



CHRISTUS REX

Monthly eMagazine of Christ the King, Claremont
Anglican Church of Southern Africa

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We are called to love, worship and obey God; to put His love into practice in the power of the Holy Spirit through our witness and service, that all may know Christ our King

Covid-19 and Church Life

Virtually all aspects of life as we knew it in the last decades of the 20th century have affected by the 21st century restrictions to contain the spread of the SARS-COV-2 virus. Adapting to the restrictions imposed on coming together for worship, and on aspects of traditional liturgical practice, have been particularly hard for many church goers. Some of the changes that churches have had to make will be the focus of this and subsequent issues of Christus Rex. Reader's observations and comments on the topics discussed will be welcomed as a means of coming to terms with the need for both practical and liturgical changes.

One of the restrictions that has had a noticeable affect and caused considerable unhappiness is that we have been prohibited from singing hymns. The role of hymns in Anglican worship and how hymns have been affected by the pandemic is the topic in this issue.

Hymns

Congregational hymns as well as anthems from church choirs had by mid-20th century become such an established part of Anglican worship, as indeed they are in all Christian denominations apart from the Quakers, that it is seldom realised how attitudes to hymns have changed through the centuries.

Sacred poetry set to music and sung in the course of services has always been part of Christian worship. Hymns have been used to express doctrine as well as to express personal devotion. During the 4th century hymns were used to both promote and refute heresy. During the 5th century it was argued that no words other than those of scripture should be used in the liturgy: and the Council of Braga (563) forbade the singing of non-biblical poetic compositions—only psalms could be chanted—but this was rescinded seventy years later at the Council of Toledo. Latin hymns followed soon after those in Greek, but it wasn't until the 12th century that hymns were permitted in the services of the Roman Office.

Old-English hymns were in use by the 12th century, composed mainly by those outside the church hierarchy. The Reformation had varied effects on hymnody. Martin Luther, a skilled musician, promoted the use of hymns set to medieval secular music. John Calvin, however, did not tolerate hymns that were not the words of scripture, so only the Psalms were set to music and sung.

In the mid-16th century Miles Coverdale translated and published German Lutheran hymns in English: but the attempt to have them adopted by the Church of England was unsuccessful. Only metrical Psalms were sung in England until they were largely displaced by hymns in the 19th century. The popularity of English hymns swelled during the 18th century due to the influence of Isaac Watts and the brothers John and Charles Wesley. The first English hymn book of the type we know today was published by John Wesley in 1737 as *Collection of Psalms and Hymns*. Hymn singing was at the time encouraged by Methodists but was frowned upon by the Church of England, except by those of the Evangelical school. Church of England prejudice against the use of hymns declined early in the 19th century and by mid-century hymn singing was firmly established and chanting of psalms waned.

Hymns Ancient and Modern was first published in 1861. This set the pattern for Anglican hymnbooks. There were hymns for the liturgical calendar as well as for personal devotion. Hymns were drawn from ancient, medieval, and contemporary sources and were set to expressive and tuneful music. *The English Hymnal* was published in 1906 leading to tension with the publishers of *Hymns Ancient and Modern*. The popularity of *Hymns Ancient and Modern* led to supplements being published in 1868, 1889, 1916. From 1922 onwards all the supplements were combined with the original into a single book. In 1950 a completely revised new edition *Hymns Ancient and Modern: Revised* appeared with new words and music for some popular hymns.

In 1969 *100 Hymns for Today* was published containing words and music from the 20th century. During the 1970s and 80s the so-called 'hymn explosion' occurred; many new hymns of a charismatic nature using popular language and music were published. In many Anglican churches organ accompaniment gave way to guitars, pianos, or small musical ensembles.

Few issues arouse such strong feelings – on occasion ill feelings – as those relating to the choice of music, hymns, and musical instruments used for worship. Most people recognise the power of music to move human emotions, but some find music distracts them from prayer and meditation, while others praise God better with song. Some hold that the poetry of hymns is obscured as congregations strive to match words to music, others feel that hymns are better known by their tunes than by their words. To accommodate both viewpoints many Anglican churches hold two Sunday communion services; one a said service with no singing, and a second service at which hymns, a psalm, a Canticle, The Gloria, The Kyries, and an anthem may all be sung.

In the Anglican Church there has been parallel development of two independent, but complementary, streams of church music. There is the 'parish church tradition', which in general encourages active congregational participation in singing hymns, often accompanied by piano, organ, guitar, or band, and with little or no chanting of psalms or prayers. There is also the 'cathedral tradition' where the music is central and complex, is sung by a choir that has musical proficiency, and where organ music with a classical tradition prevails. At such services, worship is offered by the choir singing hymns, psalms and anthems, on behalf of the congregation and there is little, if any, singing by the congregation.

