour l'art, d.h. die Kunst nur fuer die Juenger der Kunst, sondern muessen sagen: die Kunst im Dienste der Gemeinde... Ich betone immer wieder, dass der Gottesdienst kein Kirchenkonzert ist. Der Gottesdienst ist nicht zur Kunstpflege, sondern die Kunst tritt in den Dienst des Gottesdienstes, um seine Zwecke an ihrem Teil enthuelen zu helfen."<sup>4</sup>

What place then, has art in the Church? The obvious answer is: Art for religion's sake. Art can be, and should be, the handmaid of the Word. It is peculiarly adapted for this purpose. Let us beware of the extreme position of the Puritan and Iconoclast. We quote the warning of the Rev. W. Strobel: "The most radical in its position was the Society of Friends. The most rigid ideas of simplicity, commencing with the apparel of the individual, passing into social living, regulating their church buildings and their modes of worship were adopted, running sometimes into the grotesque. By excluding every external

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 1. Bedeutung und Stellung der Kirchenmusik im evangelischen Gottesdienst, in Neue Kirchliche Zeitschrift, 1930, p. 839.

2. Lasch, op. cit. p. 784.

3. Steinbeck, op. cit. p. 839.

4. Steinbeck, op. cit. p. 844.

attraction, it was hoped to develop in the highest degree the purely spiritual. The result has been a beautiful humanitarianism, no aggressive power, inability to secure control of the young---irreconcilable schisms, and tendency to rapid decadence. There was something needed, more than the merely intellectual, to perpetuate and extend it as a power for good. One of its most intelligent preachers has told me, that he felt the need of a stated ministry, Bible classes and Sunday schools with their necessary adjuncts as essential to their future existence, finding it impossible to be maintained, save with a small and peculiar class of minds of great simplicity and purity, able to reach a high conception of the spiritual without external aids." <sup>1</sup>

Art may be divided into the two categories of Religious and Secular Art. Both can be employed in the service of the Word. However, when we use the term Secular Art as being of use in the Church for the service of the Word, we limit it, of course, to the 'neutral' part, which is not offensive to Christian sensibilities. It may be difficult to draw an exact line of demarcation between secular and religious art. Thus, for instance, the pointed Gothic as an architectural feature was developed for KKK practical purposes, namely to diminish the lateral thrust of great weights, as we have it in the round arch. It lent itself admirable, however, to being invested with symbolic meaning; the aspiration to high and noble things, and growth in spiritual life. Surely we cannot rule out all pure art just because it is not typically religious and Christian art, as does Dr. Steinbeck of pure music: "Diese Frage [ob reine Instrumentalmusik im Gottesdienst brauchbar sei] muss ich verneinen." <sup>2</sup> We would rather agree with Frank Otis Erb: "Insofar as we may be aided by such factors as architectural qualities, light, color, decoration...we should be foolish not to use them." <sup>3</sup> We maintain, however, that distinctive and typically Christian art should be employed

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 1. Strobel, W., DD., Art in its Relation to Worship in the Lutheran Church, in Quarterly Review, Apr. 1879, p. 174.

2. op. cit., p. 839.

3. Erb, Frank Otis, Art in the Minister's Training, The Colgate-Rochester Divinity School Review, IV, No. 4, p.

whereever possible;but we cannot rule out such neutral art as borders of floral or geometric design as being improper in a Christian church,or noble and lofty 'neutral' music, although opinions will differ widely as to what may be deemed proper and what not.But while we cannot rule out entirely all neutral art as altogether out of place in a Christian church, because it is unnecessary and impossible,<sup>1</sup> yet the obvious conclusion is that if there is a sufficient treasure of Christian art in any particular field,why draw on secular art? Why employ a meaningless floral or geometrical design in wall or ceiling decoration,when we have so much in Christian symbolism that can be employed in decorative features; or why<sup>x</sup> should the organist play "Melody in ~~A~~" by Rubenstein or "Spring Song" by Mendelsohn,when there is at his disposal a wealth of religious musical treasure?

Esthetics and Religion have definite points of contact. "Both Art and Religion have very close relation to the emotions,and therefore to each other."<sup>2</sup> Says Dr.Lasch:"Es fragt sich aber ob nun diese reinliche Scheidung zwischen Religion und Kunst,die sich in der Theorie wohl durchfuehren laesst,auch dem tatsaechlichem Befunde unseres Seelenlebens entspricht?oder ob wir es nicht vielmehr auch hier mit einem Ineinanderfliessen unserer Gefuehlsbewegungen zu tun<sup>3</sup> haben,welches jegliche strenge Rubrizierung verbietet."

"Art and religion,then,have a similar effect on the feelings and they often cooperate in this respect.What place belongs to each in education?Can art take the place of religion in the development of the emotions? From what has been said so far,it would seem as if this might be the case.But art and religion differ,nevertheless,so much in their effect upon feeling,that they can never serve as substitutes for each other."<sup>4</sup> Though art cannot take the place of religion,it can serve it well.The Christian religion,also,is beautiful.

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1. Otherwise, ex. gr., geometrical mosaics could not be used, and pigment and color schemes (outside of the liturgical colors) could not be employed.  
 2. Binder, op. cit., p. 637.  
 3. Lasch, op. cit., p. 245.  
 4. Binder, op. cit., p. 636.

Whatever, therefore, is shabby and ugly, is incongruous with true religion. While it is, no doubt, true, that God can be worshipped in spirit and in truth also in unpleasant surroundings, such surroundings do not add to, but rather detract from, though not the efficiency, yet the effectiveness of the Word. For while the Word, per se, remains constant in its efficiency, yet unpleasant surroundings may, and do, place hindrances into the path of the Word. That is true of all elements of our environment that effect the senses. Ugly and uninviting church buildings are an offense to the eye. I have read of worshippers whose attention was distracted by the ungrammatical language or incorrect pronunciation of the preacher, by a 'loud' tie, or bright tan shoes protruding beneath his pulpit robe. Discordant and raucous sounds disturb the ear. Remarks Dr. Strobel: "I have known the power of many a soul-awakening sermon destroyed by the ill-timed efforts of a very poor choir."<sup>1</sup> Offensive odors may cause inattentiveness; uncomfortable seats or improper temperature may cause the most eloquent and homiletically correct sermon to fall flat; and sour or bitter wine in Holy Communion may diminish the communicants' devotion to a minimum.

When speaking of the effects of Church art on the senses, we have in mind the empirical Church and its worshippers, not the ideal Church. We Christians, as well as the stranger within our gates, are still in the body. We are, here, dealing with human beings, not angels, and also the Old Adam in us must not be forgotten. The purpose of Church architecture and art, then, even in so far as it is neutral, is a psychological one; negatively, the elimination of such architectural and artistic (?) features as distract, and offend man's esthetic sensibilities, and positively, replacing them by such as tend to produce a feeling of well-being of mind and body, comfort, expectancy, and attentiveness. The Word appeals to the intellect, emotions, and the will. Art affects only the emotions. What is meaningful in Christian art

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 1. op. cit., p. 176.

appeals, indeed, also to the intellect and will. But we confine ourselves, for the moment, to the effect of <sup>the</sup> pure art content of all Church art on the emotions. Human feeling is tremendously affected by its surroundings. Such features as style, design, color, make a definite impression on us, put us into a certain mood and attitude. "A color of a certain shade and intensity makes a pleasant impression on us." "The purpose of art and religion cannot, consequently, be to kill or suppress the emotions, but to transform and control them.... Religion is not a purely theoretical affair, but a tremendously important one; ~~and~~... in practical matters the emotions are fully [1] as important as the intellect." "When a service is conducted without the assistance of the arts, as for instance in the strictly Puritan Churches, the tendency is toward intellectualism, i. e., toward dogmatism, and therefore toward rationalism; and the emotions, instead of being kept supple and pliant, become hard and rigid. In other words, the elimination of the aesthetic element has the tendency to drive out the emotions from religion altogether, where, on the other hand, the artistic element, e. g. music, plays too prominent a part, religion tends to become purely emotional, volatile, and ineffective in building up a strong character. The best results are obtained when aesthetic elements are combined with those of religion, and both are purified and objectified through the medium of the intellect... Religion must be well balanced; it must maintain a happy medium between intellectualism and emotionalism." <sup>1</sup>

A low ceiling is oppressive; certain colors, as greys and blues, seem cold; unpleasing designs and poor proportions irritate; and the effect of music on the human emotions is well known.

If, then, already a warm, cheerful, pleasant, and beautiful environment can be helpful in creating a benevolent and receptive attitude in the church attendant, it is obvious that what is typically Christian in architecture and art will be even more helpful, because what is essentially Christian in them is the Word. We have here, a happy com-

1. Binder, op. cit., p. 651.

bination of art and the Word. The pointed arch, the high vaulting, the Gothic style in general, directs not only our eyes, but also our minds to things above and cries aloud: Sursum corda; the wealth of Christian symbolism in painting, mosaic, stained glass, and sculpture, call to mind Christian doctrines and ideas. Entire sermons can be preached in paint, glass, and stone. The long center aisle directs our eyes forward with the sense of expectancy to the chancel with its altar and pulpit as the places of prayer and proclamation. Paintings of Biblical scenes direct our attention to the themes depicted and suggest them as subjects for devotion. The sound of noble and uplifting music, especially when embodying strains of religious meaning, as e.g., variations of hymns, encourage religious contemplation. In brief, the entire environments have the psychological effect of causing a feeling of the nearness of God: "The Lord is in His holy temple", and sounds the call to worship, "O come, let us worship the Lord."

What can be achieved in the psychological effect on the emotions and the intellect by Church art, the writer can witness from personal experience. The former grey and dirty walls of his church were converted by competent church decorators into a cheerful and colorful church interior, rich in Christian symbolism. The artists succeeded not only in achieving a thing of beauty, but to put meaning into every border and design. Two stained glass windows have since been added with Biblical themes done in symbolism. A definitely noticeable transformation has come over the audience. Talking and whispering before or during the service has well-nigh ceased. Church decorum has definitely improved. The entire attitude of the audience seems elevated. Many a visitor who had come to view the church has remarked, when stepping into the nave: "Why, you can just feel that you are in a church," and walk reverently and speak in subdued tones. More than one parishoner has remarked, "Why, I could sit for hours and meditate on the symbolism in the windows."

Finally, we might add the observation that Church art should be truly artistic, in order to serve the Word best. The best is none too good for the House of God. Rather a

little first-class art than much that is amateurish and mediocre, or even grotesque. "Whatever is done in connection with church services, should be well done, so as to make it the most attractive and conducive to the solemnity contemplated. Whatever will elevate the thoughts and draw them away from earth, is desirable."<sup>1</sup> "An object which does not call forth in us pure pleasure has no claim on the name artistic."<sup>2</sup> However the warning of Dr. Strobel is also in place: "In the future it may be well for us to be on our guard. Undue attention to what may be termed the formalities of worship have, and may still take, the place of that which is due Him who would have the true worshipper worship Him in spirit and in truth."<sup>3</sup>

We shall now take up the various features of Christian architecture and art and see how they can be conducive to a receptive and expectant attitude on the part of the hearer, in brief, perform their function of serving the Word.

## I. ARCHITECTURE.

### Basic Principles of Church Architecture.

The primary consideration of Church architecture is the question: How will it best serve its exalted purpose, the proclamation of the Word? This question cannot be fully answered by the architect, unless he has been highly trained in the requisites of Christian worship. It is highly desirable, yes, for the best results imperative, that he, himself, be a devout Christian, in order not only to know, but himself to feel the desiderata of Christian architecture and thus be able, as a true Christian artist, to throw his whole soul into his work of building, not a mere meeting-place, an assembly-hall, but a temple to the Most High God, and yet a place of assembly that serves best its purpose of the proclamation of the Word. Many architects employed for the building of churches have not the slightest idea of the

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 1. Strobel, op. cit., p. 175.  
 2. Binder, op. cit., p. 638.  
 3. Strobel, op. cit., p. 176.

requirements of Christian worship. That is true, also, of "evangelisch getaufte Baumeister... denen nichts gleichgueltiger ist als die christliche Religion."<sup>1</sup> Properly trained church architects being rare, it is important that the Church itself lay down its requirements and work step by step with the architect in the planning and execution of the building. The correct note is struck by Dr. Siegfried Scharfe in the above-mentioned article: "Das richtige Wort von der "Liturgie als Bauherrin" muss tiefer verstanden werden. Die Liturgie ist mehr als eine Sammlung technischer Vorschriften, ihr Geist ist bestimmend. Der religioese Gehalt eines Gottesdienstes soll sich im kirchlichen Baum und Baukoerper widerspiegeln. Das ist der entscheidende Punkt, bei dem der Architekt allerdings die Mitarbeit von Theologen notwendig gebraucht. Es laesst sich eine gerade Verbindungslinie ziehen zwischen dem religioesen Pathos, der Art gottesdienstlicher Betaetigung, dem Inhalt von religioesem Wort und Lied, die alle den Kern und Ausgangspunkt sakralarchitektonischen Gestaltens bilden, und den Formen des Architekten, die gleichsam die Sakale dieses Kerns sind."<sup>2</sup>

In order, however, that the representative of the Church may insist on the proper liturgical requirements, it is necessary that he himself know them and be able to give the necessary leadership to this end to his building committee and congregation, within the limitations of the financial resources. It is a sorrowful observation, frequently bewailed also by architects and artists, that many pastors themselves -- for usually of them will such knowledge and leadership be required -- are not qualified in this respect, though they may be highly trained theologians in other fields. There should be a required course in Christian Architecture and Art in the curriculum of every theological seminary. In virtually every minister's life the occasion will come to lead in the building of a church at least once during his ministry or, if not the building of a church,

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 1. Dr. Siegfried Scharfe, Zum Problem des modernen Kirchbaus, Geisteskampf der Gegenwart, Vol. 66, No. 40, p. 376.  
 2. Ibid., p. 377.

yet its enlargement, renovation or alteration, or at least some detail, as the addition of a chancel, installation of stained-glass windows, etc. A step in the right direction is the creation of a Committee on Church Architecture by the various Church denominations.

When stressing the liturgical requirements in the building of churches, one of the most frequent grounds of opposition -- beside the woful lack of knowledge on the part of laymen as to what is churchly and proper, due, again, to the failure of the clergy to give the necessary instruction on this point --- is the "leidige Geldpunkt". But while it is true that due, in part, to the peculiar conditions in America on account of the deplorable division of Christianity and its resultant small congregations, greater financial limitations are placed on the congregation, yet there is no excuse for the extremes of inexpensiveness to which the building of churches in America has frequently sunk. "The charge which so often is made against the American people, and against the Lutherans especially, that their church edifices are merely utilitarian, and that in many of them every last law of beauty and expression, not to speak of doctrinal and liturgical significance, is violated, ought no longer be tolerated. Our people, for the most part, are now in a position where they are no longer obligated to be hewers of wood and drawers of water. Moreover, in many cases, it costs no more to build a beautiful church, than an ugly one."

