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ism, Taoism, Shintoism, and Islam. In both instances the method is essentially the same: the analysis of the religious inheritance, the discovery of basic ideas, and the relating of these, as far as possible, with universal religious needs and aspirations of mankind and the fundamental spirit and teaching of Christianity. This study involves, in the case of the oriental religions, consideration of the literatures of India, China, and Islam, the philosophical, ethical, and religious implications of the same, together with some appreciation of the personalities of their founders. Here our author shows fine discrimination, not alone in his analysis and criticism of these great faiths of the Orient and the contrast they present, but also in his appreciation of the points of contact which they offer to Christianity.

In his outline of the history of missions, Catholic and Protestant, Dr. Richter has compassed a difficult task in the most satisfying manner conceivable in 250 pages packed full of information. The author passes rapidly from the causes of the dearth of missionary interest in the Reformation period to the beginnings of modern Protestant missions as seen in Pietism, Moravianism, and the movement inaugurated by William Carey, ushering in the nineteenth century with its complex of missionary agencies, and the mobilizing of the forces of the church in Europe and America for the conquest of the world. In kaleidoscopic fashion there pass in review before the reader the various political units of Africa, Asia, Australia, Oceania, and America, wherever Christian missions have made impact with the non-Christian world. Account is taken of the land and its people, its languages and religions, its peculiar problems, the history of the Christian movement both Catholic and Protestant, together with the most recent available statistics. The volume is well supplied with footnotes introducing the reader to a comprehensive missionary bibliography, including available literature in various modern tongues. Unfortunately as a result, no doubt, of unavoidable circumstances existing in Germany just now, this very valuable volume is printed on atrociously poor paper.

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A PLEA FOR BEAUTY IN RELIGION¹

In these confused times, when searching questions are being raised regarding both art and religion, it may be that at least a part of these inquiries will be answered, not by a study of either subject separately, but by an analysis of their mutual relations. We find points of remark-

¹ *Art and Religion*. By Von Ogden Vogt. New Haven: Yale University Press, 1921. ix+257 pages. \$5.00.

able similarity in their characteristics and in the type of experiences which they awaken in us. In their historical development they have been intimately associated. Consequently a separation of these two necessities of human existence means serious loss to the potency of each.

Von Ogden Vogt in his book *Art and Religion* presents a discriminating consideration of art as a primary and necessary factor in the religious reconstruction of the new age. "In a general way," he says, "the great lack of Protestantism is not intellectual nor moral but artistic, not ethical but cultural." He points out that a wide range of art has become dis severed from the institutions of religion. "The ugliness of many present-day religious forms repels those to whom beauty is a genuinely spiritual satisfaction." Therefore "religion cannot complete her reformation until she has squared her experience not only with Scientist and Moralist but also with the Artist . . . so that every trained leader in religion will be more aware of the universal hunger for beauty, and more capable of utilizing this almost unlimited asset for the religious ends of his task."

The writer uses his analysis of the mutual needs of art and religion as a basis for definitely constructive suggestions regarding ways in which the arts may contribute to religion. Some of these are the following; Art can aid in the presentation of symbols and sacraments so as to help us in seeing that these are more than they seem to be. Religious education may include as one of its essentials a training in observation of the beauty of nature and of the arts. "To help young lives to see and enjoy beauty is to help them to apprehend God." Rituals of worship become vitalized by conforming to aesthetic demands. Hundreds of churches are "devoid of the artistry of worship and of devotional life. . . . Many an outsider would like to come in if he could find a place where his whole nature could be satisfied." We wish that in discussing the topic of religious education the author had given more detailed suggestions regarding the improvement of the pictorial illustrations which are generally used. Pictures provide the minds of children with images sometimes distinguished and sometimes sadly commonplace, which have a powerful influence over the ideas which they are intended to illustrate.

By pointing out that as a factor in church unity the arts are important, the writer emphasizes a point too often overlooked. Fellowship in common moral effort and a reduction to a minimum of creedal agreement are prominent factors, but "the unities of feeling are more profound than those of thought and more stirring than those of work. Thought often divides, feeling unites. If people can be led to share a common emotional experience they have already been touched by the welding fire. One of the resources for the creation of such experience is art.

. . . . Part of the pressure toward church unity, therefore, and one of the great aids toward its coming, is not economic or practical, but artistic."

In the discussion of church architecture an especially significant consideration is that regarding structural tone, the general atmosphere produced by the architecture and furnishings. The tone may be that of too great austerity or on the other hand of the merely physical peace of comfortableness. In the attempt to beautify there is also the constant danger of introducing a merely superficial stimulation of the senses. There must be a degree of austerity and restraint, a suggestion of the supremacy of spirit over flesh.

The closing chapter deals with the future church which will "set forth the oneness of life, not only theologically and ethically, but also aesthetically" and "will heal the breach between religion and the ancient categories of truth, goodness, and beauty."

The main conclusions of the author are suggested by the following quotations:

"Religion would not long attract people in an advancing civilization if it should cut away the rhythmic forms of hymns and songs, the artistic excellence of diction and rhetoric, and the stately dignity of noble buildings. Many people turn to art instead of to religion for rest and refuge, for recreation after the moral struggle of practical life. A work of noble art is in itself, by its composure and perfection, a peace giver, a restorative, a sanctuary for the moment inviolable. How much more would men turn to religion if the great composing faiths could be set forth so triumphantly in noble and sensible forms as to restore the joy of salvation."

"It is the attempt of every work of art to approach perfection in its own medium. Its effect is to shame carelessness and imperfection. The assistance of various arts can be brought to bear upon the worshiper in church in such a way as to help him to be reverent and to display to him the larger cause of religion over against which his own life may be seen to be unsatisfactory."

The message of this book to churchmen is important and greatly needed. It will promote a recognition of the fact that the arts of the painter, decorator, architect, musician, and liturgist are languages which speak with particular potency to many. In the large number who are affected by them they awaken strong preferences for or aversions to places and occasions. They re-enforce or nullify the spoken words. The book, moreover, makes an appeal broader than its announced intention. Its sound philosophy makes it a distinct contribution to the literature of aesthetics.

WALTER SARGENT