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THE THEOLOGY OF HYMNS
IN THE
CHRISTIAN EDUCATION OF ADOLESCENTS

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INTRODUCTION

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INTRODUCTION

A. Statement of the Problem

In recurring periods of the church's history, belief in Christian doctrine has been weakened by fashionable forms of rationalism or secularism. The sum and substance of doctrine has often been the ethical enjoiner to act like a Christian and you will become one. However, adolescents are under the pressure of the scientific spirit in their classrooms. Can one be a Christian without accepting beliefs beyond the limits of scientific proof? Is the value of doctrine a mythical aid employed in ethical living, or is Christian theology a truly valid declaration of truths concerning God and the world? These are questions that vitally concern Christian youth. Unfortunately, too many of the youth of our churches have little appreciation of theology because they have learned so little. "Spiritual illiterates" is a term that is used to characterize them. They are confused and passive in their theological thinking.

The problem of this thesis is to discover and analyze the theology in hymns. Adolescents may not read their Bibles. They learn little or no theology from the

pulpit. But they do sing hymns in their own meetings and thereby affirm a theology. Hymns have a most important place in contributing to the thinking and development of a young person's beliefs.

B. Significance of the Problem

"Lost landmarks," the scientific spirit, materialistic and humanistic philosophies, "vague religiosity," and elements in both secular and religious education are some of the factors which make for a stronger emphasis in Christian education upon theology.¹ In our day theology is coming back into its own. The idea of Kant that God exists to enhance and sanction the good, an idea which took hold in Christian circles particularly in the liberal Protestantism of 1875 to 1930, is diminishing in influence every day. Christianity is being seen as truth. It has much to say concerning values, but its theology is objectively and metaphysically valid.

With the renewed emphasis on theology has come a cure for much of the spiritual indifference and moral futility which has characterized so many youth. To recognize high Christian standards of ethics is one thing, but to implement high Christian resolves in terms of concrete accomplishment is something else. Hence one must have strong

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1. Cf. Marie E. Brooks: "The Youth Worship Service as a Medium for the Teaching of Christian Doctrine," p. 17.

convictions based on Christian belief before he can demonstrate a sincere, spontaneous, consistent, and growing Christian life. Gray states:

If Christian young people are to act rightly in this complex and trying day in which we live, right belief is essential. Every great movement in history has had behind it ideas and men. . . Conviction precedes action.¹

Educators advocating less preoccupation with the "dry bones" of theology are being disabused by the prevalent quest for a secure basis for faith. Our colleges and universities are rapidly becoming aware of the modern mood by providing one or more religious and Biblical courses and even departments of religion in their curriculum. In his book of theology for youth, Wickenden asserts:

A generation of youth which is religiously illiterate is wistful for a faith by which to live in a tragic age, and is willing to examine the claims and resources of religion.²

Homrighausen, in pointing out the place of theology says:

Theology is not everything to be sure, but it is a necessity for guidance, for clarity and sanity of mind, and for criticism of fallacious ideas which disintegrate life.³

Today Christian education is confronted with the need of restoring universal confidence in the doctrinal foundations of the faith.

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1. Henry David Gray: A Theology For Christian Youth, pp. 16, 17.
2. Arthur C. Wickenden: Youth Looks At Religion, p. x.
3. Elmer G. Homrighausen: "Christian Education After Ten Years of Ecumenical Thinking," Religion In Life, Spring, 1950, p. 177.

C. Method of Procedure

The development of the thesis will be to determine in Chapter I the values that hymns have in the learning and evaluating of theology by a young person. Chapter II will be a study of hymns in youth hymnals with the purpose of finding the theology in them. The dominant theological emphases in the hymns will then be noted. In Chapter III, ways of making this theology significant will be outlined and correlated with the worth of the hymns.

D. Sources of Data and Delimitation

Authorities in the history of church music and hymnology and in the Christian education of adolescents will be referred to in this study. The theological categories employed are based on those found in books of doctrine written especially for youth. The hymns to be studied are to be those already designated as relevant for youth. The sources used are four representative youth hymnals.

The age group considered will be that of adolescence which has the general span from twelve to twenty-five years. This group was selected because it is accepted as being the most fertile period in the forming of ideas and convictions.

CHAPTER I

THE VALUES OF HYMNS IN LEARNING THEOLOGY

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A. Introduction

Every Christian has a theological basis for faith. He has some reason for calling himself a Christian. As soon as he claims to affirm any notion concerning God and His relation to the world he is thinking theologically. His notions may be hazy; they may even be mere familiar phrases glibly mouthed. Or they may be elaborately systematized and well thought out affirmations. Christianity is both the acceptance of revealed truth concerning the nature of God and His creation and a growth of personality based on the cogency of that truth and resources opened by it.

How does a person get his theology? Two processes are involved, one learning and the other evaluating. He learns from numerous sources. He listens to and reads sermons. He reads the Bible and commentaries on it. By looking out at the heavens on a clear night he may feel that he has been exposed to profound theological truth, though he may be completely unable to express it. He exchanges views in conversation. He sings hymns. But he is also evaluating. Some truth seems more evident to him. His reason and experience interpret some truth so that

it becomes intensely meaningful in providing comfort or motivating to higher living. He is even forced to evaluate certain passages of the most authoritative and refined source of revealed truth, the Bible. This evaluating process is as complex as life itself, and accounts for the fact that every Christian's theology differs to some extent from everyone else's.

This chapter is primarily interested in church songs as they teach and establish the Christian faith. However, the learning and evaluating processes are mutually interrelated. Hymns are not recited in a quiet, secluded spot infused with the dry atmosphere of scientific investigation and validation. They are usually sung by a young person in a worshipful atmosphere with a group. They grow out of certain elements of emotion and they produce emotion. They play a profound part in the process whereby a Christian learns and develops his theology. Therefore, this chapter will consider the educational worth of hymns; but secondly, it will take up the psychological worth; and thirdly, the spiritual. These elements will be examined, noting the effect of both the words and the music.