#### Location, Orientation, Setting.

It might seem, perhaps, that these considerations are somewhat far-fetched in their relation to church architecture or its usefulness in serving the Word. But it will not be denied, that the church building, per se, may, and should, be a fit representative of that for which it stands and for which it is used; and even as the building itself will create in the mind of him who views it a certain favorable or unfavorable impression, so its location and environs will do likewise.

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 4. Dr. Paul E. Kretzmann, A Short Introduction to Church Architecture and Ecclesiastical Art, p. 5.

Besides the obvious consideration that the church should be more or less centrally situated within the area of the congregation which, incidentally, is not nearly as important now in the day of rapid and comfortable transportation as in the horse-and-buggy and pedestrian days, such factors as a pleasant, clean, and quiet neighborhood should be given due consideration. A church in a run-down part of town will not command the respect of the unchurched, nor increase the enthusiasm of its membership. The noise and din of factory and railroad will not serve the best interests of the Word, also from a practical standpoint. Let us build our churches in a pleasant and easily accessible neighborhood, preferably on an important thoroughfare without a street-car line and too much noisy traffic, in a residential section. The down-town church is, of course, a problem in itself, which the sound-insulation and ventilation engineer can help to solve. Let us confine ourselves to the average church. Unspeakably much has been sinned in our circles in regard to improper location. How can an out-of-the-way church, be it ever so beautiful and correctly constructed, serve the best interests of the Word, when people cannot find it? What is more, the Church must go out on the highways of the world and "urge them to come in," and that is true, in a sense, also of the church building.

Elevation is another consideration. Too many churches are built 'down in the dumps', because ground was cheaper there or because somebody donated a plot of ground. The location was not planned, but as I was told of a large Church school and hospital out in the country, "just happened." Much can be learned from the Roman Catholic Church in this respect. It is usually successful in reserving for its churches the highest ground, where they may be seen far and wide. Thus they become a permanent advertisement of the purpose for which they have been erected.

Wherever the church may be built, let it be placed in a proper setting. The choice of location enters in here, but more immediately the 'church grounds.' Let a sufficiently large plot of ground be procured, so that the picture may

have a frame (and sufficient space may be provided for enlargement and additional units). Let the church be set well back from the street and let there be a well-kept lawn, shrubbery, and trees around the church. A church 'sandwiched in' between tall buildings, weeds growing all about it, grounds unkept or even strewn with rubbish, is not an inviting sight and does not serve the Word as it might. The world that passes by on the outside will not judge the Church from the inside!

By orientation we mean the setting of the church according to the compass. The traditional setting is with the altar to the east, so that the pastor and people facing the altar have their eyes directed toward the east. "Ex oriente lux." There are also practical considerations of lighting and ventilation. When the available building site does not admit to proper orientation with the front entrance of the church toward the street the correct thing to do still is to orient the building properly, even though this should place the main entrance at the far end of the lot. Beautiful effects of setting and landscaping have been achieved even when the church, to be oriented correctly, had to be set at an angle other than the customary 90 degrees.

#### Ground-plan.

The first practical considerations in the building of a church are the size and dimensions of the structure. They will have a very definite effect on the serviceability of the finished building and its efficiency in serving its purpose: the proclamation of the Word.

The size of the building in relation to the number of worshippers is no mean consideration. In order to serve the Word best, both an overcrowded as well as an only partially filled auditorium should be avoided. An overcrowded church causes a sense of oppressiveness and results in an inadequate supply of fresh air, causing inattentiveness and drowsiness. The writer has often observed this in small mission chapels in Argentina where the people were usually 'squeezed in' like sardines in a can, frequently also necessitating the dismissal of all but the communicants when the Eucharist was to be

celebrated and cramping the preacher's style, because the hearers "pressed upon him" (cf. Luke 5, 4), making it impossible for him, or at least dangerous to the nearest hearers, to gesticulate. Even so, an overcrowded condition may be preferable to the opposite extreme, the half-empty church. An only partially filled church has a peculiar, but very definite, psychological effect on those present. There is a feeling of embarrassment and disappointment. The effect on the preacher is no less harmful. Many a preacher's ardor as he ascended the pulpit has been turned ice-cold upon viewing only a few pews in the distant rear of the church occupied.

Beside the harmful psychological effect there are also deplorable practical results. The singing of the congregation sounds hollow and lifeless. The preacher's words of liturgy and sermon rescho from the empty spaces. The entire tenor of the service is not what it would have been, had the church been filled to capacity.

How large, then, should the church be? To answer this question various considerations must enter into the planning. The first of these, of course, is the size of the congregation and, more specifically, of the average audience; for the relation of these vary greatly. It may be put down as a general rule, that every church should have seating capacity for at least every adult member of the Church. In addition an allowance should be made for growth. This will vary greatly according to prospects in any given locality. In general we might state that 40 to 25 percent would seem indicated. Even so, the expansive (unit) plan should not be left out of consideration, by which provision is made for the eventual elongation of the nave or the addition of transepts.

Special and largely-attended services, such as weddings, funerals, and others, are another consideration, which presents a seemingly insurmountable problem. What America really needs is an 'accordion' church, a church with moveable walls. This situation will be experienced in the life of virtually every congregation. The one extreme, perhaps, is a private wedding ceremony of Baptism in church at which only a small group is present. Where the church is equipped with a baptistry, the

latter is more or less satisfactorily taken care of. But what about private weddings in church, or funerals of persons practically unknown in the community? What about the mid-week, or even Sunday evening service, often so poorly attended? Too often have we heard the complaint: "We may as well discontinue these services, because the attendance is so small!" Yet we see the need and opportunities of conducting services also for smaller groups. There would seem to be no other solution of the problem than the so-called wedding, or funeral, chapel, connected with the main building, or as a separate unit. In most cases in our circles, however, also this solution seems hardly feasible. First Lutheran Church of Omaha, Nebr., has a special chapel for Sunday evening services.

The problem of the varying size of the audience can, however, at least partly be solved in various manners. There is, first of all, the plan of connecting another room or rooms with the nave, separated by folding doors which may be flung open as the need arises, particularly the auditorium of the parish hall which, however, has certain disadvantages which we shall discuss further below. According to this plan the parish hall is best added to the rear of the church with the main entrance (tower) between them to one side. While the seating capacity of the nave should be adequate to accommodate comfortably the usual Sunday morning audience, the parish hall may be sufficiently large to take care of a considerable increase, perhaps as much as 75 percent. Where a chapel is added to the church proper, it may be built at such an angle as to permit a direct view of the altar in the main chancel. The altar and pulpit of the chapel may either be placed at the far end and the seating movable, so it can be turned toward the main altar, or the chancel furniture of the chapel may be placed on rollers and set against the doors communicating between nave and chancel, to be removed when the need arises. In the latter case, of course, the pews of the chapel may be permanently fixed to the floor.

In order to take care of the anticipated growth of the congregation, First Lutheran Church of Omaha built a larger

edifice than necessary for immediate use and spaced the pews farther apart than necessary for comfort, with the purpose in view of moving them closer together later on. Omitting a pew or two in the front and rear of the nave will also help to eliminate 'that empty look'.

Another plan that has merit is to place French doors or windows into the rear wall of the nave, so as to allow an additional number in the narthex a view of the chancel and permit them to participate in the service.

Finally,--although this would seem to us the least satisfactory solution,---some Churches have enlarged the choir loft (not balcony!) beyond the needs of the choir, which space is thrown open to the public only when the nave is filled.

Perhaps a combination of one or more of these plans will solve the problem of the average Church in this respect.

For an emergency, of course, folding chairs may be provided, to be placed into the aisles and other available space, although they are unsightly, noisy, and dangerous, inasmuch as the building cannot be speedily vacated in an emergency, such as fire. Consequently the fire regulations in most localities demand that the aisles and exits of public meeting-places --and that certainly includes churches-- be kept open at all times. The placing of a loud-speaker into the basement or some other room or building, in which the overflow crowd has gathered, is a, sometimes unavoidable, makeshift and is certainly not conducive to the spirit of worship.

The dimensions of the ground-plan (which, of course, will be the main element determining the form of the entire church) are also important. The primary consideration under this head is that, whatever form is used, the church must be of such shape as to allow every worshipper a direct view of the altar and to enable him to hear distinctly the Word spoken in the chancel. This automatically eliminates for practical as well as liturgical reasons the broad or square church, as that part of the audience which sits in the front of the church near the side walls has no view of the altar,

unless the chancel is unduly broadened into a stage or entirely eliminated and replaced by a platform, all of which militates against good liturgical principles. The same is true of deep transepts. Both liturgical and practical considerations, then, call for an elongated structure, the "Langkirche". Builders "seek to have the building suggest the remoteness [!], the majesty, and the mystery of God. So they lengthen the distance from the entrance to the sanctuary."<sup>1</sup> The length of the church should, however, not be so great in proportion to its width as to make the impression of a hall. When the length of the building is no more than three, and no less than two, times its width, the best results are obtained. In both Roman and Greek Catholic churches, where the hearers are hardly more than spectators, it may not do much harm if a part of the assembly is a block or more distant from the chancel, but the fundamental purpose of the Protestant, and, more particularly, the Lutheran Church is that of proclaiming--<sup>2</sup> and hearing--the Word.

The dimensions, or form, of the church have a distinct psychological and emotional effect on the church attendant. A long, narrow church which, incidentally, also permits a higher ceiling and the elimination of the unsightly scissors-truss, directs the eye forward to the chancel and is conducive to the attitude of expectation. It may be difficult to describe how this effect is produced. The writer recalls standing at the entrance of the Avenida de las Palmas in Rio de Janeiro, and the distant view along the long rows of Royal palms lining the street on either side and towering high, caused a feeling of grandeur to sweep over him. Distance lends enchantment, also in this sense. The heart is enlarged, noble thoughts and aspirations are awakened and, as a fellow-traveler remarked, "It just does something to you."

A frequent variation of the "Langkirche" is by means

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 1. John Frederick Vichert, The Note of Worship in Architecture, The Colgate-Rochester Divinity School Review, Vol. IX, 1.  
 2. Cf. Gradmann, Geschichte der christlichen Kunst, sub "Predigtkirche vs. Schaukirche."

of the transept. Where one transept is employed, we achieve the cruciform ground-plan with its symbolical connotation. At times two or more transepts are added. For the purpose of the 'Predigtkirche', however, the transepts have little value in increasing the seating capacity, as they must not be deep. They should not exceed a depth of one fourth their width, otherwise a part of the audience will not have a direct line of vision to the chancel.

At this place we must also give brief consideration to the three or more naved church. In spite of the beautiful symbolism of the three-naved church, reminding the worshipper of the Triune God (although, to be consistent, the naves should then also be of equal width and height to symbolize, also, the equality of the three Persons of the Trinity), this form is not readily adaptable to the 'Predigtkirche'. Large Romanesque and Gothic structures demand massive pillars, obstructing the vision; and where slender columns are employed, as in the basilica and classic style, the aversion of 'sitting behind a pillar' has become proverbial. Pillars, also, form an obstruction between pews.

The same objections apply, even in a greater measure, to the five or seven-naved church and the 'Hallenkirche' with its forest of columns. Where the side naves of a three-naved church are narrow and employed merely as side aisles, these objections, of course, are eliminated.

In regard to the effect of the style of architecture of the edifice built on the ground-plan foundation, whether Central Dome, Romanesque, Gothic, or Classic, it must be remembered that the style will not necessarily or materially affect the proportions of the building, and that any style can be used with any given ground-plan with minor variations.

In connection with the ground-plan of the church we must also consider briefly various parts of the building. The nave as the largest and principal part has been sufficiently treated above. The part next in importance is the chancel. A church without a chancel is like a body without a head. That is the case, though in a lesser degree, even when a 'platform' for the usual chancel furniture is constructed

at the front of the auditorium. The church has more need of a chancel than the theater has of a stage; for, surely, a separate part of the building should be constructed for the proclamation of the Word and the administration of the Sacraments. "The Christian expects to meet God in his temple. There will be a place, then, for God, a sanctuary which will at least symbolize that presence."<sup>1</sup>

The chancel or apse, besides the practical consideration of providing a definite place for the preaching of the Word, the administration of the Sacraments, and the performance of other sacred rites of the Church, also has great psychological value. It is the dominant feature of the building, the center of attraction. With a long center aisle leading forward to the altar, unobstructed by rood-screen or rail, the eyes and attention of the worshipper are directed forward and upward with expectancy. "All eyes are brought to focus on the chancel. Attention centers there. Let it be filled with symbols of our faith."<sup>2</sup> Of the liturgical requirements we shall speak later.

It remains to give brief consideration to the size and shape of the chancel, as the ground-plan will determine these. We may divide the chancel into two classes; the rectangular and the semicircular or polygonal, in which latter case we refer to it as the apse or concha (shell). The width of either should be about two-thirds the width of the nave. The chancel should never be so deep as to obstruct a view of the altar to any part of the audience. Where the semicircular or polygonal shape is used, it should not be too shallow, giving the impression of a niche for a statue. The best dimensions for either are those approximating a square.

The narthex (vestibule, foyer) of the church is a necessary, though principally utilitarian adjunct, to serve as an entrance hall, a cloak room, a place for bulletin board, tract-rack, and other more or less unsightly, but necessary furnishings of the Church. It would, however, also seem a necessary liturgical requirement. It diminishes materially street noises and cold drafts from the front entrance, which

1. Vichert, *op. cit.*, p. 58.

2. *Ibid.*, p. 59.

can become well-nigh intolerable, especially in cold climates, particularly when the sad tribe of late-comers arrives after the beginning of the service, seriously interfering with the attention of the audience. A common and commendable practice is to place a small pane of clear glass into the doors communicating between the narthex and the nave, to facilitate the selection of a seat, particularly for late arrivals. Where no facilities are provided to hang hats and overcoats, these will prove themselves a positive nuisance to the owners as well as their neighbors. We have seen worshippers look most embarrassed and uncomfortable when forced to sit with a bulky overcoat in their lap and a hat in their hands.

The Baptismal font has, as yet, found no 'abiding place' in the average Lutheran church. The placing of the font is no unimportant matter, as we are here dealing with a Sacrament. The usual place is to the side, and somewhat in front, of the altar. In some cases it is seen directly in the center aisle at the steps leading to the altar.

For the other Sacrament, Holy Communion, we provide an altar or a Communion Table in the chancel, the dominant center of the church. Why relegate the Baptismal font to a secondary or unfitting place?

But where to place the font? With the altar in the center, the pulpit to the right (as viewed from the nave), and the lectern to the left, at the entrance of the chancel, there seems no fitting place left in the chancel proper. The erection of separate Baptistries is not the solution of the problem, for these do not best serve the Word. The same thing is true of placing the font at or near the front entrance, although this custom has this in its favor, that the symbolism of not bringing the unbaptized, unconverted child into the sanctuary is preserved. When churches were without pews and the audience could turn about at will to face the font whenever the Sacrament of Baptism was performed, the placing of the font at this point was not illogical. But today, with fixed pews facing the chancel, the thought of performing this sacred act behind the backs of the people is ridiculous.