At Christ the King our musical tradition has varied enormously over the years. In the first decades of the parish two communion services were held each Sunday, an early service was said, there was no singing. The second service was a full sung Eucharist with hymns from the English Hymnal, the psalm was chanted as was the canticle before the Gospel. The Gloria, The Kyries, and the Responses in the Eucharistic Prayer, were all set to music and sung. On the Great Festivals the Collect and Gospel were also sometimes chanted.

When *Hymns Ancient and Modern: Revised* became available it was also adopted by the parish, and on occasion confusion occurred because some hymns would be sung from *English Hymnal* and others from *Hymns Ancient and Modern* and the hymn-board displaying the numbers had no means of indicating the hymnbook to which the number referred. During the 1970s *100 Hymns for Today* added a repertoire of hymns with modern words and tunes to parish worship and was well received and the parish adopted a Gradual hymn instead of chanting a Canticle before the Gospel was read.

The Charismatic Movement, given impetus by the three seasons of 'Renew', caused the hymnbooks *Praise the Lord* and *Cry Hosanna* to be added to the parish's existing Anglican hymnals and for some years it was common for three, sometimes four, hymnbooks to be handed out. However, though still present in the church, as the 21st century has progressed the parish has gradually stopped using *100 Hymns*, *Praise the Lord*, and *Cry Hosanna*. This has not meant that hymns from these books were not being sung before Covid-19 placed a moratorium on singing hymns. The hymnbook now in use, the compilation issue of volumes 1,2,3 and 4 of *Songs of Fellowship* offers 2200 hymns and songs.

As singing is currently prohibited the compromise has been to recite offertory and post-communion hymns, and to revert to our old practice of reciting a Canticle instead of singing a Gradual. While it has been strange to recite the words of hymns that have well-known tunes, reading aloud the words of new hymns, free from having to contend with unfamiliar music, has drawn attention to the richness of Christian poetry to enhance worship.

As the parish transitions to forms of worship for the post Covid era, one of the challenges is going to be deciding on how to reintegrate music and hymns into worship at Christ the King in a way that will allow both the words and the music of traditional and modern hymns to enhance and deepen our worship.

Christ Our King

Christ our King in glory reigning
All our strength from thee proceeds;
Born of Mary, not distaining
Work or pain to share our needs;
Thou has conquered sin's infection.
Guiltless victim for us killed,
By Thy mighty Resurrection,
Strengthen us Thy Church to build.

Lord look down in Thy compassion
Free Thy people from their sin;
Only by Thy Cross and Passion
May we rise renewed within;
Make us honest in our living,
With Thy grace may we be filled;
By Thy love and free forgiving,
Strengthen us Thy church to build

Lord, to everyone supplying
Different gifts for all to use:
Give us strength on thee relying,
All our selfishness to lose;
May we each in our vocation
With thy Spirit be instilled;
By thy humble incarnation,
Strengthen us Thy Church to build.

Lord, thou callest us to witness
By our worship and our love;
Lord, look not on our unfit-ness,
Send thy Spirit from above;
Jesu, humbly we adore thee,
Make us thine as thou hast willed;
By thy reign of endless glory,
Strengthen us Thy Church to build.

This hymn is pasted into the back of Christ the King's English Hymnals. The author is unknown but is reputed to have been a rector of the parish. The organist, Jack Ellsworth, is thought to have composed the music to which the hymn was sung in Christ the King.

**A Reminder for those unable to attend:
The Altar at Christ the King, Claremont**



Our Altar Symbols



IHS

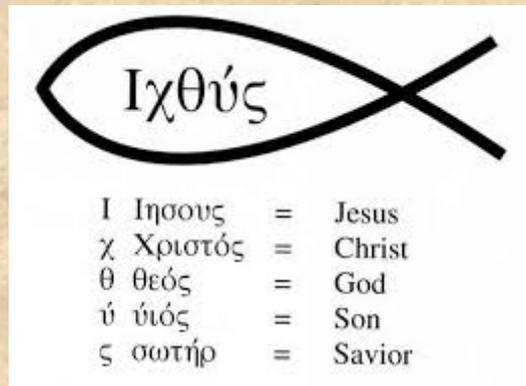
The Christogram is a monogram, a combination of letters that forms an abbreviation for the name of Jesus Christ, traditionally used as a Christian symbol. The term Christogram comes from the Latin phrase "Christi Monogramma", meaning monogram of Christ.