B. Educational Values of Hymns

1. For Biblical truth.

Someone has said that the "great doctrines must be sung." There is nothing to suggest that truth cannot

be sung as well as recited as in the Apostles' or the Nicene Creed. And there is historical substantiation to verify the practice. Paul wrote the Colossians: "Let the word of Christ dwell in you richly; in all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs. . ."¹ Some of the Psalms are also primarily didactic, such as Psalm 78. Singing has been one of the chief characteristics of all great religious movements, for the people sang their creed. Lorenz points out:

. . . it seems the freest and most natural way of declaring their triumphant belief in great Christian truths, forgotten or denied in previous times of spiritual depression and now restored to their rightful place in the thought and life of the Church.²

All the Reformation leaders except Zwingli put their creed into simple metrical forms. W. R. Dale says: "In Luther's hymns there appears the full message of the Gospel. . .through them the Evangelical truth sang its way into the hearts of the people."³ Charles Wesley wrote hymns on every doctrine of the Christian faith. His brother John was his editor and best critic. Julian, in his article "Methodist Hymnody," states:

With that wonderful instinct for gauging the popular mind, which was one element in his success, he saw at once that hymns might be utilized, not only for raising the devotion, but also for instructing,

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1. Colossians 3:16.
2. Edmund Simon Lorenz: The Singing Church, p. 278.
3. James F. Lambert: Luther's Hymns, p. xvii.

and establishing the faith of his disciples. He intended the hymns to be not merely a constituent part of public worship, but also a kind of creed in verse.¹

In order properly to teach children the abstract doctrines of the Apostles' Creed, Mrs. C. F. Alexander, who was a hymnwriter of the nineteenth century, felt it must be put into verse. This was the purpose of her hymn, "O, Dearly, Dearly, Has He Loved." Similarly, one of the reasons for Samuel J. Stone's writing "The Church's One Foundation" was an attempt to interpret one statement of the Creed. Other hymnists could be cited to show their purpose of teaching through the medium of hymns.

The didactic hymn is used to teach truth as well as to express emotion. It differs from the doctrinal hymn in that the latter is devoted to promulgating leading Christian doctrines, while the didactic hymn may be used to inculcate any truth or duty.² Benson prefers the doctrinal lyric as the hymn type that most fully attains spiritual reality and whose teaching power far surpasses the formally didactic because it ". . . presents doctrine lyrically, as mediated. . . through personal experience."³ This overcomes the weakness of the didactic hymn which tends to remind the singer that he is in reality still in

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1. John Julian: A Dictionary of Hymnology, p. 1257.
2. Cf. Lorenz, op. cit., p. 84.
3. Louis Fitzgerald Benson: The Hymnody of the Christian Church, p. 146.

the classroom with a lesson in sound doctrine. There is, to be sure, slightly more than academic distinction between the didactic and doctrinal hymn. Since hymns are poetry and are sung, they contain both didactic and doctrinal elements.

Doctrine that tends to be too far beyond reason to inspire in contemplation on the level of the adolescent becomes alive and moving in hymns. The hymn "Blessed Father, Great Creator" has four stanzas. The first begins "Blessed Father, great Creator"; the second, "Blessed Jesus, great Redeemer"; the third, "Blessed Spirit, great Consoler." Evidently here is a remarkable lesson on the Trinity. The last verse capitalizes on the growing realization that this is the whole burden of the hymn:

Blessed Father, Son and Spirit, Glorious Godhead,
Three in One!
Guide us to the heaven of heavens, Through the
merits of thy Son.
Guide and guard us, guide and guard us, Till we
see Him on the throne.

In this last verse one is apprehended by an exalted realization that the whole Godhead, Father, Son, and Spirit, is guiding and guarding to ultimate triumph in Heaven. Another familiar doctrinal hymn which provides explicit teaching is "Holy, Holy, Holy" by Reginald Heber.

It is important that the Christian faith become actual for the youth to the point that he can express it as his own inward conviction, based on the test of

experience. But Vieth points out that this cannot come out of unguided experience, and that it is the purpose of teaching to share relevant truth and facts that they may make their own appeal to the mind of the pupil.¹ The use of hymns for one such resource is asserted by Dr. Archibald Alexander in the preface of his hymn-book, A Collection of Hymns:

Evangelical hymns are peculiarly suited to be the vehicle of gospel truth to the young and ignorant. It is a fact that unlettered Christians retain in their minds more of the gospel in the words of the spiritual songs which they are accustomed to sing than in any other form.²

This same opinion is expressed by A. T. Boisen: "I am sure that music tends to re-inforce the words and that religious beliefs are determined far more by the hymns we sing than by the sermons we hear."³

2. For church history.

Some hymns are so alive with the times and circumstances in which they were written that the rightful use of them today cannot fail to recreate the historical background out of which they grew. The Oxford Movement of the eighteenth century was the endeavor on the part of certain high churchmen to rescue the Anglican Church

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1. Cf. Paul H. Vieth: The Church and Christian Education, p. 80.
2. Archibald Alexander, A Collection of Hymns, quoted in Benson, loc. cit., pp. 148-149.
3. Anton T. Boisen: "Hymns of Hope and Courage," Pastoral Psychology, December, 1950, p. 62.

from dangers of anarchy. They attacked the problem from the theological end and wrote tracts to circulate their claim. In order to prove their Apostolicity, the devotees made an exhaustive study of ancient ecclesiastical history, doctrine and liturgy. In the study they discovered for the first time the wealth of hymns from the old Greek and Latin churches. Bailey summarized their contribution, saying:

. . . they found in the Catholic Breviaries not only recently written or revised hymns of the seventeenth and eighteenth centuries, but genuine medieval hymns from the age of St. Thomas Aquinas and St. Francis (thirteenth cent.), hymns from the Romanesque age of the eleventh and twelfth cent.), from the age of Charlemagne (eighth and ninth cent.), from the rude days of the barbarian conquests (fifth and sixth cent.), and from the fourth century when the old Roman culture was still intact. One can readily imagine that these hymns reflect the various cultures that produce them, various social, artistic, theological and ritualistic traditions, and so they do.¹

An example of some ancient hymns that facilitate the recreation of ancient scenes and experiences include "Jesus, the Very Thought of Thee," by Bernard of Clairvaux (1091-1153). Here is a hymn infused with the atmosphere of a devout monk in prayer. In "O Sacred Head Now Wounded," a monk is visualized concentrating on the crucifix. The translation of Andrew of Crete's hymn, "Christian, Dost Thou See Them," affords a picture of the dangers and temptations and the final "Supreme Vision" of a monk in

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1. Albert Edward Bailey: The Gospel in Hymns, p. 212.

the midst of life at Mar Saba in the seventh century:

Christian dost thou see them on the holy ground,
How the power of darkness compass thee around?
Christian up and smite them, counting gain but loss,
See the strength that cometh by the holy cross.

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'Well I know thy trouble, O my servant true;
Thou art very weary, I was weary, too;
But that toil shall make thee some day all mine own,
And the end of sorrow shall be near my throne.'

The spirit of the Reformation is caught up in Luther's hymn, "A Mighty Fortress Is Our God." This hymn was written during a climax in Luther's struggle against the Roman Catholic Church. The emperor, in February, 1529, had ordered that the Catholic worship should be permitted in all the German principalities from which they had been excluded by Lutheran-sympathizing princes and that the prelates and monkish orders again be given their right of property and revenue. The Lutheran princes made a formal protest. Bailey says:

The hour was the darkest in the history of this fateful movement. This hymn, written at Coburg, was Luther's call to battle in that crisis. It takes its title and its spirit from Psalm 46, "God is our refuge and strength"; and then proceeds in Luther's striking imagery to summon all spiritual powers to the aid of the threatened cause.¹

Church history in such a form is vital and alive, and, when the event was so concerned with doctrinal issues as the Reformation, the hymn that grows out of history makes a definite contribution to the instruction in Christian

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1. Bailey, op. cit., p. 315.

belief.

3. For current trends.

Just as hymns of the past reflect some of the doctrinal issues of those times, hymns written in recent years indicate some of the changes in theology. The hymn writers of the last seventy years "have their eye on the object. They want the slums abolished, poverty and sickness banished. ."¹ These hymns, as in the days of the Reformation and the Methodist revival, "could become a potent weapon of propaganda."² The hymns of the social gospel promote the effect, not the content, of the Gospel, and are more concerned with Christian ethics than Christian belief. There are, however, fundamental beliefs regarding Christian service. These hymns will contribute to the need of youth in relating these two basic elements in Christianity. Such a hymn is Howard A. Walter's "I Would Be True," which is widely used in youth groups.

The contribution of the Gospel hymn is the direct hortative method in creating aggressiveness of service among Christian workers, and in persuading the unconverted person to accept Jesus Christ as Saviour and Lord.³ The full Gospel is interpreted, more than in standard hymns,

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1. Ibid., p. 560.
2. Ibid., p. 560.
3. Bailey, op. cit., p. 577.

in terms of personal experience. Philip P. Bliss writes:

Brightly beams our Father's mercy
From His lighthouse evermore,
But to us He gives the keeping
Of the lights along the shore.

Katherine Hankey has written this:

I love to tell the story of unseen things above,
Of Jesus and His glory, of Jesus and His love.
I love to tell the story, because I know it's true;
It satisfies my longing as nothing else could do.

The harsh criticism of many Gospel hymns is justified but often without the recognition that many are current hymns that have not yet had the opportunity of time and usefulness which forgets the unworthy and gleans the best.

Hymns expressing the ecumenical hopes of the last ten years have not been incorporated into the four collections of this study, but they are being written. For example, "World Hymn," which was first published in 1946:

God of all nations, Thy chastened children meet,
Drawn by a common anguish to Thy feet.
Curbed are the strident tongues, the myriad flags
are furled.
Help us, O God, to save our wayward world!

Spirit of Brotherhood, our captive souls unbind;
Loosen the grasping hand, unwarp the mind;
Burst bars of race and creed, the patriot dream
transcend.
Build us one world, one kinship to defend!¹

C. Psychological Values of Hymnology

There are also psychological values of hymns in

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1. Bailey, op. cit., p. 577.

the building up of a young person's belief which "when carefully thought out and stated in orderly fashion is theology."¹ However, the realization of these values usually takes place without the conscious awareness of the participant, and for this reason the results are often not crystallized, especially if coupled with the prevalent inattention when singing hymns.

1. For personal appeal.

The individual is important in the use of hymns, even though singing is primarily a social function.

Dr. Wyckoff states:

. . . the psychologist has discovered that normal religious health is maintained by the delicate balancing of the two opposing elements of the intellect and the emotions. . . which equals friendship in the individual and fellowship in the ecclesiastical organism.²

Regardless of the number gathered in one place and united in the singing of a hymn, it is still the individual that sings.

a. Through the senses.