Baptism, being a Sacrament, is the Word. The Word should be proclaimed to and, ordinarily, in front of the audience. Furthermore, all present being witnesses of this sacred act, all should be able to see its performance. It serves all baptized persons present to remind them of their own Baptism, its promises, blessings, and obligations, and gives the unbaptized persons present an occasion for serious thought. Recurrent<sup>ly</sup>, it reminds all present, who have accepted the obligation of sponsorship in the past, of their several and serious duties. From all these reasons stated it becomes obvious that private Baptism, whether in the home of the parents or in the Study of the pastor, unless emergencies, are not in the best interests of the Word. Ordinarily, then, the proper time and place for the administration of this Sacrament is in the Church service, where all people may witness the solemn act whereby "God doth preserve and extend His Church on earth", and where they can join in prayer for the Baptismal candidate.

From the above considerations it becomes plain that the proper place for Baptism and the Baptismal font is not only in the church, but in the chancel of the church. But, as stated above, there is usually no fitting place in the chancel. Solution: Provide one. But how?

Since a separate room for the pastor, the sacristy, is highly desirable for the best interests of the Word, as we shall see below, and since this room had best be situated to the right of the chancel, the most fitting place for a baptistry obviously is the space to the left of the chancel. But what about the organ which, according to recent trends, occupies this space? Answer: Place the organ, where it belongs, on the organ loft. That will free a most fitting place for the baptistry, open to the nave and communicating with the chancel by a large arched doorway, and forming a part thereof. When the symbolism of the Baptismal candidate becoming a member of the Church by entering it is to be preserved, an antichamber can be added to the baptistry (preferably to the rear, for the baptistry need not be as deep as the chancel), where the candidate can be gotten in readiness. After a fitting hymn has been sung, the candidate and sponsors enter the

baptistry, which, of course, should be on the same elevation with the rest of the chancel. To complete the beautiful and meaningful symbolism, the child, after the Baptism has been performed, is taken to the place of prayer, the altar, and here a prayer of thanksgiving and petition is spoken, concluded with the Benediction, whereupon the baptized takes his place in the nave among the congregation of believers, completing the symbolism.

From early times towers and domes have been added to--or stood separate from--the church. Besides giving an elevated space for the hanging of the church bell or bells, the sturdy and massive tower symbolizes the strength of the Church, putting into stone the words of the 46. Psalm: "God is our refuge and strength, a very present help in trouble;" the third verse of the 61. Psalm: "Thou hast been a shelter unto me, and a strong tower from the enemy;" and Prov. 18, 10: "The name of the Lord is a strong tower; the righteous runneth into it and is safe." Where a slender spire or turrets are employed, they direct the eyes and minds of the people upward as a slender finger pointing to heaven, saying in effect: "Seek those things which are above, where Christ sitteth on the right hand of God," Col. 3, 1. The height of the spires should be equal to the length of the building. Of this proportion, as of others, the Cathedral of Cologne is a perfect example. The ground floor of the tower may form a part of the narthex, and also the second storey need not be waste space, but can be well utilized as a 'Treppenzimmer', hall, or part of the choir loft. Higher storeys have been employed for meeting-rooms or storage space.

Naturally the tower or towers must be considered when planning the ground-plan of the church.

Many congregations, when planning a church, make the mistake of not providing the necessary utility rooms with, perhaps, the exception of the church kitchen which, in some churches, has become more important than the chancel. "In many churches 'the kitchen, the pantry', the dining room, and the ball-room are of more importance than the auditorium. Such buildings are travesties, and their erection in many cases a sacrilege."<sup>1</sup>

1. Kretzmann, op. cit., p. 17.

We agree that the trends of modern Church life demand an opportunity for fellowship and sociability,--not to mention the church supper and bazaar-- and from times immemorial the common meal or 'lunch' has been a part of such social gatherings. But we shall relegate this modern adjunct to our Church life to a later chapter on "church basement vs. parish hall".

Among those utility rooms which should form a part of the church and, therefore, enter into the planning of its dimensions, the most important is the sacristy. We will not enter here upon the question of whether the pastor should sit in front of or with his congregation while he is not officiating, or remain secluded in the sacristy. But a sacristy should nevertheless be provided. It should not be a make-shift affair in a front corner of the nave, of light wood or wall-board construction, nor a small space simply separated by curtains, a so-called 'cubby-hole'. God no more dwells 'among the curtains' and his servant should not be forced to make them his abode. A sacristy is necessary not only for the robing or disrobing of the pastor, but also to provide a space for a desk and chair, and, above all, a private place for devotion and quiet meditation. To make the sacristy a hall-way or a public gathering-place, instead of a private sanctuary for the pastor, as the name implies, is an abomination and will ill serve the Word. Those brief moments before the service are precious to him who is to proclaim the Word of God with power. He should be undisturbed. He is about to perform the most sacred and the most important functions on earth. All distractions should be kept away from him, so that he may concentrate on the service and gather his thoughts. Tremendously much depends upon this for the full success of the service.

The size of the sacristy should be generous, and it should be equipped with a lavatory and toilet facilities as well as the necessary closet-space for the hanging of the pastor's vestments (vestiarium, praeparatorium).

From the pastor's sacristy we distinguish the working sacristy or vestry, originally named sacristy, because the

sacred vessels and paraments were kept there by the Sacristan (camara paramentum, thesaurophylacium). Such a room should, by all means, be included in planning the church, and the lack of it is felt keenly by most of our Churches. It should, of course, communicate with both chancel and nave. Of its equipment we shall speak later.

Another important room to be considered is the mothers' room or nursery. Lustily crying babies have done untold harm in hindering the effectiveness of the Word. The best situation for it is near the west entrance, communicating with the nave and narthex. It should be of adequate dimensions, depending upon the size of the congregation. Wherever possible its walls should be sound-proofed, and it should be connected with the chancel by a loud-speaker system, enabling mothers to take part in the service when attending to the needs of their babies.

Easily accessible and sanitary toilet facilities should also be provided for in the ground-plan of the church, perhaps best off the narthex of the church.

Nooks and corners should be utilized for storage spaces for unsightly articles as ushers' and janitor's supplies, adjuncts and accessories for special services, as Easter and Christmas displays, etc.

Of Sunday school rooms, assembly halls, committee rooms, etc. we shall not speak here, as we believe they should not affect the ground-plan of the church proper, but be included in the parish-hall.

#### Basement vs. Parish Hall.

The construction of a full basement (not furnace room) under the church is of recent origin. It has become a fad of church building and is considered, in some instances, actually more important than the church proper.

The desirability of a meeting-place for Church organizations, societies and committees, and its necessary equipment, has been touched upon above and is obvious. But the question is whether the best interests of the Word are served by providing space for these groups and their activities in the

basement of the church or in a separate building either added to the church or standing by itself.

First, some general considerations. The church basement detracts from the exterior looks of the building. The church becomes a two-storey affair. Furthermore, the construction of a basement necessitates the raising of the floor of the church in order to admit light and air into the basement. This, in turn, necessitates the construction of a staircase in front of the church, which has frequently been found to be a deterrent to church attendance by old people, especially in winter when icy steps are a positive hazard to life and limb.

A church basement, as a rule, is dark and dingy and often referred to as 'a hole in the ground.' It is virtually always damp and in many cases wet. Floors of wood and other 'warm' materials have been found impractical. Hence, concrete or tile are usually employed. These are by nature cold and add to the discomfort, causing cold feet and unhealthy conditions. Most States have passed laws forbidding basements as school-rooms. We see no reason why these laws do not apply to Sunday and other Church schools. Well does Dr. W. E. Schuette in his valuable book "The Best Possible Sunday-School" inveigh against the church basement and its associations:

"The Sunday-school quarters should not be a cellar. I distinguish between cellar and basement, for a basement may be on the ground level, or so slightly in the ground that it receives a quantity of God's daylight and fresh air. If I had my preference, I should rule against all basements, whether cellar or not. I have in my time seen church basements in which one was not kept under the impression that one was in a cellar, but they have been few and far between.

"Association of ideas, from which we cannot escape, speaks against the use of the lower regions for Sunday-school purposes. What do we keep down the cellar at home? The laundry is down there, placed there because laundering is messy work, and we want to keep the soap smell and unavoidable water drip and splash away from the part of the house in which we do our living. The furnace room is down there. Hands up, men!

In what kind of order do you keep your furnace room? As likely as not, you have an ash heap down there against the wall in August, ashes which should have been carried out in May. The potatoes are down there, and what a mess they are when they begin to sprout. The apples are down there and they must be looked over often for the removal of those that are decaying. And down there, where the washing and the ashes and the spuds and the other things we do not like to have in the house proper are ---down there we put our Sunday-schools. The fact that they are down under the church does not make them any less down.

"Apart from esthetic considerations, there is the question of health. A cellar may be cozy enough in winter [?], but beware of it in the spring time. The warm outside atmosphere opens pores, then we enter the chill of the basement and sit there an hour or more. Is there any surer way to catch a cold? Then, maybe, pneumonia develops. Then, maybe, there is a death. Then, necessarily, there is a funeral. Then, usually, the preacher talks about the "inscrutable Providence". What he should say is an "unscrewable pocketbook".<sup>1</sup>

Apart from these considerations --and in the Sunday school there is, and in society meetings there should be, the proclamation of the Word--there is the effect that the 'social activities' of the congregation and its groups has on the church-member and passer-by. The basement is, in spite of everything said to the contrary, a part of the church. Thoughtful members will not be able to dissociate these activities, plays, card playing, eating, smoking, etc. from the "House of God." Imagine what must go on in the mind of the casual unchurched passer-by when out of the church basement emanate sounds of laughter and hilarity, of popular music and the din of rolling balls and clashing pins of the bowling alley, the clattering of dishes and the smell of the restaurant. The writer, who grew up in a quiet country Church, recalls vividly how he was horrified when he first observed a scene as described above, and he would resent any intimation of pietism. The picture is not overdrawn. Since that time we have

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<sup>1</sup> W. E. Schuette, The Best Possible Sunday School, pp. 48 and 49.

seen worse things. We have seen this, after all, integral part of the Temple of God made a gymnasium and amusement hall and, worse, in some bazaars and rummage sales, a veritable den of thieves.

The best solution of the problem is to separate locally Christian worship and sociability into two unconnected buildings. This we say though it may seem to militate against some strictures in the above paragraphs dealing with the size of the church and provisions to take care of unusually large attendances. Where the parish hall is only added to the church to save the price of construction of one wall, it should rather be built separately. When the assembly-room is to be used for overflow crowds, the parish hall should be so constructed as to look like, and actually be, a separate part of the church building.

If cost be the objection to the building of a separate parish hall, we would state that, in most cases, the cost of building a parish hall is no higher than that of constructing a basement under the church, and where it is, it is well worth the cost.

#### The Superstructure.

We can be brief on this point, as many of the elements entering into this phase of building have necessarily ~~been~~ been touched upon in the foregoing paragraphs. The lateral dimensions of the building, of course, are determined by the ground-plan. It remains to say a word in regard to the vertical dimensions, or, height, of the building.

This element of construction has a definite effect on the interior and exterior impression of the edifice. The exterior of a building in the classic style with its low roof may look pleasing; but, as we shall see later, this style not being desirable for church building, its discussion does not enter here. Frequently, however, also buildings in the Gothic or Romanesque style have not the sufficient height for best effects. This is usually the case when the House of God is 'built to a price.' A certain seating capacity is required at a given cost, and so the architect must 'cut' somewhere. There is nothing imposing about a low, 'squat' Gothic or

Romanesque church. If the walls are not of sufficient height, the exterior of the building makes the impression of being partially sunk into the ground, like a 'dug-out'. The pitch of the roof should certainly not form an angle of less than 90 degrees and had better approach 45 degrees. The effect of low walls on the interior is the same as in the second storey of a storey-and-a-half house, in which the ceiling begins to converge a few feet from the floor. In addition, low walls do not allow for enough wall-space for windows sufficiently large to admit the desirable amount of fresh air and light. When the angle formed by the roof is obtuse, or when a double ceiling is constructed, as is frequently done with the scissors type of roof-truss, a low ceiling results. A low ceiling causes a sense of oppressiveness. In the House of the Most High God we look for height and 'airyness', which quality of architecture the builders of the Gothic cathedrals have admirably attained.

The height of the chancel should be nearly the height of the central nave of the church. The height of the towers should approximate the length of the entire building.

A word concerning the texture of walls and ceiling is in place here. It will determine, to a great extent, the 'atmosphere' of the interior, that elusive quality which affects our mood and attitude so greatly. Again we must warn against two extremes. One is the 'shiney', enameled surface. This makes the impression of coldness. It reminds of the interior of a Thompson restaurant or a White Castle hamburger stand. The Lutheran Church at Gehlenbeck, Ill., while it has a beautiful exterior, has exposed smooth brick on the interior walls. The interior of the church seems unfinished and makes the impression of a large natatorium. Into the same category we must place walls of marble and other polished stone.--The other extreme is the dull materials, such as the modern fibre-board or Celotex. The use of them on the ceiling is not so objectionable, but on the walls such dull surfaces, which usually, also, do not lend themselves at all to decoration, are uninteresting and lifeless. The materials soft and warm in texture, then, are the most desirable. Per-

haps rough, sand-finish plaster and wood paneling are still the best materials to achieve the desired texture.

The ceiling has been repeatedly touched upon in the foregoing paragraphs. Especially where little or no dead air-space is left between the roof and the ceiling, a ceiling surface of some insulating material is indicated. But, by all means, let us not attempt to solve the problem of ceiling insulation by covering building felt or other insulating material with sheet-metal, particularly such as is stamped in large floral patterns.

Perhaps this is the best place to say a word on the acoustics of the building, because the texture of walls and ceiling are the greatest determining factor in this respect, although the shape of the building, balconies, and other features enter in. "Die Frage der Akustik, der man je<sup>1</sup>erhoehte Aufmerksamkeit schenkt, ist gewiss eine wichtige technische Angelegenheit, um die man sich kuenmern soll (obgleich zur Loesung dieses Problems weniger Pfarrer und Theologen als vielmehr Techniker berufen sind.)<sup>1</sup> A hard and smooth finish on the interior inevitably makes for echoes. Sound is much like a rubber ball. When thrown against a hard surface, it will bounce back readily. When thrown against a soft, pliable surface, the rebound will not be nearly as great. Hence porous materials are used in the studios of radio stations to eliminate echoes. But in a church such materials will cause the voice to sound hollow and lifeless. We have observed the acoustics in a little church at Carpenter, Ill., positively spoiled by the application of Masonite. The human voice sounds dull as in the tombs. The other extreme we have observed in a church at Baldwin, Ill., where the walls and ceiling are covered with sheet-metal. Even when comfortably filled, the speaker in this small church can be understood only with great difficulty.

Good acoustics is, of course, imperative for the service of the Word. The church is a place where the Word is not only to be preached, but must also be heard and understood.

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1. Scharfe, op. cit., p. 377.

Where it can be only partially understood, it will lose much of its effectiveness. In those Churches where the effect aimed at is no more than pious emotions, 'das fromme Gefuehl', the unintelligible voice, resounding among the pillars and reverberating from the vaulting, may produce the desired results, but not in the 'Predigtkirche', where not the sound, but the content of the Word, is supreme.