In the Latin-speaking Christianity of medieval Western Europe (and so among Catholics and many Protestants today), the most common Christogram became "IHS", the first three letters of the Greek name of Jesus, ΙΗΣΟΥΣ, iota-eta-sigma, or ΙΗΣ

This the central monogram on the altar.



Although the two letters look like P and X in the English alphabet, they are chi (looks like X) and rho (looks like P) from the Greek alphabet. They also happen to be the first two letters of "Christ" in Greek (Christos). Hence the chi-rho monogram is used on our altar as a symbol of Christ, Christianity, and Christians.



The fish is thought to have been chosen by the early Christians for several reasons: The Greek word for fish (ICHTUS), works as an acrostic for I = Jesus, C = Christ, TH = God's, U = Son, S = Saviour.

The fish would not be an obvious Christian symbol to persecutors; It is said that during the persecution of the early church, a Christian meeting someone new would draw a single arc in the sand. If the other person was a Christian, he or she would complete the drawing of a fish with a second arc. If the second person was not a Christian, the ambiguity of the half-symbol would not reveal the first person as a Christian.

Although not distinct in the photograph, it is the right hand side symbol on the altar.



Alpha and omega are the first and last letters of the Greek alphabet, signifying that God is "the beginning and the end," or eternal. The symbols were used in early Christianity and appear in the Roman catacombs. The Alpha and Omega symbols are often combined with the cross, chi rho, or other Christian symbols. On our altar they appear on their own as a single monogram.



According to legend, in a time of famine a mother pelican would draw blood from her own chest and give the blood to her chicks. Thus the pelican symbol, adopted into Christianity by the 2nd century, symbolizes the sacrifice of Christ on the cross (because he gave his blood for others) as well as the Eucharist (because it represents Christ's blood and provides spiritual nourishment). It is the left most symbol on Christ the King's altar. Unfortunately the detail of the bleeding chest, although visible, does not show up well on the photographs.

A Vision for a Good Economy

Taken from the United Kingdom's
Institute for Public Policy Research Report

Prosperity and Justice

Polity Press, 2018

Our vision is of a good economy, where prosperity is joined with justice. The good economy works for all by achieving sustainable growth and broadly shared prosperity. In the good economy, everyone – in all parts of the country – has an equally good chance of leading a good life. It allows each of us to flourish: to fulfil our economic and human potential, no matter our starting point, and to meet our needs at each stage of life. This means opportunities for good and fulfilling work; a decent income providing good living standards; and time for love, leisure, creativity and care and service to others. The good economy values people for who they are as much as what they do. It is judged not only by its results but also by the conduct of those within it, and is concerned with reciprocity, generosity and kindness. It offers hope for the future by fulfilling the promise that successive generations will have the opportunity to lead better lives.

The good economy is concerned with building the common good as well as with improving individual living standards. It meets our human and economic needs for education throughout life; for high-quality health and social care; for affordable housing and transport; for a diverse culture and vibrant democracy; and for beauty and safety in our shared spaces as well as in our private ones. The good economy ensures that our commons are well tended: valuing our natural inheritance and being good stewards for future generations by diminishing the impact of economic activity on the earth's climate and resources.

So True

What we have to do... is to find a way
to celebrate our diversity and debate our differences
without fracturing our communities.

- Hillary Clinton

Answers to May Bible Quiz

Informal Titles

Match the informal title with the person

- | | |
|---|---------------------|
| 1. That fox (Luke 13:31-32) | c. Herod |
| 2. Boanerges (Mark 3:17) | d. James and John |
| 3. Didymus (John 20:24) | k. Thomas |
| 4. Beloved disciple (John 19:26) | f. John |
| 5. Friend of God (James 2:23) | a. Abraham |
| 6. Wicked woman (2 Corinthians 24:7) | b. Athaliah |
| 7. Satan (Isiah 14:12) | j. Lucifer |
| 8. Voice in the wilderness (John 1:23) | h. John the Baptist |
| 9. Israel (Genesis 35:10) | g. Jacob |
| 10. Beloved physician (Colossians 4:14) | i. Luke |
| 11. Wonderful Counsellor (Isiah 9:6) | e. Jesus |

June Hymn Quiz

Match the first and second lines of these well-known Anglican Hymns

- | | |
|---|--|
| 1. Alleluya, sing to Jesus | a) Once the sight of Judah's seer 3 |
| 2. All hail the power of Jesu's name | b) Pilgrim through this barren land. 6 |
| 3. Bright the vision that delighted | c) With milk and honey blessed 7 |
| 4. Dear Lord and Father of mankind | d) His the sceptre, His the throne. 1 |
| 5. Firmly I believe and truly | e) O'er the world's tempestuous seas 8 |
| 6. Guide me, O thou great Redeemer | f) All glorious above 9 |
| 7. Jerusalem the golden | g) Let angels prostrate fall. 2 |
| 8. Lead us, heavenly Father, lead us | h) God is Three and God is One 5 |
| 9. O Worship the King | i) In trouble and in joy 10 |
| 10. Through all the changing scenes of life | j) Forgive our foolish ways. 4 |

Pentecost / Whitsunday?