The hymns sung make an appeal to the senses of the individual. Doctrine, in the hands of the hymn-writer, is expressed with imagination and thus the coldness and preciseness of the abstract is eliminated. This is pointed out by Benson: "What poetry can do for doctrine

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1. Gray, op. cit., p. 15.
2. Albert C. Wyckoff: Acute and Chronic Unbelief, p. 7.

is to humanize it, to set it in the light of imagination and to clothe it with feeling."¹ Isaac Watts' hymns, with the use of nouns, adjectives, and verbs, illustrate how the visual, smell, sound, and touch senses are called into play through imagination: "earth received her frame," "Time, like an ever-rolling stream," "His name, like sweet perfume, shall rise," "The prisoner leaps to loose his chains." Many other references reveal the same usage: "Hearts unfold like flowers before Thee," "Melt the clouds of sin and sadness" (Henry Van Dyke); the Bible as "A lantern to our footsteps," and "the heaven drawn picture of Christ, the living Word" (William W. How); "Casting down their golden crowns around the glassy sea" (Reginald Heber); "not with swords, loud clashing, nor roll of stirring drums," and "gladness breaks like morning" (Ernest W. Shurtleff).

However, this call upon the sense would come through the rich imaginative process of the mental activity of the adolescent. The hearing of hymns as they are sung or read aloud is all the while affecting the consciousness of the singer. To be sure, the sounds of the music may be all that reaches the ears of the youth, and these can be interpreted apart from a Christian atmosphere. Nevertheless, where there is attention enough that words within the

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1. Benson, op. cit., p. 148.

comprehension are coupled with the musical connotations, the double impression of mind and sound takes effect. Further, as most hymns used in youth groups are read from a hymnal or other printed page, the lasting visual impression adds to the appeal of the hymn's message.

b. Through like experiences.

It is a noteworthy fact that one can hardly point to a portion of Scripture which has not been a source of controversy in the church at some time or another, but little if any controversy has been evidenced over her hymns. Doctrine investigated and discussed by reason alone may appear to present different meanings and varying implications to a multitude of minds, but when it takes hold of the heart and is translated into universal significance by the same passions and emotional experiences of men everywhere, then doctrine becomes the cohering source of power and truth for the church. A great truth blended with the moving experience of the hymnwriter finds a kinship in song of all those of like experience. Lorenz has aptly commented:

To some, the hymnbook is simply the Bible in another form, bringing its doctrines, its ideals, its hopes, its promises, its comforts, and its spiritual inspirations in a more apprehensible form. Having passed through the crucible of the actual personal experience of the writers of the hymns, they are more concrete, more appealing, more actual.¹

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1. Lorenz, op. cit., p. 20.

For an example, the same author says that Charles Wesley wrote

. . . subjective, emotional hymns, keeping personal experience to the fore. . . The truths of the Gospel in passing through the crucible of his personality acquired an actuality, a poignancy of appeal, that made his hymns a mighty power. .¹

No one knows how many have been deeply comforted by his hymn "Jesus, Lover of My Soul," and especially the second verse.

Other refuge have I none, Hangs my helpless soul
on Thee;
Leave, ah, leave me not alone, Still support and
comfort me.
All my trust on Thee is stayed, All my help from
Thee I bring;
Cover my defenseless head with the shadow of thy
wing.

What young person, who subjectively analyzes himself, does not need to realize that in the midst of his weariness and failure there is no hope so bright, no rock so strong, as the love of God enfolding us in life and in death? No wonder George Matheson's hymn has such universal appeal.

O love that wilt not let me go,
I rest my weary soul in Thee;
I give Thee back the life I owe,
That in Thine ocean depths its flow
May richer, fuller be.

There is an important lesson here in theology. The truths of Christianity are suited to the deepest needs

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1. Ibid., pp. 184, 185.

of the soul. Can they ever be received or even dimly understood except by the heart-felt receptivity of faith? In the singing of hymns the heart of sin is touched by the recognition of its deepest needs; and in the moments of tender receptivity God's Word in song brings redemptive healing.

Last year, the newspapers carried the account of a rowdy group of adolescents who met in their favorite ice cream parlor. These youngsters can be lonely or distressed in their attempt to win recognition by a closely-knit clique. They long for friendship and a sense of belonging. After the first few songs on the juke box were played, someone invested his nickel in playing a new record. The group listened attentively to "What A Friend We Have In Jesus." They played it over and over again, and as long as it was in that store it was played more than all the other records combined. The music appealed to the senses, the message appealed to the heart. In realizing that many in that group were not Christians, it is rewarding to turn to the words and message of that hymn to discover what the young people were learning about the Lord Jesus Christ.

2. For self-expression.

a. Through clarity of thought.

One of the purposes in employing hymns is to afford clear expressions of Christian truth. It is to

secure, as Lorenz states:

. . . the clearest, most impressive, most appealing, most rememberable statement of the leading truths of the Christian faith that will fix them most ineradicably in the consciousness and the life of the individual and of the church.¹

In order for this to be true, the message of the hymn must be within the understanding of the singer. Such was the experience of St. Paul when he said, "I will sing with the understanding also."² The hymn's message must have condensed ideas, terse expression. In writing of this, Lorenz makes a comparison and says a poet "needed a large canvas, while the successful hymn writer is confined to a miniature."³ John Julian says of Luther as a hymn writer:

He had an extra-ordinary faculty of expressing profound thought in the clearest language. . . He never leaves the reader in doubt of his meaning.⁴

It is one thing to know what we are experiencing in God's presence, but it is something else to recreate lucidly that experience for others through the vehicle of a hymn. Both the meaning and message of Luther's hymn "A Mighty Fortress Is Our God" are perspicuous.

That word above all earthly power, No thanks to them abideth;
The Spirit and the gifts are ours Thru him who with us sideth.