What has been said of walls also applies, in a measure, of floors. Two features should be kept in mind. First, warmth. Stone, tile, concrete, and mosaics are cold, especially when laid directly on the ground. These materials cause cold feet, resulting in discomfort and unhealthy conditions, also drawing blood from the head with the resultant diminishing of attentiveness on the part of the hearer. Secondly, these hard materials do not absorb the sound of the feet of the church attendants and are, therefore, not conducive to the best interest of the Word. Imagine the late-comers walking gingerly down the aisle, their heels equipped with clatter-plated!

Again, also here, the best materials are the moderately soft substances. Perhaps there is nothing superior to wood, particularly the hardwood varieties for the sake of durability and facility of cleaning. Some modern materials as rubber and asphalt tile have also proven satisfactory.

In planning the superstructure, adequate openings must be provided. There should be enough doors, and these of sufficient size, to allow for a rapid vacating of the building at all times, particularly in emergencies. The State laws governing these matters should be strictly observed.

In the Gothic style of architecture usually enough windows of sufficient size will be provided for the proper lighting and ventilation of the church. In spite of the progress of modern artificial lighting, God's daylight is still the best. Again two extremes must be warned against. One is insufficient lighting, resulting in 'religious semi-darkness', a result deliberately produced in Roman Catholic churches to attain the desired 'mystic' effect. The other extreme is too much light, resulting in what the Germans

call 'profane Helle'. As usual, the best results are obtained by following a middle course. A soft, subdued light is the goal to strive for, both in natural as well as artificial lighting. As far as daylight is concerned, of course, not only the size of the windows, but also the color and translucency of them, will determine the amount of light transmitted. In general we should say that in broad daylight there should be sufficient natural light in the church to allow a person with average eyesight to read nine-point print without difficulty.

In regard to artificial lighting we might add that sufficient, but mellow, light is desirable. This is best attained by incandescent indirect lighting. Some more recent developments, as the fluorescent light, are still in their experimental stage as far as churches are concerned.

A discussion of the superstructure would be incomplete without mention of choir and organ loft, and balcony or balconies. As mentioned above, the place for the organ--or at least the console--is to the upper rear of the church, above the narthex. The same is true of the choir. Choirs and organs are to be heard, not seen. A modern trend, since the advent of the electric-action organ, is to place the console in the rear and the organ in front, perhaps built in at one or either side of the chancel and hidden by a grill. This has the advantage that the organist can better observe the effect of the stops he is using. The organ, in this case, can be built in above baptistry or sacristy.

In regard to the choir it is argued that it is to sing to the audience and should, consequently, stand before it. Sed non sequitur. Since the church choir is symbolic of the heavenly choir, it should be on a higher level than the audience. Furthermore, the effect of vocal music is by no means diminished, but rather heightened when emanating from a distance and from the rear of the church. Certainly the choir does not belong into the chancel! Particularly in Lutheran churches the chancel choir is out of place. Also the placing of the choir in the part of the nave,--which was for that reason called 'the choir'--namely directly

with the organ —

into the center aisle in front of the chancel, is not desirable for reasons mentioned above. It also savors too much of making the choir a part of the lower clergy. A modern attempted solution is to place the choir in front and to either side of the chancel on a raised platform, the so-called choir-stall. The result has been most unfortunate, especially in the day of the short skirt, when many Churches were compelled to place a wall or curtain in front of the choir sufficiently high to obstruct a view of the crossed legs of the female members of the choir. Another irritating feature was the color and style of the clothing of the singers. 'Palm Beach' suits and bright green or red dresses were too conspicuous, and often there was much rivalry in point of dress, particularly among the female members of the choir. Churches resorted to vesting their choirs and, in doing so, sometimes made the mistake of using clerical vestments. Vesting is, perhaps, the best solution under the circumstances. But black, not blue or even red, should be the color of the vestments. Neither should the choir-robe be equipped with a stole, which is the sign of ordination and may <sup>be</sup> worn only by the ordained ministry.

The balcony in the church is not a necessary, but an unmitigated evil. It is frequently constructed to obtain more seating capacity in a building of given dimensions. It obstructs light, disfigures the interior, and usually demands pillars for its support. Where more than one balcony is constructed, as was the case in some early many-naved basilicas or in the modern 'theater church', these objections apply in double measure. Another objection is the liturgical principle that no part of the audience (with the exception of the organist and choir, considered as 'audience') shall be situated higher than the ministrant. The practical results of preaching to two or more levels, some of which may even be to the side of or, worse, in back of the preacher, is most disconcerting, to say the least, and certainly does not help the preacher to preach the Word with power. Finally, balconies, in many instances, cause undue strain on outer walls on which they are, at least partially, hung, causing weakening, and in some known cases,

collapsing of the building.

Style of Architecture.

The style of architecture, perhaps more than any other feature of Christian art, will determine the general impression of the building. To a great extent the architectural style will also determine its embellishments. The style "has a special significance for us, however, in connection with the study of architecture, because there we come to the loftiest and worthiest adaptation man attempts, viz. that of fitting his building to be the temple of his god and the place where he and his god may meet."<sup>1</sup> "It is worthy of note that for centuries the best art the world knew was in the service of the Church, aiding and enriching, beautifying and making significant the place of worship.... Silence itself may be potent in worship, and a building that is suggestive of worship in its structure and in its appointments may fill silence with the energies of heaven."<sup>2</sup>

Two distinct trends in Church architecture must be noted here, the rationalistic and the liturgical. The question is, "Kultusbau im Sinne des Zeitgeistes," or "soll der Geist des Gotteshauses unter Leitung des Ewigbleibenden" stehen."<sup>3</sup> Dr. W. Schleicher correctly distinguishes "zwei Richtungen: 1) Das Ewigbleibende in der Architektur und 2) Der irdische Zeitgeist." Under 1) he names the basilica, the Romanesque, and the Gothic; under 2) Renaissance, Neoclassicism, and Modernism. To this latter trend he attributes the "neuer Zeitgeist in Deutschland (since World War I), der da glaubt 'die so stark ueberschaetzte Gotteswelt' besiegt zu haben." "Bei den 'Vorangeschrittenen' gilt es heute schon als das Charakteristische der neuen Bauweise, dass nicht, wie in alter Zeit, das Gotteshaus in seiner hoechsten Entfaltung uns das unsichtbare Himmlische nahebringen soll, sondern dass der Kultusbau in erster Linie dem Triumph des sichtbaren Sachlichen, also des Irdischen gewidmet sein muesse."<sup>4</sup>

1. Vichert, op. cit., p. 57.

2. ibid., p. 60.

3. Scharfe, op. cit., p. 376.

4. Dr. W. Schleicher, Die evangelische Kirchbaukunst am Scheidewege, Geisteskampf der Gegenwart, Vol. 66, p. 420.

Since Rationalism, as its name implies, appeals primarily to human reason and the intellect, this trend in architecture will naturally produce a building that is to serve merely as a meeting-place or lecture-room. "Der Eindruck ist bei den Kirchen des Rationalismus ueberall ganz aehnlich. Man hat kaum das Gefuehl eines sakralen Raumes. Es scheint kein Unterschied zwischen Theatersaalen, Konzertauditorien, Festsaelen fuer Logen, usw. und Kirchen zu bestehen."<sup>1</sup> "Rationalistisches Christentum kennt keine traditionellen Bildungen."<sup>2</sup> "Es kann also von technischen Fortschritten des Baues -- von Stahl-Beton- und Glaskonstruktionen -- unbedenklich Gebrauch machen."<sup>3</sup> Since Rationalism has its roots in Calvinism, it is not surprising to read the evaluation of the "Ansicht Kalvins, dass aus dem Bauwerk ueberhaupt keine Sprache ertoenen solle....". In diesem unbedingten Verzicht lag das mangelnde Erkennen des wahrhaft Grossen verborgen."<sup>4</sup> The trend of 'Kultusbau' instead of 'Sakralbau' has been very strong in recent times, no doubt due to religious Liberalism which, after all, is no more than a revival of Rationalism, especially in Europe. "Das Sachliche, also gerade das Vergaengliche, das ewig Tote, der ausgesprochene Gegensatz zum Ewigbleibenden, soll als der neuste Goetzenersatz im Kirchbau verehrt werden....". Im Zusammenhang damit soll die neuste Konstruktionsweise im Bauwerke selbst mit zahlreichen, staunenerregenden Ergebnissen so verherrlicht werden, dass die Groesse des Menschlichen Geistes jedem Eintretenden als das Erst hell im Kultusbau entgegenstrahlt, waehrend in den seelisch wertvollen Bauweisen gerade die Erkenntnis des Hilfsbeduerftigen und die Gewissheit der Errettung durch die Liebe Gottes, wie der aufstrebende Mensch beide erfasst, als die leitenden Kraefte wiedergegeben werden. Die Vergottung des Sachlichen, welcher der zum Halbgott erhobene Mensch dem 'Kultusbau' widmet, bildet im Verein mit der Herabsetzung Gottes durch die Emporhebung des menschlichen Geistes, das Endergebnis des menschlichen Hochmuts im Zeitalter der Maschine."<sup>5</sup> But,

1. Scharfe, op. cit., p. 380.

2. Ibid., p. 377.

3. Ibid., p. 379.

4. Schleicher, op. cit., p. 32.

5. Ibid., p. 421.

on the other hand, it is not surprising when we read, also, of a definite reaction to what this author correctly calls the "seelenlos leerer Kistenstil". Writes the above quoted Dr. Siegfried Scharfe: "Es ist deshalb nicht verwunderlich, wenn heute weite Kreise vom kirchlichen Liberalismus und Rationalismus energisch abruecken. Sie wollen mehr als vernuenftiges Christentum und fuehlen sich in den nuechternen und beruhigenden [?] Kirchen des Rationalismus nicht mehr wohl.... Bezeichnend ist dass diese Reaktion manchmal... gerade von den extremsten Rationalisten ihren Ausgang nimmt und dann in das Gegenteil umschlaegt."

Hence, the style of architecture is often determined by the creeds and principles --or the absence of them--of the denomination of which a particular church is a unit. "Die Angemessenheit zum Zweck des ganzen Kultus wird also die Richtschnur sein muessen. Belehrende Parallele waeren profane Gebaeude, die ihren Zweck gleich kundtun." Thus, in the Reformed denominations the Romanesque and Renaissance styles predominate, and Christian Science 'lecture rooms' are invariably built in the neo-classic style. "Church buildings... characterize the Church bodies to whom they profess allegiance." "Man wird sagen koennen, dass der Klassizismus mit seinen Formen dem Wesen rationalistischen Christentums am meisten entspricht. So ist es kein Zufall, dass saemtliche Kirchen der Christian Science--wenigstens in Amerika ist das der Fall--klassisches Formengut aufweisen."

The Lutheran Church is very definitely 'Sakralbau'. "Das liturgische Problem des irrationalen [liturgical] Kirchbaus ist folgendes: Nicht [nur] Versammlungsraeume fuer Gemeinden sollen geschaffen werden, sondern Gotteshaeuser, in denen Gott zu den Menschen redet." "Sakrale Kunst ist symbolische Kunst der geheimnisvollen [?] Andeutungen und Hinweise, eine Kunst der Dinge die man nicht mit dem Verstand erfasst, sondern deren man sich durch die Intuition bemaechtigt." "In der Sakral-

1. Scharfe, op. cit., p. 384.

2. Ritter, op. cit., p. 63.

3. Kretzmann, op. cit., p. 17.

4. Scharfe, op. cit., p. 380.

5. ibid., p. 384.

6. ibid., p. 384.

architektur koennte man von einer symbolischen Monumentali-  
taet sprechen die ueber jede [?] irdische Zweckmaessigkeit  
erhaben ist und ihre Formgesetze vom Religiösen, von der  
Welt des Transzendenten her erhaelt."

Hence, in Christian and, more particularly, Lutheran church  
architecture we look for "Formen, die keiner Deutung beduerfen,  
sondern aus sich selbst verstaendlich sind und klar heraus-  
sagen was zu sagen ist;"<sup>2</sup> not only a form which suits the  
purpose, but also proclaims the purpose of a church. Which of  
the various styles that have been borrowed or developed in  
the history of the Christian Church serves best 'sacred'  
architecture and, hence, the service of the Word?

Let us allow them to pass in brief review. The first rep-  
resentative style of Christian architecture is the basilica.  
It, ordinarily, had three and frequently more naves. The pitch  
of the roof is obtuse, which makes for a low ceiling. Columns  
are employed to support the clearstory. Both of these elements  
speak against its use as 'Sakralbau' and 'Predigtkirche'.  
While a number of pleasing examples of this style are in  
existence, also in our country, e.g. the chapel of the Lutheran  
Sanatorium at Wheat Ridge, Colo., it lends itself better to  
the construction of the small chapel than of larger churches.

Another early style employed particularly for large churches  
and cathedrals is the central-dome style of which St. Sophia  
in Constantinople (now Istanbul) is, perhaps, the best-known  
example. This style is the least desirable for the purpose of  
preaching. The voice of the preacher is lost in the height of  
the dome above the crossing and of the transepts. Although  
a number of large Protestant churches have been built in this  
style, as the Lutheran Cathedral in Helsinki, Finland, and the  
Frauenkirche at Dresden, Germany, it is not adaptable for the  
use of Protestant denominations. In the Roman Catholic Cath-  
edral of St. Louis, Mo., which is considered one of the best ex-  
amples of the Romanesque Central-dome style in America, we  
have noticed the installation of amplifiers in various parts  
of the central nave and the transepts, to make it possible for

1. *ibid.*, p. 385.

the audience to understand. But this will always be a poor substitute for the living voice. "The domed Byzantine church is an inorganic, intentional, but unsuccessful amalgamation of Christian considerations with antique and Oriental ideas."<sup>1</sup>

The next development in church architecture was the Romanesque. This style, contrary to popular opinion, does not consist solely in the employment of the semicircular arch, but is a distinct style of architecture. It calls for thick walls and heavy pillars to support the enormous weight and lateral thrusts caused by the round arch. Buildings of this style do not necessitate the height demanded by the pointed arch, and for this reason this style is sometimes employed to save on the cost of construction. Modern single-naved churches can be, and usually are, of lighter construction and lend themselves better to the purposes of preaching and worship. "The only styles, then, that can at all be considered for Protestant churches are the Romanesque and the Gothic."<sup>2</sup> However, even the architectural detail of the round arch is a disadvantage. Where the pointed arch directs the eye upward, in the case of the round arch the eye follows it around and is directed back to earth. A semicircle doesn't direct the eye anywhere.

Passing over, for the time being, the next development, the Gothic, we arrive at the time of the Renaissance. This style was an attempt to return to classical forms, which was the spirit of the age. Instead of the round arch, the lintel is frequently employed. It soon developed into extreme "fever phantasies of architecture."<sup>3</sup> The next step was the Baroque and finally "the madness culminated in the Rococo."<sup>4</sup> "The Renaissance in church architecture was a failure."

In Germany the Renaissance style is frequently referred to as the "Jesuitenstil". It is more a matter of ornamentation than a style of building and, as such, usually results in over-ornamentation. "Dieser Gotik gegenüber ist der lebhaft gestikulierende, aufgeregte Jesuitenstil nur der adäquate Ausdruck

1. Kretzmann, op. cit. p. 17.

2. ibid.

