

of claiming (even experiencing) the presence of Jesus in worship and prayer, but leading, ultimately, to tri-theism.

Griffiths has so foreclosed on the historical Jesus of Nazareth that he is unwilling even to imagine the relevance of the Eternal Word in ministry. It is no doubt that Griffiths has a place for all three Persons of the Trinity in his conception of ministry, but he acknowledges no sense of how these three Persons eternally indwell one another, so that while they are three they are always one – in being *and act*. It is a peculiar theology of ministry to have a place for the immanent Trinity, but no sense of the full (and only partial) economy of the Trinity. For Griffiths it appears that the Father and Son take a break from the pitch so that the Spirit can work, losing the unity and therefore the oneness of God. Griffiths has hoped to deepen the theology of the youth worker in this text but, with these missteps, it may confuse the youth workers more than help them.

Andrew Root

Luther Seminary, St. Paul, Minnesota

Don H. Compier, ***Listening to Popular Music***, Compass: Christian Explorations of Daily Living, Fortress Press: Minneapolis, 2013; 128 pp.: 9780800698911, £9.99/\$15.00 (pbk)

Theological exploration of, and interaction with, the arts and popular culture rightly continues apace. What people do with the arts – high or popular – in daily life matters hugely, and all the more so as the boundaries between secular and sacred become more fluid in a media-saturated culture. This short, sharply focused study of popular music, a further addition to the helpful Fortress Press Compass Series, finds Don Compier offering a theological take on types of music often considered off-limits in church life and theological discussion. Before he delves deep into the messy commercial world of popular music (Chapter 3), assessing the contribution to theological discussion of the likes of Rage against the Machine (pp. 90–4), Green Day (pp. 94–8), The Grateful Dead (pp. 98–103), Los Lobos (pp. 103–7) and Bruce Springsteen (pp. 107–15), Compier sets the scene. He first examines (in Chapter 1) *how* music works in relation to Christian living. Using the well-trodden path – though no less helpful for that – of ‘sound-track’, Compier shows how music accompanies and interprets people’s life experience, be they Christian or not. In a Christian context, however, there are particular emphases which become possible: creativity, and speaking and feeling the truth in love. And there are not only positive aspects to be explored. Popular music enables confrontation of ‘demons’ such as racism and sexism. Though rarely unambiguous in the way it addresses such themes, popular music nevertheless ‘can help develop cardinal spiritual qualities’ (p. 48).

Chapter 2 marks a significant change of direction, digging into the history of Christian thought in search of thinkers who have made comments (positive and

negative) about music. Bearing the title 'Fear of Music in the Christian Tradition', this chapter's treatment of Augustine, Calvin, the Wesleys, Luther, Stewart Headlam and James Cone shows that music has not always been welcomed with open arms in Christian life. Even the Wesleys, for all their recognition of the importance of singing, emphasized the words, and set limits to the types of music which should be encouraged. The short section on the Victorian Anglican Headlam (pp. 76–80) is particularly interesting, highlighting just how hard it has been to sing the praises of popular culture (even entertainment) and be taken seriously. It is, however, of course, where the most popular songs are sung that the incarnate presence of God might be most evident.

The choice of musicians in Chapter 3 is perhaps all the more surprising, given Chapter 2's content. And, like most of us who work in the field of popular culture, Compier is charitable and generous to what *might* be happening, and what *can* be offered by way of theological interpretation of the music under scrutiny. But somehow chapters 2 and 3 are offered in parallel, rather than brought much into conversation. I longed for a Chapter 4, rather than the brief epilogue offered.

In Compier's defence, he is not offering a major theological treatise. He's an enthusiast writing a stimulating popular book, more of 'reflections' than doctrinal explorations, and is to be applauded for his achievement. But I would like him to take it further. Beyond the apologia for the conversation, what is actually happening to *theology* as a result of all of this?

Clive Marsh

University of Leicester

Christian B. Scharen (ed.), ***Explorations in Ecclesiology and Ethnography***, Studies of Ecclesiology and Ethnography, Eerdmans: Grand Rapids, 2012; 188 pp.: 9780802868640, £26.99/\$40.00 (pbk)

This is the second book in the Studies of Ecclesiology and Ethnography series. It is an attempt to bridge the historic divide between empirical and theological analysis of the Church and to mine the riches found by the use of an interdisciplinary approach. Ethnography is no longer the sole preserve of social anthropology or restricted to exotic tribes. It is used here 'inclusively' to refer to any form of qualitative research.

The first section provides a philosophical assessment of social science methodologies, although other authors also engage in this discussion. They all ask in various ways, 'In what way is ecclesiology able to relate to the empirical church in all its complexity?' The book challenges those who appeal to a 'normative ecclesiology' and those who are dismissive of the social sciences, viewing them as antitheologies in disguise. Christopher Brittain argues that the debate between theology and social science need not be framed as two competing master narratives vying for