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1. Ibid., p. 44.
2. 1 Corinthians 14:15.
3. Lorenz, op. cit., p. 56.
4. Julian, op. cit., p. 44.

Let goods and kindred go, This mortal life also;
The body they may kill; God's truth abideth still,
His kingdom is forever.

b. Through emotions.

Lorenz considers the emotional element as the primary value of a hymn in its teaching function, because "it puts heart and feeling into the doctrine it expresses, and so gives it reality and appeal."¹ Another author feels that this element was the special sphere of hymnody, rather than the understanding, and states:

The true hymn is conceived in feeling and aims to evoke it.

But then feeling. . . has its root in understanding. The hymn that cometh up like a flower and whose fragrance fills the sanctuary is always rooted in some doctrine; first apprehended and then transmuted through personal experience into a personal conviction. I believe, therefore, have I spoken: but it is the feelings of the heart that make my words melodious.²

The emotion expressed in hymns aids in the growth of a young person's convictions also, because the emotional life, strongest in youth, continues throughout life to be an important part of religious personality. If rightly used, the hymn of emotion would then contribute to the stability and continuity of a young person's belief, for the hymn of emotion is based on the realization of some objective truth or doctrine. Such a hymn "clarifies the intellectual basis of the emotion and in so doing

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1. Lorenz, op. cit., p. 84.
2. Benson, op. cit., p. 146.

intensifies it."¹ Or it may help to create interest or emotion where none exists. Bailey shows how Watts' hymns are full of emotion, saying:

They shed a glow of joy or resound with praise.
Even the cold logic of Calvinism catches fire:
God is apprehended emotionally, in awe, or
dread, or fear; as love, or power, or infinity;
Christ is full of human sympathy that evokes from
the individual a personal response; man is filled
with hope or fear, with joy or penitence; he is
torn by doubts or enraptured by the certainties of
heaven.²

In worship there may be a festive element of joyful praise. In a truly worshipful atmosphere there is no place for fear. Doubt is dispelled, and serene gladness replaces it. Henry van Dyke has tried to capture this sense of spiritual well being in his hymn "Joyful, Joyful We Adore Thee."

Joyful, joyful, we adore Thee,
God of glory, Lord of love;
Hearts unfold like flowers before Thee,
Hail Thee as the sun above.
Melt the clouds of sin and sadness;
Drive the doubt of dark away;
Giver of immortal gladness,
Fill us with the light of day!

This hymn demonstrates the important principle of association by empathy. In the first place, the music is joyful. The tempo (4/4) is regular and somewhat rapid. The only half notes are at the end of each line, and in three lines follow an eighth note preceded by a dotted quarter note,

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1. Lorenz, op. cit., p. 80.
2. Bailey, op. cit., p. 61.

giving the feeling of an alacritous pause, a joyful skip, and then a brief rest. It is not easy to refrain from being joyfully impelled along with an entire group singing that melody. In the second place, the hymn calls forth emotions of joy and refreshing gladness by tapping the wellsprings of imagery and feeling associated with pleasant, clean, invigorating and beautiful scenes in nature.

All thy works with joy surround Thee,
Earth and heaven reflect Thy rays,
Stars and angels sing around Thee,
Center of unbroken praise;
Field and forest, vale and mountain,
Blossoming meadow, flashing sea,
Chanting bird and flowing fountain,
Call us to rejoice in Thee.

Even those in the singing not impressed by such scenes, or whose imagination is dull, are subconsciously, at least, affected by the lilting, flowing impressions produced by the onomatopoeia: "flashing sea," "flowing fountain," etc.

Another hymn catching a similar spirit, though more boldly expressed, is John Greenleaf Whittier's "Once More the Liberal Year Laughs Out," and Frances W. Wile's "All Beautiful the March of Days."

A sense of restive and hearty loyalty to Christ is created by the singing of F. R. Havergal's "Who Is On the Lord's Side," and Samuel Longfellow's "God's Trumpet Wakes the Slumbering World."

Occasionally, in hymnals for youth one finds such hymns as "Nearer My God To Thee." This hymn seems to have been associated with tears, death, and sorrow,

and often has a mournful effect, which is bordering on the sentimental; careful attention to the words, however, would restore the hymn to the category of those providing hope and courage. Its fourth verse says:

Or if on joyful wing,
Cleaving the sky,
Sun, moon, and stars forgot,
Upward I fly,
Still all my song shall be
Nearer, my God, to thee, Nearer, my God to thee,
Nearer to thee.

George B. Shaw made a statement to the effect that he could tell what a man believed, not by his creed, but by the assumptions upon which he habitually acted. The assumptions upon which one habitually acts are, in the main, the more or less unconscious emotional trends cemented by constant usage. These trends are often initiated and sustained by personal relationships of friendship, and family ties. Hymns draw upon the emotional force of these ties in another context (the singing of hymns dealing with God as Father, Jesus as Friend and Brother, and mankind as a universal brotherhood), stimulating the consciousness of broader, healthy relationships of social and personal redemptive value.

In a psychological study it is found that more pleasant experiences are retained in conscious memory than the unpleasant ones. The singing of hymns is a pleasant experience. Vital changes in personality stemming from spiritual motivations are frequently associated with hymns

which augmented those motivations. The singing of favorite hymns implements resolves to higher spiritual living, because memory consciously associates them with those spiritual experiences in the past which have left a deeply-rooted and lasting stamp on personality.

The singing of hymns is also a salutary emotional experience because it involves active, personal participation. The emotion is not only passively enjoyed, but it is acted upon through the medium of the voice and presents an opportunity for active, emotional expression. After the Biblical Seminary's annual Christmas concert, the audience is enjoined to sing the Hallelujah chorus; after experiencing various shades of emotion by listening to the choir, they express it by singing Handel's immortal and popular piece with vigorous enthusiasm.