3. ibid., p. 16.

4. ibid.

not  
time  
how fine  
churches;  
er.

fuer die durch exercitia spiritualia gepfeitschte, exaltierte Froemigkeit." <sup>1</sup> In recent decades there has been, also in Lutheran circles, a fad of building in the Italian and Spanish Renaissance style, particularly on the West Coast. The result is disappointing.

The Modernistic style is a typical sign of the times. It is entirely out of harmony with the spirit of the Christian religion. It has been argued that the 'modern' spirit demands a modern style as well as a modern religion; that the Church is hopelessly steeped in traditionalism and must make concessions to the 'Zeitgeist'. "Die Kirche kann und darf nicht warten bis sich die heutige Welt ihr anbequemt; sie soll und muss sich ihrerseits in die veraenderten Verhaeltnisse schicken."<sup>2</sup> And while we admit that church architecture, as well as other phases and methods of Church work, dare not be static, but must employ modern inventions and details of construction, we also remember that true religion is old and stable and should not succumb to every modern fad. The stability of the Christian religion should also be expressed in its architecture. While, indeed, the age of a certain style, in other words tradition, does not alone decide what is correct and best, it should be given due consideration. "Unsere Forderung aber lautet: Mehr Fuehlung mit der ganzen hinter uns liegenden christlichen Geschichte."<sup>3</sup>

The Modernistic style is intended to express certain definite ideas and principles. We cannot refrain from a number of pertinent quotations from Dr. Scharfe's article, in which he inveighs against the style so common in Europe since World War I and occasionally also seen in America. "Oft hat es den Anschein als ob in diesen Fabriken und Warenhaeusern, wie sie in den letzten zwanzig Jahren gebaut worden sind, kein Sinn und Verstand, geschweige denn Religion wohnt." "Ist unsere Zeit wirklich dazu verurteilt, weltlich zu sein, sodass kein Raum fuer einen besonderen Sakralbau bleibt?"<sup>4</sup> Dr. Schleicher refers

1. Lasch, op. cit., p. 284.

2. Julius Smend, Liturgische Grundsätze fuer die Gegenwart, Monatschrift fuer Gottesdienst und kirchliche Kunst, Vol. 41, No. 1.

3. Ibid., p. 3.

4. Scharfe, op. cit., p. 382.

to the "neuer Zeitgeist in Deutschland, der da glaubt die 'so stark ueberschaetzte Gotteswelt' besiegt zu haben."<sup>1</sup>  
 "Fuer den Kistenstil ist die Ausrottung des Ornaments, neben aller sonstigen triumphierenden Gottlosigkeit charakteristisch."<sup>2</sup> "Eine pseudogotische Kirche hat oft mehr sakrale Haltung als eine nuechterne Gemeindegirche in der Gestalt eines Theaters oder eines Auditoriums."<sup>3</sup>

These being the implications, the Modernistic style must be definitely ruled out for Christian church architecture.

In this connection, finally, also the classic or neo-classic style should be mentioned briefly. Since this was the style of architecture of the heathen temples of Greece and Rome, the connotations are definitely odious to Christian sensibilities. Indeed, Christian Science and Theosophist temples and those of other heathen cults are properly built in this style. But "the Christian will at once differentiate the Christian building from the classic temple."<sup>4</sup> These same objections hold true of every originally un-Christian style, including the Mohammedan and Oriental.

Thus, by the process of elimination, we finally arrive at the Gothic, particularly the Middle Gothic, as most expressive of the spirit of Christianity. This style with certain modifications, particularly the extremes of the Late Gothic, is most usable for the pupose of Christian architecture.

"We are of the opinion that the Gothic style meant more than mere physical or material advantage. Even<sup>as</sup> the clumsiness and pillars of the old Romanesque forms of architecture were reproductions of the mature tree-trunk, thus the lines of force in the pointed arch were the reproductions of the living, growing plants in nature. Wherever there is life, growth, strength, in nature, the lines of force are found. And thus the lines of force in the Gothic style were to represent life, growth, strength of the best type. Since art is art, this explanation is surely the most plausible, and the symbolism of art cannot be denied."<sup>5</sup> "Die gotische Kunst schuf erhabene

1. Schleicher, op. cit., p. 419.

2. ibid., p. 421.

3. ibid., p. 383.

4. Vichert, op. cit., p. 57.

5. Kretzmann, op. cit., p. 12.

Werke; denn das Erhabene stimmt zur Ehrfurcht, wirft die Menschen zurueck in die Gefuehle seiner Ohnmacht und befreit ihn doch zugleich wieder und hebt ihn empor, indem es ihn zur Unendlichkeit weist." <sup>1</sup> "Der gotische Styl ist, wenn irgend einer, geeignet, dem Protestantismus ein Lokal zu bereiten, in dem es nach seiner Weise sich bewege." <sup>2</sup>

In the Gothic style, if executed properly and not the detail of the pointed arch taken as the sum total of this style, we have sufficient height and airyness to give the feeling of freedom. We have vertical lines directing the eye and the mind upward. With its transverse walls sufficient space is attained for proper lighting and ventilation. In brief, especially in combination with some modern materials and principles of construction, we have all the features requisite for the needs of the 'preaching church' and desirable for the service of the Word.

Just a brief word in regard to a matter so frequently disregarded; purity and consistency of style. The Christian religion is a unity. It believes in one God. It is built on one foundation, Christ Jesus. It has "one Lord, one faith, one Baptism," Eph. 4, 5. It has one central doctrine, Justification. To symbolize this unity, the style of architecture should be unified and its ornamentation harmonious. "It is just as easy to preserve harmony as to build an architectural monstrosity." <sup>3</sup> It is no more difficult or costly to decorate a Gothic building in the Gothic style than in the Romanesque or a mixture of styles, or to purchase furnishings of the building to harmonize with its style of architecture.

### Materials.

"Rationalistisches Christentum kennt keine traditionellen Bildungen." That is also true in regard to materials. But that is not true of liturgical church building. In the order of their importance and desirability we would name first stone construction. The most common stone employed is sandstone, limestone, and granite. Sandstone weathers fast; granite is the most

1. Lasch, op. cit., p. 284.

2. Ritter, op. cit., p. 63.

3. Kretzmann, op. cit., p. 70.

These should be some reference to the fact that the early-erected  
 of Gothic in general, church = design - products.

*Temple*  
*Stone*

durable. Where limestone is employed it should be of a good grade. Other stone has been used in various localities on account of its ready accessibility, with sometimes striking results. Marble, being a form of limestone, when polished, can be used effectively, but it is too costly for the average church construction. It has not the lasting qualities of the best grades of limestone or granite. Used in the interior, it makes a cold impression.

Stone should be employed in church building whenever possible. It is the only material with which we can achieve the 'monumental' effect, the effect of stability and grandeur. It gives the world a true picture of the stable and noble religion for which the church stands, truly a Temple of the Most High. It commands the respect of the passer-by, because it shows him how Christians value their religion and are willing to rear costly and stately temples to their God and for His service.

*with stone*  
*inside*

The usual deterrent to stone construction is the initial cost. Churches in America are too much of mushroom growth, in part due to the peculiar Church conditions, in part to lack of forethought and liberality of the membership. But the costliest material is the cheapest in the end. A well-built stone building will stand for centuries and be the cheapest in point of upkeep.

The second place in building materials is taken by fired clay. This includes brick, tile, terra cotta, and various others. A good grade of brick has lasting qualities and low upkeep. Whenever stone cannot be employed, brick should be given second consideration.

Wood is the most common building material for the small American church. While it has certain structural advantages, these are outweighed by the lasting qualities and stable effect of brick and stone. A wooden building is always a fire hazard and frequently not permitted in larger cities with zoning laws. Wood, also, is the most costly in point of upkeep, looks 'flimsy' and is usually not kept in paint, so that most churches of wood construction look unsightly most of the time. Particularly in localities with much dust and smoke a pain-

ted building looks unsightly a few weeks after a coat of paint has been applied.

A few other building materials could be mentioned. Some large and architecturally beautiful churches have been built of such ignoble materials as sun-dried brick and adobe. They are usually covered with whitewash both on the interior and exterior which, however, soon becomes unsightly. We do not consider some of the modern materials as glass or enamelled sheet-iron suitable materials. Their 'profane' glossiness does not lend itself well for the purposes of church building. What has been said of the Modernistic style applies, to a great extent, also to modern materials. Cement blocks are positively ugly when employed for a church, though they may look quite proper in a milk-shed. Stucco is a sham, which the Church should carefully avoid. Cast concrete, unless exceptionally well done, is also unsightly and has not nearly the lasting qualities of natural stone. The same holds good of cast stone used for trim.

We would, however, also warn against extreme traditionalism. "Ein liturgischer Standpunkt, dem das Alte teuer ist, weil es alt ist, kann uns den Weg, den wir suchen, nur verbauen."<sup>1</sup> Under traditionalism we would classify the refusal to use modern principles of construction and such modern materials as steel. Where steel girders or roof trusses will eliminate pillars, they are certainly serving the Word. After all, wood beams have always been used in the construction of the roof trusses, so why not the steel girder?

Just a word about roofing materials. A good building deserves a good roof. The time-tested materials of slate, tile, and the non-corrosive metals will still be found serviceable today. For the small, particularly the frame, church, a good grade of wood shingle is suitable. Among the modern roofing materials the asbestos shingle has good lasting qualities and is fire-resisting. So-called composition shingles of a paper or felt base are a fire hazard and have not proven serviceable.

Even the roof of the building has its relation to the effectiveness of the Word. A leaking roof results in damaged decoration, falling plaster, and an unsightly interior.

<sup>1</sup> Smend, op. cit., p. 3.

### Heating, Cooling, Ventilation.

It may be argued that such technical and mechanical elements as we are about to treat in this chapter have little or no bearing on the effectiveness of the Word. But the very opposite is true. There is hardly any single feature of Church architecture that will affect the attitude, the comfort or discomfort, of the hearer more than proper 'air conditioning'. In this term we include not only the correct temperature for comfort, but also the necessary amount of oxygen, the elimination of noxious gases contained in what we usually term foul or stale air, as well as the proper degree of humidity.

When the temperature of the church falls beneath 68 degrees or rises above 72, barring those with the abnormal circulation, discomfort results in the hearer. We are not interested, here, in heating systems, whether hot water, steam, warm air, or electricity. We do, however, want to mention that, whatever system is employed, it should operate quietly and distribute warmth evenly, including the floor. A cold and shivering audience will, normally, not be an attentive audience, and it would have to be a mighty preacher indeed that would command attention under such adverse conditions. The same thing holds true of a hot, perspiring audience. We recall seeing a cartoon of a bishop, standing on the pulpit on an extremely hot day before a most uncomfortable audience, wiping perspiration from his brow. The cartoon was entitled, rather irreverently, "Working to beat hell." But it has a lesson. Excessive heat is a great hindrance to attention. But what are we to do about it? We can't change the weather! So in warm climates we allow the men to shed their coats, roll up their sleeves, and loosen their collars! We recall how horrified we were when first we saw this breach of etiquette, particularly when men approached the Lord's Table in this condition. We began to shorten our services in summer, especially the sermon. We believe that a twenty-minute sermon on a hot day will be more effective than one of thirty. We even encouraged the removal of coats, excepting during Communion. But in many churches this is not permitted. We recall the system of a northern Church of having a deacon stationed on the balcony, whose duty it was to

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see to it that none of the young men removed his coat. We fear that those full-blooded young chaps, all hot and bothered, got very little out of sermon or service.

So what to do about it? Modern invention gives us the answer: Air-cooling! If we increase the temperature in winter, why, in the name of common sense, not decrease it in summer? If industry and commerce sees a benefit in air-conditioning to increase production and sales, why should not the Church remove this hindrance of extreme discomfort and thereby increase 'consumption' of the Bread of Life?

Air-conditioning has a number of other advantages. With a warm air heating system it can be connected with the same conduits to supply cool air in summer. It is the only satisfactory system to supply the proper degree of humidity. Where the air is too dry, respiratory passages will also be dry, causing discomfort, much clearing of throats and coughing. Too much moisture, also, is uncomfortable, causing a sensation of clammyness. Air-conditioning, also, if properly installed, will take a supply of fresh air from God's great outdoors, filter, moisten, and cool it, keep it in motion and thus result in proper ventilation and eliminating drafts, which are all too common where the usual window ventilation is used. Finally by eliminating the necessity of opening windows, the noises penetrating from the outside are greatly reduced and no opportunity given <sup>of</sup> the audience being distracted by what can be seen and heard through the open windows.

We have heard of Churches materially increasing their attendance by installing air-conditioning. The increase in the effectiveness of the Word is, perhaps, inponderable, but none the less real.

## II. ART.

The general principles which guide us in Church art as the handmaiden of the Word have already been stated in the first part of this thesis and need not be repeated. Let us just remind ourselves once more that 'ars gratia artis' is never in place in the House of God, but only --and always--art for the Word's sake.

The pure art content of the interior embellishments of the church --to distinguish it from the 'Word' content of subject and symbolism, affects the emotions only. But this effect is important. "Eine merkwuerdige Tatsache istes, dass des Menschen Stimmung nach der Umgebung sich gestaltet." <sup>1</sup> "Die Kunst hilft die religioesen Gefuehle in Bewegung bringen und vertieft und klaert die andaechtige Stimmung." <sup>2</sup> The moods and attitudes of man will, to a great extent, determine the receptiveness of the individual and thus increase or decrease the effectiveness of the Word, though the efficiency of the Word, per se, is constant and invariable.