At Christ the King we, together with many churches, celebrated the Christian Feast of Pentecost on the second Sunday after Ascension Day. But looking at a copy of the Book of Common Prayer there is no mention of 'Pentecost'; the second Sunday after Ascension Day is termed Whit-Sunday. Why?

Today 'Pentecost' is the name widely used in Anglican churches, though traditionally the Church of England has referred to the festival as 'Whitsun', or 'Whitsunday'.

It is believed that the Whitsun name comes from the festival once being a day for baptisms, when participants would dress in white. However, 'Whitsun' is also thought to derive from the Anglo-Saxon word 'wit', meaning 'understanding'; and named to celebrate the disciples being filled with the wisdom of the Holy Spirit.

The Origin of Pentecost?

In the Old Testament, Pentecost was one of the Jewish feast days, the *Feast of Weeks*. The Jewish celebration of the completion of the grain harvest (Exodus 23, Exodus 24, Leviticus 16, Numbers 28, and Deuteronomy 16). It was held on the 50th day (hence the Greek title 'Pentecost) after the offering of barley at the *Feast of Unleavened Bread*, or *Passover*. At this feast the first-fruits of the wheat harvest were presented, and in later years the feast also commemorated the giving of the Law by Moses.

As the Holy Spirit descended on the Apostles on this Jewish feast day (Acts 2:1) Christians applied the Greek name (rather than the Jewish name) to the day on which they celebrated this event. In earlier times the entire 50-day period between Easter and Pentecost was regarded as 'Pascal Time' during which no fasting was to occur, and all prayer was to be offered standing.

Why Is Pentecost Important to Christianity?

We remember that Jesus promised the Holy Spirit to be the Helper for his people (John 14:26). *"But the Helper, the Holy Spirit, whom the Father will send in My name, He will teach you all things, and bring to your remembrance all that I said to you."*

This New Testament event is also significant because it fulfils an Old Testament prophecy (Joel 2:28-29). *"And afterward, I will pour out my Spirit on all people. Your sons and daughters will prophesy, your old men will dream dreams, your young men will see visions. Even on my servants, both men and women, I will pour out my Spirit in those days."*

Modern Christians observe Pentecost as a feast-day, not to celebrate a wheat harvest, but to celebrate the day that the Holy Spirit gave rise to the Church. The account in Acts 2 reports that, after Jesus ascended into heaven, Jesus' followers were gathered together at Pentecost, and the Holy Spirit *"filled the whole house where they were sitting"* (Acts 2:2). *"All of them were filled with the Holy Spirit and began to speak in other tongues as the Spirit enabled them"* (Acts 2:4).

Pentecost is regarded as the birthday of the Christian Church, and ranks, after Easter, as the second greatest festival in the church.

[Source: Compiled from 'Pentecost' and 'Whitsunday' entries In *The Oxford Dictionary of the Christian Church*]

Reflections on Hymns

There is not a situation in life
where there isn't a hymn
and a Scripture to meet the need.

- Cliff Barrows



Every formula which expresses a law of nature
is a hymn of praise to God.

- Maria Mitchell



Hymns are companions for life travellers.

- Andy Griffith



Hymns are the poetry of the people

-John Betjeman



My poems are hymns of praise to the glory of life.

- Edith Sitwell



I have learned to listen to silence.
To hear its choirs singing the song of ages,
chanting the hymns of space,
and disclosing the secrets of eternity.

- Khalil Gibran



When you're young you think you will always be.
As you become more fragile, you reflect
and you realize how much comfort can come from the past.
Hymns can carry you into the future.

- Andy Griffith



Good hymns are an immense blessing to the Church.
They train people for heaven where
praise is one of the principal occupations.

- J. C. Ryle



It isn't about singing a particular hymn or reciting a prayer –
it's about a relationship with your Heavenly Father
who loves and cares for you.

- Brian Houston



The physical union of a man and a woman,
in essence, is a supernatural act,
a reminiscence of paradise,
the most beautiful of all the hymns of praise
dedicated to the Creator by the creature;
it is the alpha and the omega of all creation.

- Samael Aun Weor



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