3. For creating a group feeling.

The fear of being alone, apart, different, is a real thing for the adolescent. The youth fellowship is an answer for it, at least in part. Oliver de Wolf Cummings, director of the Youth Department of the Northern Baptist Convention, states:

The youth fellowship is an embodiment of the central experience of the Christian life--fellowship . . . The hunger for fellowship among youth is but an echo of the struggle of mankind to find meaning in life through fellowship with God and others of his creatures. The true nature of the church itself is found in fellowship with God, in Christ, and with

others in his service.¹

The singing of hymns is one unifying experience, because, as Moore asserts:

. . . self-conscious restraint is largely broken down and thoughts, feelings, and purposes of the group tend to become unified and heartily expressed.²

The function of the hymn is best fulfilled when fitted with music and expressed in unison by those who understand the message.³ Furthermore, the collective singing and group expression of a common emotion intensifies it and fits it "more fully to affect the will and the character, and so give permanence to the influence of the truth underlying the feeling."⁴

Another "group feeling" which has been disregarded in the teaching program of many churches is the sense of continuity between the people of God in the Bible and the people of God as represented in the present-day church. The values of belonging to a great historical movement have largely been lost through neglect. The currently-used hymns which reflect the Christian development down the centuries cover the period from 200 A.D. to 1929.⁵

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1. Oliver de Wolf Cummings, "The Youth Fellowship" in Philip Henry Lotz: Orientation in Religious Education, p. 287.
2. Mary Anne Moore: Senior Method in the Sunday School, p. 235.
3. Benson, op. cit., p. 229.
4. Lorenz, op. cit., p. 80.
5. Cf. Bailey, op. cit., p. 576.

4. For aiding the memory.

The sources used in this study agree that hymns are mnemonic. Benson in this regard says:

And truly a wonderful thing is verse in its appeal to human instincts, in the power of its rhythmic march, its cadences and rhymes, to grip our minds and possess our memory.¹

Again, in relation to the words of hymns, he says:

The verse, just because it is lyrical, is so much the easier to read and remember.²

In his discussion of the use of hymn singing in the New Testament churches as a means of instruction in the doctrines of the faith, Dickinson states:

It would appear that among the early Christians, as with the Greeks and other ancient nations, moral precepts and instruction in religious mysteries were often thrown into poetical and musical form, as being by this means more impressive and more easily remembered.³

The English Protestants began to sing their faith when they returned from their exile during the time of Bloody Mary. It is recorded that at Paul's Cross as many as six thousand, young and old, both sexes, would join together after the sermon to sing. Bailey, in his book, The Gospel In Hymns, quotes a contemporary of that time:

This (singing at Paul's Cross) sadly annoys the mass-priests and the devil. For they perceive that by these means the sacred discourses sink more deeply into the minds of men, and that their own

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1. Benson, op. cit., pp. 143, 144.
2. Ibid., p. 227.
3. Edward Dickinson: Music in the History of the Western Church, p. 43.

kingdom is weakened and shaken at almost every note.¹

D. Spiritual Values of Hymns

The theology sung in hymns is an expression of Christian faith and is conducive to faith. Few of the highpoints of faith in personal experience are not associated with some hymn which gave expression to that faith and is instrumental in reviving it in subsequent periods of despondency, fear, or doubt.

For example, in Oslo, Norway, when the Nazis were about to sweep down upon the city and enslave the freedom-loving Norwegians, most of the city's populace gathered below the balcony of the king's palace to hear him speak. When he finished addressing them, every man, woman, and child proclaimed their faith and confidence in God by singing all verses of "A Mighty Fortress Is Our God." Their God proved to be a mighty fortress and many of those people lived to see their oppressor defeated. We can only imagine how they felt when, later, in small groups or in great congregations, the people of Oslo gathered to worship and sing Luther's immortal hymn of courage.

In moments of deep emotion or peril the soul is touched by a familiar act or expression which is rooted

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1. Bailey, op. cit., p. 12.

in the "continuing mind" of the church's noble heritage. This act or expression may be the sacraments. It may be the reading of a familiar Psalm. It is often the singing or hearing of a favorite or familiar hymn. Every new experience seems to endear certain hymns more and more to the soul of faith. It was the writer's recent experience to attend a youth meeting at which a documentary film on China was shown. The agony, disease, and poverty of the masses without Christ were clearly portrayed. Then, in contrast, children in poverty and distress were shown smiling because Christ dwelt in their hearts. In the background (from the sound in the film), an organ was softly playing "There Is Power in the Blood of the Lamb." One did not care to restrain poignant emotion or the silent comment of the truth of that message.

Doctrine sung in hymns is doctrine that is living, actual, spiritually apprehended, and very real. Let a leader speak to youth on a doctrine that they have been singing about and they must surely understand with the heart what he is saying to the reasoning mind. And let them return to that doctrine in the final hymn of worship, and the attitudes of sincerity and honest enthusiasm of their singing will testify to their appreciation of what they have heard and now express. A group of young people in that frame of mind understands what Paul meant when he

declared: "I will sing with the spirit."¹

E. Summary

In this study, the place of hymns in learning theology was discussed in relation to the educational, psychological, and spiritual emphases.