The Christian artist is the greatest asset in attaining the desired result in Christian art. "Johann von Fiesole warf sich jedes Mal, ehe er malte, auf die Knie, und sein Malen sollte, nach seiner eigenen Ansicht, ein Gottesdienst sein. Darum schaut auch der Gott, der die Liebe ist, aus jedem seiner Werke hervor, und sie zeugen laut und lebendig, dass, wer ihn sucht, Frieden findet." <sup>3</sup> But the Christian artist must not only be a Christian and have love and devotion for his task, he must also be an artist and master of technique. Amateurish or even grotesque painting and sculpture will prove themselves hindrances, rather than helps to the Word. "It is worthy of note that for centuries the best art the world knew was in the service of the Church aiding in enriching, beautifying, and making significant the place of worship." <sup>4</sup> "The best is none too good for the building which serves for purposes of public worship." <sup>5</sup> "No ability of mankind, no technique of human art, and no development of the human mind should be considered too great in the service of the worship of the Lord." <sup>6</sup>

We believe that so much has been said and written in the 'Picture Controversy', which agitated the Christian Church for centuries and is even now occasionally revived,

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1. Ritter, op. cit., p. 38.
  2. Gasch, op. cit., p. 280.
  3. Ritter, op. cit., p. 46.
  4. Vichert, op. cit., p. 60.
  5. Kretzmann, op. cit., p. 23.
  6. Howard Hanson, Music and Religion, Colgate-Rochester Divinity School Review, Vol. IX, No. 1, p. 51.

that it is not necessary, nor possible within the limits of this thesis, to enter upon it. Suffice it to say that, no doubt, there is a definite danger that the "symbol might come to take the place of that which is symbolized" for the ignorant; hence, pastors must be alert and untiring in instructing their people in the meaning of any and all decorative features and forms. To the intelligent Christian they become a great help to devotion and worship. "Die voellige Ausschliessung der Kunst hat stets eine Verarmung der Religion zur Folge."<sup>1</sup> "Wahre Religion wird daher der Kunst sympathisch gegenueberstehen."<sup>2</sup> However, we must also warn against the undue emphasis of the 'pictured' word in contrast to the spoken word as expressed by Ritter: "Keine Worte koennen das Leiden Christi am Kreuz so schoen und wahr schildern und durch dasselbe so vermitteln, wie ein gelungenes Gemaelde oder Skulptur und keine Worte koennen Raphaels Pinsel auch nur wuerdig nachgehen, die Reinheit und Heiligkeit, diesen seligen Ernst der Maria zu schildern, wie es in seiner Madonna St. Sixti geschieht."<sup>3</sup> The spoken word remains supreme. The correct position is taken by Dr. Steinbeck: "Auch das Symbol ist ein geeignetes Mittel um Gottes Willen und den frommen Sinn der Gemeinde zu Ausdruck zu bringen, aber es steht an Deutlichkeit und Vielseitigkeit weit hinter dem Wort zurueck."<sup>4</sup> "We should keep suggestion in the realm of the auxiliary and not permit it to become one of our main techniques."<sup>5</sup>

Just a word on the question of idealism and realism in Church art. We believe Church art should be idealistic, but not to the point of untruthfulness. The depicting of seamy and ugly things in life should find no place in the Christian church, even in the details of a picture. For this reason we would also rule out the realistic representation of the Crucifixion, as e.g., the crucifix which, incidentally, was never used in the early Church which

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 1. Lasch, op. cit., p. 281.  
 2. Ibid., p. 283.  
 3. Ritter, op. cit., p. 36.  
 4. Steinbeck, op. cit., p. 836.  
 5. Erb, op. cit., p.

showed delicate feeling on this point. However, on the other hand, to omit the indications of suffering, for instance, in the features of Christ in Gethsemane and depict, instead, only serenity or even effeminacy, is not permissible. There must be truthfulness and naturalness in the idealistic art of the Church.

For this reason, also, we deprecate the so-called archaic as well as the Modernistic (realistic, cubistic) style. It is absurd to picture a Biblical character grotesquely, particularly in stained glass, just because it was the style of medieval artists. This definitely detracts from, rather than aids, devotion. We have often wondered whether these artists did not know any better, or had not the ability to execute their art more naturally. One reason, no doubt is, that some modern copies of ancient works of art are placed on a lower level than the original, entirely changing the perspective. Similarly Christian symbolism has been done in the archaic style and sometimes caused it to be beyond recognition. A thing is not good art simply because it is old. It is the first canon of art that its product must be beautiful and pleasing. The reproduction of some medieval art in stained glass that we have seen is positively repulsive.

Similar objections may be made against Modernistic art. It is an unwarranted concession to the 'Zeitgeist', as is the Modernistic style of architecture. The Church and the Word are timeless. Much modern art is ugly and ridiculous. When a sketch of a modernistic angel was offered to the writer upon the recent decoration of his church, the decorator, a thorough student of Christian art, observed that all the picture needed to make it complete would be to dress the angel in 'shorts'. And yet such and similar monstrosities have been perpetrated in Christian -- even Lutheran -- churches in the name of Christian art. "Where art ends, the travesty of art begins."<sup>1</sup>

#### Painting.

When we speak of Church decoration, we eliminate entirely

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1. Kretzmann, op. cit., p. 15.

such aberrations as commercially stamped sheet-metal and wall-paper, also for other than artistic considerations. In large stone churches inlaid stone (marble, etc.) in artistic designs must be considered. These will, in the nature of the materials, usually be of geometric patterns. On the floor of the church only this type of pattern is permissible. But when speaking of church decoration, we think particularly of painting, frescoing, and mosaics, the last of which we shall treat under 'Murals.'

The decorative scheme and all its details should, of course, be in harmony with the style of architecture. It is disturbing to see a Gothic building decorated in the Romanesque style. Geometric and floral designs are proper. But also borders and decorative details should not only be 'pretty', but meaningful. Also here there should be a happy union of beauty and religion. "The union of art and religion is thus seen to be infinitely desirable." <sup>1</sup> It is just as easy and costs no more to paint a meaningful border as, for instance geometric designs which include cross, triangle, stars, etc., or floral, using as a motif the oak-leaf, symbolizing spiritual strength or the grape-vine, symbolizing the saying of Christ, "I am the vine, ye are the branches," John 15, 5, as to use meaningless, though beautiful subjects. The former serve the Word directly, the latter merely gratify the esthetic sensibilities.

Color is one of the most important elements in church decoration. Since the entire wall and ceiling surface is covered with pigment, this will have a marked effect on the mood of the audience. Hospitals, schools, and even factories have learned the influence of color on their inmates. Why not the Church?

In general we might state that the light, so-called 'pastel' shades of color should be employed. But sufficient pigment should be used not to make the impression of 'washed-out' color, and to allow color to exercise its effect of warmth and cheer. We have seen far more churches

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1. Erb, op. cit.

that were non-descript and lacked churchly 'atmosphere' on account of insufficient color than such that were over-decorated. There seems to be an undue fear of making a church colorful. We must, of course, guard against gaudiness and 'loudness'. But there is every reason why the church should present a warm and cheerful, rather than a somber and lifeless interior. The Christian religion is one of warmth and cheer, and the very walls should breathe this impression.

For the ground color only three come into consideration: red, green, and brown in their light and delicate shades of rose, pale green, and ivory or cream. Blue and grey are cold and uninteresting. Dark blues and reds may be used in decorative details, as well as gold, but these should be employed sparingly.

In regard to paintings of Biblical subjects--and to these we should confine ourselves in the Lutheran Church--the principles laid down at the beginning of this chapter must be applied. They must be historically (Biblically) correct and the artist must hold his 'artistic freedom' within proper bounds. They must be descriptive of the qualities of manliness, kindness, courage, serenity, etc. of the character depicted and particularly of that most difficult and elusive quality, divinity, in the representation of the Savior. Pictorial representation of the Father and the Spirit in human form, as was done in medieval ages, should be avoided. These are subjects for symbolism only.

Mural paintings should depict chiefly the important events in the life of the Savior. Where the wall or ceiling-space allows, other Biblical scenes may be depicted. But paintings should be spaced properly, with sufficient background, and not clutter walls and ceiling, giving the impression of a picture gallery.

The same principles hold true in regard to mosaics. Mosaics have the advantage of lasting qualities, but the great disadvantage of <sup>not</sup> presenting concise and true lines results in an unreal, often grotesque, quality. Perhaps it is best to limit their use to the geometric designs of the floor.

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### Sculpture.

The principles laid down for painting apply with special emphasis to sculpture, especially sculpture in the round, because here we have as close a representation of the person or object depicted as is humanly possible to devise. In some sections of the Church the Picture Controversy was settled by the compromise that representation in two dimensions was permissible, but not statuary, on account of the special danger of idolatry. However, with an intelligent membership this danger is eliminated. After all, three-dimensional representation is a matter of degree only. Yet we must be constantly on our guard and warn against the danger of abuse.

Sculpture will find an especial place on the exterior of stone churches in details of ornamentation. A statue of the inviting Savior would seem to us singularly appropriate above the front entrance of the church. Such grotesque forms as gargoyles and other mythical representations should be avoided.

We hold that also sculpture, whether interior or exterior, should be confined to Biblical characters and subjects. This holds true also of representations of Luther in Lutheran churches, at any rate in the chancel and nave of the church, excepting, perhaps, minor decorative details as his coat-of-arms, at inconspicuous places in the nave.

Again we must warn against making the church a museum. Statues, as well as pictures, should have their appropriate setting. In Lutheran churches little room will be found for statuary. Wood-carving will be limited to doors and furniture. Since the altar signifies the presence of God and is the Communion table, the only fitting representations on it are those of God (in symbolism) and of the Savior in painting and statuary, and a relief of the Institution of the Eucharist. Reliefs or half-rounds of Evangelists and Apostles are appropriate for pulpit and lectern; a scene of the Baptism of Christ for the Baptismal font.

The most appropriate material for sculpture is white marble. The more common veined marbles or other variegated stone tend to unnaturalness. The same is true of grained

wood. A face of grey or red granite appears to be covered with freckles. Wood statuary and carving, for which latter much fitting space will be found on chancel furniture and pendants, is warmer than stone or metal.

Various plastics have been used in modern times. They lend themselves to painting and consequently to a more natural representation and, usually being recasts, are far lower in cost, though not nearly as lasting as a good grade of stone.

The main purpose of stained glass has been treated above under the chapter on fenestration. In order best to serve the Word, we reiterate that the glass in the windows of the church should not only be of pleasing design, but present positive Christian ideas. Stained glass lends itself admirably to pictures and symbolism. On account of the light streaming through it, it becomes particularly outstanding, and it should be the ambition of every church to equip the windows of its house of worship with stained glass. Particular attention should be paid to the rose and chancel window. The rose window in modern churches usually not being a rose, but a large Gothic or Romanesque window, what could be more fitting than a picture of the inviting Christ, the Good Shepherd, or Christ in Gethsemane, which, with the light streaming through it at night, is a forcible invitation and reminder to all who pass by.

The chancel window above the altar must be of dark colors and well shaded, in order not to admit counter-light into the face of the audience. Its purpose is not so much to admit light as to be ornamental. In keeping with the meaning of the chancel and altar its subject should be the Trinity or a scene out of the life of Christ.

As in all other branches of Christian art, the Savior should be outstanding among the subjects treated in stained glass. Other well-known Biblical scenes may be selected. But we insist again that such representations should be true and natural. If the so-called archaic style must be used, let them at least not be unnatural or grotesque. Stained glass has, perhaps, been abused more than any other material, in distorted representations that annoy and irritate artistic sensibilities, distract attention, and are a disservice to

the Word. A worker in stained glass recently told the writer: "That type of art is easy. You can paint the figures any way you please. They are always right."

A danger to be avoided, particularly in stained glass, is gaudiness. Let there be sufficient shading, especially on the bright colors.

Stained glass, also, lends itself very well for Christian symbolism. Of it we shall speak in the following chapter.

### Symbolism.

Of all Christian art, symbolism is the oldest. It was used in the catacombs and other early Christian meeting-places. Symbols are a concrete representation of abstract ideas. Hence they are intended to provoke contemplation and direct the mind to the thing symbolized. They may be executed in any of the materials that lend themselves to painting, carving, or sculpture. They lend themselves especially as motifs and details of decorative schemes both on wall surfaces, doors and furniture.

There is a great variety of Christian symbols. The most common, the cross, should be much in evidence in a Christian church. For mere decorative details the Greek cross should be employed. In order to serve the Word it is, of course, imperative that symbols be understood. Hence, constant instruction is necessary. A pastor will do well to publish a booklet explaining the symbolism of his church. A symbol not understood is worse than useless. For this reason it is well to begin with the more common symbols, preferably with those having a positive Biblical background and basis. Because of the great wealth of symbolism it is impossible for the average layman to remember the significance of all, particularly of those whose meaning is not so obvious. In many instances it will be well to have the meaning of the symbol written on or under it as, for instance, when the shields of the Evangelists or Apostles are employed.

In order that symbolism may best serve its purpose of calling attention to Biblical truths and events, care should be exercised to place them into the proper part of the church.

The chancel should contain only the symbols of the Godhead and the sacramental elements of worship. The rear wall of the church lends itself well for symbols of the sacrificial elements. One side of the church may be used for symbols of the Church Militant, the other for symbols of the Church Triumphant. In the windows of the west end of the church, facing the street, the pictures and symbols of the Life and Passion of Christ are specially fitting as a sermon on the way of salvation to those without. Thus, also, the symbols of Baptism are most appropriate in the baptistry; those of the Christian ministry in the sacristy; those of praise in the choir.

Symbolism should be planned systematically and unified. It should never be thrown helter-skelter throughout the church. Thus, for instance, in stained glass symbolism, each window should be a unit in itself. A larger symbol may depict the theme, and smaller symbols grouped around it or placed into the border as details of the main motif. Thus Zion Lutheran Church of Bunker Hill, Ill., has on its west wall (the church being oriented north and south) windows labelled: Christian Doctrines; Sacred Acts; Christian Life; and Christian Warfare. In the last of these the insignia of the Lutheran Army and Navy Commission appear in the central shield and in the border the armament of a Christian according to Eph. 6, 14-18 is depicted, this window having been placed by the congregation in recognition of its members in the armed services.

#### Interior Furnishings.

We speak first of the chancel furniture, because the chancel is the dominant element, the head of the building. In it we find a greater variety of furnishings, being the place of the officiant, than in any other part of the church. The center of the chancel is taken by the altar, which symbolizes the presence of God, is the place of prayer, and serves as a Communion table, from which it was developed. Since a combination of altar and pulpit is a remnant of Rationalism, it should be avoided in Lutheran churches. "Bezeichnend ist ferner, dass die Kanzel, sehr haeufig mit dem Altar verbunden, in vielen Faellen ihm uebergeordnet ist. Die Bedeutung des

Altars --der in der katholischen [und lutherischen]-- Kirche der Traeger der Objektivitaet Gottes ist --wird also durch den Rationalismus verkuerzt, waehrend die Kanzel von der der Pfarrer seine Predigten haelt, ganz logisch an Bedeutung gewinnt. Die Gemeinde sucht ja --wenn man es so zuspitzen darf --nicht mehr Gott selbst, sondern einen Prediger, der gewiss noch immer das 'Wort Gottes', also eine objektive Groesse, predigt aber bei dieser seiner Predigt doch leicht in Gefahr kommt, seine subjektive Auslegung der Bibel mit dem Worte Gottes zu verwechseln."

The altar may be constructed of wood or stone, even of the finest marble. It deserves to be the costliest and most elaborate piece of furniture in the church. If constructed of wood, it may be covered with a flat varnish in a medium shade (golden oak). If covered with paint, only pure white with gold trimming should be employed. The background of the altar, i.e. the rear wall of the chancel, should be painted in a contrasting shade to make the altar more outstanding.

The altar may be equipped with a reredos or dorsal curtain. It should not be so wide and high as to fill the entire chancel. Two-thirds of the width of the chancel may be considered the proper width of the altar. The uppermost member --usually a cross --of the reredos should be equidistant from the 'angles' of the chancel, or triumphal arch. It may be placed against the rear wall of the chancel or a few feet away from it. The latter is preferable, as the space between the altar and rear wall provides an ambulatory, so that the officiant may not be compelled to pass in front of the altar on his way to pulpit, lectern, or Baptismal font. It also allows the passing of the communicants around the altar, thereby fully symbolizing the right and privilege of the priesthood of believers to penetrate the very depth of the chancel, as well as the joyful statement of David, "So will I compass thine altar, O Lord," Ps. 26, 6.

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1. Scharfe, op.cit., p. 378. 379.