It was found that the purpose of teaching Biblical truths through hymns is an historical practice. Paul admonished the believers to teach with hymns. Martin Luther and John Wesley have left written record of how they, as leaders typical in all major religious movements, made use of hymns to teach their doctrines. Also, many hymn writers had teaching as the purpose of writing some of their hymns. That hymns are relevant in the forming of young peoples' beliefs was noted by two hymn-book editors. The value of hymns in teaching church history was seen in their historic origin which often centered around theological issues. The atmosphere and terminology of the hymn reflected the problem. As the background of the meaning and significance of the words are investigated for the full appreciation of the hymn, the young person becomes aware of the doctrinal emphases of the various periods of history. Just as these hymns of the past teach the theology of the church in history, so the recent hymns are useful in teaching about the current trends in

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1. I Corinthians 14:15.

theological thinking. The predominant theme of recent hymns is concerned with the doctrines of service and human relationships. The discussion of the Gospel hymn pointed out its value in interpreting the Gospel in terms of personal experience. The most recent hymns bespeaking ecumenicity are not included in the hymnals used for this study. Using hymns would supply the need among adolescents for objective, meaningful facts about the various doctrines in a form that is vital and moving.

Hymns are of value in teaching doctrine, secondly, because of the psychological effect upon the singer. The heightened power of the senses during the adolescent period gives the poetic appeal to the imagination in hymns an importance. The sound and visual impressions of the music and words were noted. As the youth identifies his own experiences with those of the hymn writer, he may come to understand and appropriate the point of doctrine about which he sings. In a hymn, the message is condensed and clear, aiding the understanding. However, the greatest appeal of hymns is through the emotions which are stronger in adolescence than at any other period of life. The emotional elements in hymns may provide a carry-over experience to later life, intensify or create emotion in the singer, and stir the will to act upon beliefs affirmed in song. Personal participation through the singing affords an opportunity to express beliefs that have previously

been brought to attention and unites the individual with the peer-group and potentially with the continuing church.

Spiritually, hymns are of value in learning theology because they are an expression of faith and a means of evoking or reviving faith. This is true for the youth, perhaps for the first time, as the highest aim of the hymn is reached in spiritual apprehension. It is when this aim is fulfilled that the young person brings together his thinking, feeling, and volition into a unity. Belief can then become his own and act as motivation for independent, Christian conduct.

If this be so, what is the theology available in hymns for youth? Would a theology based on the hymns found in youth hymnals be sufficient? What would receive the most stress? These questions will be taken up in the following chapter.

CHAPTER II

THE THEOLOGICAL CONTENT OF THE HYMNS

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THE THEOLOGICAL CONTENT OF THE HYMNS

A. Introduction

In light of the values underlying the use of hymns for the purpose of teaching youth theology, this chapter will seek to determine the content of the hymns in relation to the various doctrines. Such a study is basic for determining the actual use of the hymns for the purpose stated.

An objective basis for studying the theological categories pertinent for adolescents must first be established. For this reason four theology books which have recently been prepared for the adolescent reader are considered. A comparison of the chapter titles reveals the general agreement of the four authors on the range of doctrines covered.¹ The discussion in each book provides background knowledge of the aspects of doctrine which are considered relevant for youth.

In order to discover which hymns are available to the greatest number of young people, the hymns are compared in the four youth hymnals. Those hymns which are found in at least two hymnals are the basis for the main study. This study involves an analysis of each hymn in this group

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1. See appendix I.

to find what it contributes to one or more doctrines.¹

Those hymns which are found in only one hymn book will be studied separately.² In this group, only the hymns will be noted which contain doctrinal emphases not included in the main group or which are particularly lucid and cogent in the expression of thought.

A synthesis of these findings will be made under the doctrinal subjects listed in the outline. Then, in section D, the theological emphases found in these hymns will be noted.

B. The Theological Content of the Hymns

Since there is no consistent order of the various

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1. To facilitate the identification of these hymns, an alphabetical list of the first lines of the hymns was made and each hymn numbered. These numbers will be used in the study to identify the references to the hymns; the second number used in the reference will be for the stanza. This list of hymns is found in appendix II. Combined with this list is the indication of the source of the hymns. The number following each column is the page number of the hymnal used. For example, "2:3" will refer to the third stanza of number 2, "A mighty fortress is our God." This is found in all four hymn books, but the text used in this study is found on page 38 of The Hymnal for Youth. Since most hymns were found in The Hymnal for Youth, this book was used as the basic text. It would be impractical to list every reference in some points; therefore representative references will be given. It is well to note also that the selection of hymn stanzas sometimes differs in these four hymnals and that those stanzas used in this study are found in the single text for which the page number is listed in the appendix.
2. Hymns used from this group will be referred to by the title of the book, with its own number and stanza.

doctrines found in the theology books used for this study, the arrangement of the categories in this chapter begins with "God." This accords with the first doctrine considered by Harner and Murray. Following that will be the findings regarding the Bible, man, sin and salvation, the Christian life, society, the Church, and immortality.

1. About God.

In writing of God, the authors Gray, Harner, Murray, and Wickenden were limited as to space and the capacity of their expected readers. They, therefore, did not write in theological terms found in the usual systematic treatises. The hymns, on the other hand, cover much more detail in the ideas about God. This study will then categorize the findings according to God's nature, attributes, and names which characterize Him. Also within this section will come a consideration of the persons in the Godhead.

a. Concerning "God."

The primary concept of the nature of God found in the hymns studied is the Trinity. The Godhead was referred to in fifteen hymns, being the burden of the whole hymn or the basis of praise in only one stanza.¹ That classic hymn by Reginald Heber gives the idea usually followed in all the hymns:

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1. 8:4; 9:5; 10:4; 14:4; 19:3; 28:4; 40:1-3; 43:6; 55:3; 70:1,4; 92:4; 123:3; 135:1,4; 188:5; 164.