The appointments of the altar may be of stone, wood, or metal. The empty cross symbolizes the completed work of atonement and the risen Savior; the candelabra, symbolizing Christ, the Light of the world, should be in clusters of three (Trinity), five (wounds of Christ), or seven (gifts of the Spirit). Two Eucharistic candlesticks, which should be lit only for the Communion service, remind us of the institution of the Lord's Supper "in the night in which He was betrayed." Vases for fresh cut flowers, symbolizing spiritual life and beauty, may also be included in the appointments. The precious metals are none too good; particularly gold plating, which does not tarnish as readily as silver. Lately brass has become popular. The appointments should not be too ornamental, but of pleasing design.

These appointments should be placed on the retable, the cross, of course, in the center, the others in pairs to either side to preserve symmetry. Only the missal stand with the service books and the Eucharistic vessels have a place on the mensa of the altar. The latter, if at all possible, should be constructed of the precious metals, preferably gold.

The pulpit takes the place at the right entrance of the chancel (as viewed from the nave), the Epistle ambo, the lectern at the left. The place of the Baptismal font we have treated sufficiently in a previous chapter.

If a Communion rail, preferably with kneelers, is provided, an opening should always be left in the center, even during the distribution of the Lord's Supper, to symbolize the free access of the believer to his God. The closed rail stresses the error of the mediatorship of the priesthood.

Other chancel furniture may include the credence table or bracket for depositing the offerings of the congregation. In spite of the rubric to the contrary in some Agendas, the offerings should not be placed on the altar, as in the New Testament Church the altar is not a place of sacrifice. Chancel chairs may be provided for the clergy, though it is preferable to place them at the entrance of the chancel or even in the nave to denote, that while the officiant is not acting as a representative of the congregation, he worships with it, being a part of it. As stated above, we do not con-

sider choir stalls proper furniture in the chancel. The national flag, service flag, etc. do not belong in the chancel, but in the narthex. In time of national emergency or in patriotic services the flag of the country may be placed at the right front of the nave. It should then be draped in black, denoting that the Church mourns when disaster has befallen the nation. The Christian flag is an innovation. It has no particular purpose or meaning outside of its color symbolism, as the cross on it will be in evidence at other, more prominent places, in every Christian church. Where both the national and the Christian flag are used, we believe the Christian flag should have the place of honor to the right of, or above, the national flag, to symbolize that our first loyalty is to God.

The main furniture of the nave is, of course, the pews. These should be solid and comfortable and not the "old straight-back instruments of torture" which constitute "penance rather than privilege to sit in."<sup>1</sup> The new-style "benches" of light construction with but a board or two for a lean, are not comfortable and remind of park benches. With the modern trend to 'short and snappy' services, pew cushions are hardly necessary and in warm weather increase, rather than diminish, the discomfort of the worshipper, unless they be of internal-spring construction and leather-covered.

The comfort of the worshipper, indeed, cannot be too greatly stressed when considering it in its relation to worship and the preaching of the Word. An uncomfortable person is ill at ease, becomes restless and cannot give his full attention to liturgy and sermon.

Rather than special book-cases for hymnals, pews should be equipped with book-racks, obviating the disturbing distribution of hymnals by the ushers. Disappearing kneelers should also be provided to enable the congregation to kneel in comparative ease in confessional services facing the altar, and yet not constituting an obstruction between pews in other services.

Among the furniture in the nave we might mention special

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1. Kretzmann, op. cit., p. 25.

chairs for wedding parties, confirmations, etc. These should be substantially constructed and their design and finish in harmony with the rest of the furniture of nave and chancel. Unsightly folding chairs are an abomination for these purposes.

The sacristy should be warm and comfortable, not the veritable ice-box that we have found it to be in some northern churches. How can a cold and chattering preacher do his best on the pulpit? It should be equipped with a closet for vestments, and toilet facilities. Among its furniture we may mention a desk, a few chairs, a book-case, and a prie dieu for the pastor's private devotions.

The workers' sacristy, beside the necessary cabinets for storing the paraments without folding or wrinkling, as well as for the holy vessels, should be equipped with a piscina for their cleansing and polishing. Cabinet space should be provided also for candles, lighters, and any other equipment for the service of the deacons in the chancel. The absence of a properly equipped workers' sacristy is felt keenly and often results in unnecessary disturbance during the Church service. How often have <sup>we</sup> not seen the deacons light matches on the wall of the chancel or soles of their shoes in order to light the candles on the altar!

The nursery should contain the necessary furniture and equipment to serve its purpose, such as comfortable chairs, a table, small chairs for children, and noiseless toys. It will be well to equip it with separate toilet facilities.

Every Church should supply, if at all possible, perhaps through the agency of an Altar Guild, the necessary paraments in the five liturgical colors. This is desirable not only for the purpose of variety, but because of the symbolism of these colors. The liturgical Churches do well in following the Church Year, each season of which has its own general theme. The proper parament will call the attention of the church attendant to that theme. The mensa of the altar should be covered with a pure white, linen fair-cloth, denoting the spotlessness and innocence of Christ, at all times. A Greek cross

may be embroidered near the four corners of the mensa and one in the exact center, symbolic of the five wounds of the Savior.

The necessary Eucharistic linens should be provided and kept spotlessly clean. By all means let the necessary purificators be supplied and used. We have given up the symbolism of the 'one bread, one body'. Let us not also sacrifice the symbolism of the common cup! Many of our modern members, however, are very sensitive -- some hypersensitive -- on the point of cleanliness; so let us keep all holy vessels bright and immaculately clean. We might add -- though it is not a part of Christian art -- that the ministrant's hands must be meticulously clean and finger-nails properly manicured. If he is a victim of halitosis or uses tobacco, let him, by all means, use a good deodorant for his mouth and hands.

Neglect of some of these necessary details may become disastrous to the devotion of communicants and be a positive hindrance to the effect of the Word in the Sacrament.

As to vestments of the pastor, books could be written. With the resurgence of ritualism there is much discussion on this point. We believe that also here we should steer a middle course between the extreme plainness of the black pulpit gown, the origin and connotation of which are definitely not churchly, but rather academic and judicial, and the excessive pagentry of the Catholic and Episcopal Churches. The conviction that the clergy should be vested is becoming general even in the Puritanical Churches. The pastor dressed in a light, flashy, suit or wearing a conspicuous tie may do much to distract the attention of his listeners, direct it from his message to his person, and thus lay a hindrance into the path of the Word. This is also the case where a pulpit gown is worn, if light trousers or tan shoes protrude beneath the gown or a brightly colored tie is visible.

The basic idea of ministerial vestments is to hide the personality, the subjectivity, of the officiant. From that standpoint the plain black gown serves the purpose. It also lends dignity to his official acts. But the conviction is gaining ground that there is too much drabness and somberness

about the plain 'funereal' black. If we have a change of color in paraments, why not also at least an indication of it in the vestments? At the present time within the Lutheran Church every pastor is a law unto himself in this matter. He uses as much or as little of the Old Church or Roman Catholic vestments as his tastes dictate or his congregation will tolerate. "There ought to be a law agin it!" In other words, some order should be brought into this vexing problem. The danger is that it will end in utter lack of uniformity and unhealthy innovations, in confusion and offense to our people. Let the Church appoint a liturgical committee to give thorough study to this question and make recommendations to the Church. Let the Church adopt 'official' vestments, as it has adopted an official order of service, and let these official vestments be urged on pastors and congregations in an evangelical manner. If the Old Church vestments are to be employed, let us carefully cull out all those with specific Catholic connotations, ex. gr. the chasuble. Perhaps it would be best, beginning with the pulpit gown as a basis, to work out a set of distinctively Lutheran vestments. But let extreme care be exercised in the introduction of new vestments. There are few things that tend more easily to cause resentment and a consequent unreceptive attitude among our people than innovations in the vestments of the pastor.

In a previous chapter we have spoken at length on Symbolism in general. Just a word in regard to symbolism on paraments and vestments. Let some thought be put into their selection. Let us chose those symbols which are in harmony with the Church year as, for instance, the 'Holy, Holy, Holy' or a Trinity symbol on the green, Passion symbols on the violet and black, symbols of the Spirit and spiritual fervor on the red, 'Alleluia' or a symbol of Christ on the white paraments or vestments.

### Worship.

Music is art. Church music should be ecclesiastical art. As such it has only one function: to serve the Word. "Die Kirchenmusik... ist die Dienerin des Evangeliums und Gehilfin der Frömmigkeit in ihrem Verkehr mit Gott." We shall chiefly let others speak for us on this subject, especially Prof. Stein-

beck in his masterly treatise, "Bedeutung und Stellung der Kirchenmusik im evangelischen Gottesdienst."

Dr. Steinbeck gives the following definition of music:

"Die Musik aber ist diejenige leiblich-seelische Aeusserung des Menschen, die die Welt der Toene in den geordneten Formen von Melodie, Harmonie und Rythmus benutzt, um irgendeinen seelischen Inhalt zum Ausdruck zu bringen. Wir fragen also, ob der Ton in diesem besonderen Sinne sich kirchlich verwerten laesst. Die Antwort scheint durch die ganze Entwicklung der Kirchenmusik von den aeltesten Zeiten an bis zur Gegenwart gegeben zu sein."

The next question is whether music per se may serve the Word. Here we cannot agree with Dr. Steinbeck who denies "reine Musik" a place in the Church. "Darin [dass die Musik den Zweck hat dem Worte zu dienen] liegt, dass sie sich dann mit dem religioesen Wort verbinden und auf ihre betaetigung als reine Musik verzichten muss." However, his position should be given thoughtful consideration.<sup>4</sup>

1. Steinbeck, op. cit., p. 855.

2. Ibid., p. 836.

3. Ibid., p. 839.

4. "Nehmen wir jedoch einen Instrumentalsatz ganz freier Erfindung, so ist die Wirkung eine rein aesthetische, d. h. sie findet auf einem Empfindungsgebiet statt des Seelenlebens, das von dem Gebiet des Glaubens deutlich unterschieden werden muss. Ich will nicht leugnen dass in einem Tonsetzer bei Abfassung eines Instrumentalstueckes religioese Empfindungen lebendig gewesen sein koennen, und dass er die Absicht gehabt haben kann, diese den Hoerern vernehmlich zu machen. Aber erstens ist der Erfolg solcher Bemuehungen ganz unsicher, denn es ist rein musikalisch nicht moeglich den Ausdruck religioeser Empfindungen von dem Ausdruck verwandter, aber nicht religioeser Empfindungen zu unterscheiden. Man kann doch nicht jedes Stueck ernststen Charakters bereits religioes nennen. Es giebt freilich viele Leute, denen die Empfindung des Schoenen in der Musik und anderen Kuensten mit Religion zusammenfaellt." (op. cit. p. 839-840.) "Wenn es nun aber auch einem reinen Instrumental-

We would agree with Howard Hanson, Director of Eastman School of Music at the Colgate-Rochester Divinity School: "But if the Church needs great music, even as surely does music need religion; for music achieves its ultimate greatness only when the composer has been inspired by visions of surpassing spiritual beauty. There is a music which, perceived by a sensitive listener, expounds a greater philosophy, awakens deeper emotions, and brings to life latent spiritual forces buried beneath the casual consciousness of everyday life." <sup>1</sup> In brief, even as all pure art has an effect on the emotions, so also pure music of the proper type may be instrumental in arousing moods and attitudes that are favorable to the reception of the Word. We heartily agree, however, that, wherever possible, also in the art of Church music a marriage of music and the Word is highly desirable and should be ordinarily employed. Of it we shall speak later.

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stueck gelingen koennte, allgemeine religioese Empfindungen zum Ausdruck zu bringen, so koennte es doch zweitens das spezifische christliche Heilbewusstsein durch Melodie, Harmonie und Rythmus <sup>nicht</sup> deutlich wiedergeben; hier muss eben das deutende Wort zum deutlichen Ausdruck verhelfen. Somit ist also irgend eine Toccata und Fuge von Bach oder irgend eine Orgelsonata von Mendelssohn trotz ihres ernstesten und vielleicht erhabenen Inhalts noch keine Kirchenmusik. Es koennen gute Konzertstuecke sein, sie brauchen aber noch nicht in den Gottesdienst zu passen. Sie koennen die Hoerer aesthetisch tief beruehren, brauchen aber noch keine religioesen oder christlichen Empfindungen oder Gedanken in ihnen zu wecken. Sie passen vielleicht fuer ein Kirchenkonzert, weil hierfuer noch andere Gesetze gelten, aber den besonderen Anforderungen des Gottesdienstes vermoegen sie nicht gerecht zu werden." (ibid. p. 340).

1. Hanson, op. cit. p. 53.

If, then, music is a legitimate means in the service of the Word, the question naturally arises, "What kind of music?" We will agree that many types of music would be definitely harmful to worship and directly opposed to the interest of the Word. We shall let Dr. Steinbeck answer the question. "Welche Art Musik ist nun geeignet fuer den Gottesdienst? Wir sagen zunaechst: eine solche, die aus dem Geist evangelischer Froemmitigkeit geboren ist und deshalb imstande ist zur Pflege evangelischer Froemmitigkeit beizutragen. Daraus folgt, dass wir keine sentimentale, suessliche und weltliche Musik im Gottesdienst haben wollen. Evangelische Froemmitigkeit ist nicht so, sie ist kein Gefuehlschwang, sondern bei aller Gefuehlswaerme und Gefuehlstiefe doch kraftvoll und gesund. Sie wuerde durch solche Musik also in falsche Bahnen gelenkt werden. Wir duerfen dabei auch nicht [garnicht?] auf den Geschmack der Gemeinde oder des Chors Ruecksicht nehmen und sagen: Sie hat es gern oder er singt es gern. Denn nicht die empirische Gemeinde ist der Massstab fuer das kirchliche Leben, sondern die ideale Gemeinde. . . . Wir verlangen natuerlich nicht lauter Musik im Stil von "Ein feste Burg ist unser Gott"--den wir einen heroischen Stil nennen koennen, aber doch gesunde und nahrhafte Speise. Die evangelische Kirchenmusik des 16. und 17. Jahrhunderts und der ersten Haelfte des 18. Jahrhunderts kann in ihren Hauptvertretern als solche bezeichnet werden, waehrend nachher eine lange Epoche minderwaertiger Musik einsetzt." <sup>1</sup> "Die zweite Forderung, die wir aus unserem Prinzip ableiten muessen ist die, dass wir keine schwuelstige und mystisch gestaltete Musik haben wollen. . . auch keine gottesdienstliche Musik die einen rein sehnsuechtigen, unbefriedigten Charakter an sich traegt." "Auch jene berechnete Sehnsucht ruht ja ganz auf der Heilsgewissheit, sie ist keine ihrer Erfuellung ungewisse, sondern nur eine noch hoffende, aber des Hoffnungsgutes gewisse Sehnsucht." <sup>2</sup>

Neither should we take for granted that all music written by great Church composers is good and proper for use in the Church service. This holds true even of some of Bach's

1. Steinbeck, op. cit., p. 841.

2. ibid., p. 842.

compositions. While it is true that "Johann Sebastian Bach during his lifetime developed, perfected and, in a sense, brought to a conclusion the greatest contrapuntal period known to modern music, a technique which has never been --- and perhaps never will be---surpassed,"<sup>1</sup> yet in the judgment of Dr. Steinbeck: "So finden wir, z.B., unter Bachs Werken solche, die allzusehr den Barokstil des 18. Jahrhunderts an sich tragen und fuer unsere Gemeinden nicht eindrucksvoll sind. Die damalige Sitte fugierter Chorsatze fuehrt doch manchmal zu einer sehr technisch konstruierten, als aus dem Gefuehl geflossenen Musik, die vielleicht den Kenner interessiert, aber fuer die volkstuemliche Gemeinde nicht geniessbar ist.... Was im Gottesdienst geboten wird, muss verstaendlich sein."<sup>2</sup> We should like to underscore the last sentence heavily. We realize, indeed, that it is necessary to educate the tastes of our Church membership up to a higher standard of appreciation. "The fact... that the great art in any form is not necessarily the art which makes the strongest initial appeal to those subjected to it ... the sensitization to beauty in whatever form it exists is not so simple a matter as it might at first seem. It is all too probable that the congregation of listeners may prefer a poor anthem full of cheap sentimentality to a work of pure strength, which springs from the bed-rock of religious conviction.... The congregation which has once become sensitized to the greatest religious music of the ages will have received a priceless spiritual gift which will be a part of themselves forever."<sup>3</sup>

As stated above, music combined with the Word should be employed whenever possible, because in this capacity it does, so to speak, 'double duty', "Der Grund ist der dass sie [die Musik] in stande ist dem Wort einen erhoekten Ausdruck zu verleihen. Die Musik vermag den Empfindungsgehalt, der in Worte steckt, mit ihren besond@ren Mitteln zu verstaerken, dass den Eindruck des Wortes dadurch bedeutend vertieft wird. Unsere Erfahrung

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 1. Hanson, op. cit., p. 53.  
 2. Steinbeck, op. cit., p. 845.  
 3. Hanson, op. cit. p. 52.

beweist es: ruhige und erregte Gefuehle, Freude und Schmerz, stilles Sinnen und leidenschaftliche Klage, festen Glaubens-trotz und weltueberwindende Hoffnung, jubelnde Dankbarkeit und hingebende Liebe, alles vermag die Musik in ihrer Ver-bindung mit dem Wort zu einem die Seele tief beruehrenden Ausdruck zu bringen. Das, was im Wort gemeint ist, aber durch seine Begriffe nur angedeutet werden kann, holt sie gleich-sam hervor und bringt das Unausgesprochene und Unausprech-liche zum lebendigen Empfinden. Warum die Musik das kann, koennen wir natuerlich nicht erklaeren. Es ist die geheim-nisvolle Abstimmung der menschlichen Seele auf die Wunder-welt des Klanges, die wir eben nur dankbar und Staunend hin-nehmen koennen, wie ja schliesslich alle Erscheinungen der grossen Gottesschoepfung." <sup>1</sup> Again: "Ich sehe dabei aller-dings von solchen Instrumentalsaetzen ab, die auf der Melo-die eines Kirchenliedes aufgebaut sind. Denn hier ist die Beziehung zu j religioesen Woer hergestellt, da die Melodie ja nicht um ihrer selbst willen da ist, sondern um des Lie-dertextes willen. Ein solcher Instrumentalsatz benuetzt zwar die Melodie ohne Worte, aber in der Melodie ist das Wort so-zusagen mit enthalten und schwingt beim Anhoeren der Melo-die in Herzen mit." <sup>2</sup>

We would also heartily agree that "Vorspiele und Nach-spiele sollen zum Gesang in Beziehung stehen. Es ist eigend-lich selbstverstaendlich, dass in einem Vorspiel schon die Melodie des kommenden Liedes anklingt." As to the purpose of the postlude Dr. Steinbeck states that in it the organist should strive to have the melody of the "zuletzt gesungenen Liedes wieder anklingen und ausklingen zu lassen." <sup>3</sup>

We cannot enter here upon a discussion of the various kinds of hymns, chorals, and songs. The choral, no doubt, serves best the Word among the various styles of hymnody. Congre-gational singing, says Dr. Steinbeck: "ist ein Symbol dafuer dass sie [die Gemeinde] in lebendigen Verkehr mit Gott steht,

1. Steinbeck, op. cit., p. 837.

2. ibid., p. 838.

3. ibid., p. 850.

statt bloss ein dumpfes und stumpfes Objekt seiner Wirkungen zu sein; und es ist ein Symbol dafuer, dass sie innerlich zusammengehört, ein Ganzes bildet, das sich auch als Ganzes aussert. Der Gemeindegesang bringt sozusagen erst Leben in die gottesdienstliche Gemeinde, er erhaelt sie frisch und erhebt ihr Gemuet." <sup>1</sup>

The choir "ist keineswegs eine Schar von Konzertsängern, die im Gottesdienst auftreten, sondern er ist derjenige Teil der Gemeinde, der in künstlerischer Form sowohl einerseits ihre Anbetung, ihren Dank, ihre Bitte, ihr Gelobnis vor Gott bringt, also in künstlerisch erhöhter Weise das fortsetzt, was sie selbst in volkstümlichen Wort und Gesang selbst tut, und dann andererseits als ein Prediger des Evangeliums und Verkünder des Willens Gottes auf seine besondere Weise der Gemeinde gegenübertritt und so das fortsetzt, was der Liturg am Altar und der Prediger auf der Kanzel zuerst und hauptsächlich zu tun haben. Der Kirchenchor übt somit eine Funktion aus, die zur Ergänzung anderer Faktoren im Gottesdienst -- der Gemeinde und des Geistlichen -- dient und ihr eigenes Handeln erweitert." <sup>2</sup>

And, finally, just a brief quotation in regard to solos. We would agree with Dr. Steinbeck when he, on the question of their propriety, answers: "Im allgemeinen wird man wohl antworten: nein. Für unser Gefühl hat ein solcher Sologesang eben leicht etwas Konzertartiges, man achtet mehr als gut ist auf die persönliche Kunst des Sängers. . . . man nimmt das Ganze zu sehr als einen ästhetischen Genuss, wozu der Gottesdienst doch nicht da ist." <sup>3</sup>

### Liturgy.

This is a field that deserves, in this day of liturgical revival, a separate treatise. Just a few observations, however, will suffice to satisfy the purpose of this thesis:

The Liturgy, more than any other phase of Christian art, unless we except the sermon, stands in close connection with

1. Steinbeck, op. cit., p. 849.

2. *ibid.*, p. 850.

3. *ibid.*, p. 853.

the Word, especially its sacramental elements, because it is the Word in chant and music. The liturgy of the Church is extremely important. It is a peculiar, perhaps sad, observation that the members of the visible Church have been often drawn closer to the Church and held more firmly by it through its liturgy than by its doctrines and preaching, though we of the Lutheran Church must not forget that ritualism may also be a deterrent to mission prospects with a Reformed background, and it sometimes remains for them a disturbing factor for a long time after having become members of our Church.

The limits of this treatise forbid us to enter into the various parts of the Liturgy, their origin, desirability, and reasons for being included. The guiding principle, of course, again must be the exclusion of all elements that do not serve the Word or serve it best, and the inclusion of those-- and just so much of them---as will heighten the effect of the Word. What these elements are has been quite satisfactorily decided by the official "Order of the Morning Worship" and the order for some of the minor services. It will serve the Word best to adapt these orders of service for congregational use, or as much of them, and in the proper order, as circumstances will permit. Uniformity is highly desirable, so that the visitor may not be confused and distracted and the 'stranger within our gates' may be able to follow the printed order of service. "The day ought to come when Lutherans throughout the land would use but one Liturgy, so that whenever we entered a church bearing the name Lutheran, we would be familiar with all the services."<sup>1</sup>

Our liturgical heritage is a treasure to be valued. Non-liturgical Churches are groping for more satisfactory forms of worship as is evident from such pathetic and misdirected attempts as McDormand's "The Art of Building Worship Services."

Liturgy is one thing and the proper execution of it another. The effect of the most proper and beautiful liturgy can be much diminished, yes entirely neutralized, by its perfunctory, hasty, or slovenly execution. We dare not make too

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<sup>1</sup>, Strobel, op. cit. p. 176.

great concessions to "unser ungeduldiges, schnell ermattendes Geschlecht." Improper pronunciation, accentuation, modulation, or intonation is irritating to the intelligent worshipper and detracts enormously from the effectiveness of the liturgy. Let the liturgist be always fully conscious of his sacred duties. Where the liturgy is chanted by the liturgist, let it be done well, or not at all. "Schlechter, unreiner, kraechzender Gesang muesste ein Aergernis fuer die Gemeinde sein."

Special intercessions for the congregation and its members in emergencies and thanksgiving for God's protection should not be neglected in the liturgical prayers. "In den Fuerbitten soll Lokalfarbe herrschen." We recall how our congregation was pleased and a definite spiritual desire satisfied, when we offered a special prayer of thanksgiving after our church and congregation had passed through a tornado virtually unscathed and no death or serious injury has resulted in our city. The observation was repeatedly expressed: "The Lutheran pastor was the only one that took cognizance of God's gracious protection." For the same reason the waning custom of special intercessions for members in sickness and other emergencies, as well as thanksgiving after deliverance from them, should be revived.

#### Instruments.

The most fitting instrument for the church is the pipe organ, the queen of musical instruments. The modern electric imitation cannot take its place. The organ should be built especially for the church. The lyric or theatrical stops should be subdued or entirely eliminated, remembering that the church is not a concert hall. Its volume should correspond to the size of the building. It should be equipped with the requisite stops for the voluntaries (Manual), as well as for accompanying congregational singing (Great) and the singing of smaller groups (Choir Organ). The organist should show by his posture and demeanor that he is conscious of his position as a servant of the Word and is not a performer.

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1. Steinbeck, op. cit., p. 654.

Other musical instruments or combinations of instruments, such as orchestras, bands, or ensembles, are generally out of place in the church. Exceptions may be made in special song-services, such as the Children's Christmas Service, when piano or string accompaniment may add to the effectiveness of the message proclaimed by the singing. Loud and blaring brass instruments, such as trumpets or even bands, may be usable in open-air services, but will ill serve the Word in church. We recall a solemn anniversary service which was entirely spoiled by the 'little German band' trying its utmost to 'raise the roof.' Everything in its proper place! The muted bugle in the basement or in an adjoining room or building blowing taps at a soldier's funeral or memorial service, trumpets sounding the glad tidings on Christmas Eve or Easter morning, may be quite proper and effective, but they would be out of place in the Church service.

"A Church without a bell seems to us like a person without a voice."<sup>1</sup> The bell, since times immemorial, has sounded the invitation of the Church, "Come, for all things are now ready," Luke 14, 17. Where possible, two bells, pitched in harmony, are an asset. The higher-pitched bell may then be rung for joyous occasions and the low-pitched bell for solemn events, as funerals, etc. They should be equipped both for ringing and tolling. Wherever possible, a set of chimes is a beautiful and useful addition. Through it the church tower attains a more versatile and intelligible voice by being able to sound forth tunes which will call to mind the words commonly sung with them. Modern invention has made it possible to operate the chimes from the organ or from a separate key-board. Where the price of chimes is prohibitive, a set of chimes may be added to the organ and these connected with an amplifier in the tower.

#### Literature.

Literature is the art of language. Language is the vessel and carrier, the vehicle of the Word. It follows that, in order to serve the Word best, we must not only use the language

1. Kretzmann, op. cit., p. 25.

which our hearers understand best, but also to use that language in a manner that it be best understood. "If I come unto you speaking in tongues, what shall I profit you?" 1 Cor. 14, 6. "If the trumpet give an uncertain sound, who shall prepare himself for the battle?" v. 8. That holds true particularly of the preacher and liturgist, but of choir and other singers as well. When the words sung cannot be understood, as is so often,--must we say usually!--the case, the anthem loses most or all of its value as a servant of the Word and is no more than an esthetic enjoyment,-- and we have heard many that in all charity couldn't even be called that. It were far better for the choir to sing a simple, known tune, which the people can follow and for which they can in their mind supply the words, than the most elaborate selection of which neither words nor music can be understood.

The language of the Church must be simple. We will always have children and uneducated adults even in our most 'refined' congregations. Let us remember that simple, childlike language is not childish nor necessarily unrefined. "When you preach among the learned and judicious, you may show your art and set these things forth with as many flourishes, and turn them as skilfully as you wish."

"Bene docet qui bene distinguit." The language of the Church must be concise. It is a task worthy of a master linguist to preach both simply and concisely.

The language of the Church should be dignified and polished. Preaching is an art. It is sacred rhetoric. "A sermon at its best is an artistic product." But again we must warn above all on the pulpit and in the chancel, no art for art's sake. The officiant is there for the purpose of proclaiming the Word of Reconciliation, not to show his knowledge of words and his literary or oratorical ability. "The preacher must be more than an artist; he dare not be less."<sup>2</sup> This is true of free prayers as well. They should be "models not only of religious worth but of literary finish."<sup>3</sup>

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1. Luther, Introduction to the Small Catechism.

2. Erb, op. cit.

3. ibid.

The language of the pulpit should be popular. By his language as well as the timeliness of his topics and illustrations the pastor must show that he is not a being from another world, but lives and feels with his hearers. He must, however, distinguish carefully between popularity and vulgarity and 'slang'. One 'slang' or vulgar expression may spoil the effect of an entire sermon. With these restrictions in mind, we find truth in the saying, "Preach in the language of the street, and the man from the street will be in your pew."

Above all, let the language be correct. An ungrammatical sermon will never command the respect of the educated hearer. The preacher, above all, has no right to murder the King's English--or the Kaiser's German--and thus to lay a stumbling-block into the path of the Word. We have heard sermons in our own circles, particularly during the period of transition from the German to the English language, the grammar and style of which were atrocious. It seems humanly impossible to give due attention to the contents of the sermon when its language is abominable. I recall the case of a promising young Christian woman, a graduate of a Lutheran university, whose neglect of the Church was directly traceable to the atrocious grammar and pronunciation of the pastor. It is annoying, to say the least, when, for instance, at a funeral service the departed is consistently referred to as "the diseased" instead of "the deceased," and it can positively spoil the devotion of the worshipper when he is invited to pray with the words, "Let us bray", or, worse, "Let spray."

### Conclusion.

Whatever, then, in architecture and art does not directly or indirectly serve the Word is not Christian, but secular art. Whatever is detrimental to the effectiveness of the Word and places hindrances into its path, is positively anti-Christian and must be conscientiously and carefully avoided. While 'neutral' art may serve the Word indirectly, typically Christian art serves it directly, and preference should be given to it whenever possible.

Let the Church architect and artist ply their trade and execute their art from this standpoint; and let the Church bodies, congregations, and their pastors insist on it, both in planning and execution, to the glory of God and the greater service of His Word.

"The response of people to architecture that leads the eye and imagination upward, to lovely music rendered with skill and feeling, to worshipful services that draw the soul from its fragmentariness to a sense of fellowship with the divine, to preaching that not only enlightens the intellect but warms the heart---these are indications<sup>1</sup> which the thoughtful preacher will not ignore nor deny."

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1. *ibid.*

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