Holy, holy, holy! Merciful and Mighty!
God in Three Persons, blessed Trinity.¹

This mystery is more explicitly defined in a hymn found in only one book:

Holy Father, holy Son, Holy Spirit, three we name Thee;
Though in essence only one, Undivided God we claim Thee
And, adoring, bend the knee While we own the mystery.²

God as Creator is found as the Maker of time, beauty, light, joy, as well as the things of nature and mankind.³ Another strong emphasis of the nature of God is His sovereignty.⁴

A good expression of this is found in "This is my Father's world":

This is my Father's world, O let me ne'er forget
That though the wrong seems oft so strong,
God is the Ruler yet.⁵

The usual expression is of God reigning; as,

Praise to the Lord, who o'er all things so
wondrously reigneth.⁶

God's immanence and transcendence are combined in the wonder and amazement of the poet as he thinks of the great God having concern for himself. Mary Ann Lathbury writes:

Lord of life, beneath the dome
Of the universe, Thy home,
Gather us who seek Thy Face
To the fold of Thy embrace,
For Thou art nigh.⁷

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1. 70:1,4.
2. Christian Youth Hymnal, #109:3.
3. 4:1,2; 29:1; 52:1; 53:4; 55:1; 12:1; 157:3; 166:2; 167:1; 211:1; 218:2; 219:1.
4. 28:4; 74:2; 105:1; 127:1; 129:3; 145:4; 166:2; 211:3.
5. 211:3.
6. 166:2.
7. 31:2.

That God is a person is shown when the poets speak of God with a will; having sight, hearing, and knowledge; being an actual Presence; and primarily as One who loves. Such references can be found in almost any hymn referring to God.

God's attributes are those of love, omnipotence, mercy, holiness, faithfulness or changelessness, and righteousness, glory, omniscience, and omnipresence. These are listed in the order of their emphasis by the frequency of appearance in the hymns. A beautiful expression of God's love is found in the hymn entitled, "There's a wideness in God's mercy":

For the love of God is broader
Than the measure of man's mind;
And the heart of the Eternal
Is most wonderfully kind.¹

Chorley has written a hymn in which he speaks of various activities of God in relation to the titles given Him at the beginning of each stanza: Omnipotent, All-merciful, All-righteous One, All-wise.² Probably no hymn better expresses the meaning of God as eternal than Watts' paraphrase of Psalm 90, of which Bailey says: "By universal consent this hymn is one of the grandest in the whole realm of English Hymnody."³

Before the hills in order stood,
Or earth received her frame,

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1. 209:2.
2. 56:1-4.
3. Bailey, op. cit., p. 54.

From everlasting Thou art God,
To endless years the same.¹

"Thy rising hath no setting, Thy sunshine hath no shade"²
is the poet's way of saying that God is everywhere. "God
of hosts" is used often and brings to mind the Old Testament
concept of God's universality.

As God has entered into the experience of men, He
is characterized in a name that relates to those experiences.
Such characteristics are an outgrowth of God's nature since
God acts toward men as He does because of what He is. These
names will provide youth with an insight into the nature of
God that is warm, appealing, concrete and meaningful. There
are the frequent titles of Guide, Guard, King, Shepherd,
Light, and Help. Some names convey similar meanings: Fortress,
Shelter, Shield, Strength and Stay, Protector. Contrast
these titles that tend to express an advantageous relation-
ship with this God with those referring to Him as Judge.

b. Concerning the "Father."

The relationship of God as Father is not usually
distinguished from the term "God" used in general. But
some ideas in the hymns refer to the "Father" as distinctive.

The personality of the Father is indicated in the
name itself. The fellowship with God implicit in the many
prayer hymns is a forceful argument that God is a real

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1. 162:2.
2. 107:3.

person. He is addressed more often as "Father," "Lord," or "God" than in the abstract terms of "Light" or "Creator." A further indication of His person is the realization by the poet of being with Someone who is close by though unseen. Laufer writes:

All the day Thy presence Made our hearts to burn;¹
Roderic Dunkerley says:

Dear Father, whom we cannot see,
We know that Thou art near.²

Where is the Father? He is "throned in heaven,"³ which is the basis for calling Him the heavenly Father. He is also the Creator, the One in control of the soul, the Father who has led His children through the years. His providential work is in giving good gifts to all: the gift of life, of unity, of peace, of health. The greatest gift was in sending the Son:

Father of lights, in whom there is no shadow,
Giver of every good and perfect gift!
With one accord we seek Thy holy presence,
Gladly our hearts to Thee in praise we lift.

Glad for the crowning gift that Thou hast given,
Sending, to light the world, Thine only Son.⁴

c. Concerning the "Son."

The subject of Jesus Christ is extensive in the hymns. It will be treated first in relation to His person,

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1. 68:2.
2. The Hymnal for Youth, #287:1.
3. 55:3.
4. 39:1,2.

covering the incarnation, His humanity, and His deity. His work in relation to creation, His earthly ministry, the atonement, and His exaltation will then be considered.

Something of Jesus' pre-incarnation life is found in a Christmas hymn:

Thou didst leave Thy Throne and Thy kingly crown
When Thou camest to earth for me.¹

Remembering this, His humiliation is well expressed by Mary Ann Thomson: "Tell how He stooped to save His lost creation."² This "Joy of heaven, to earth come down"³ is God on earth, "the incarnate Word,"⁴ the "Word of the Father"⁵ appearing in human form. This truth is most explicitly seen in Charles Wesley's hymn, "Hark! the herald angels sing":

Christ, by highest heaven adored;
Christ, the everlasting Lord!
Late in time behold Him come,
Offspring of the Virgin's womb:
Veiled in flesh the God-head see;
Hail th' incarnate Deity,
Pleased as man with men to dwell,
Jesus, our Emmanuel,
Hark the herald angels sing,
'Glory to the new-born King!'⁶

Jesus' birth was one of humility but the occasion of great rejoicing on the part of the angels at the time and now in the hearts of people everywhere. The details of the story found in Matthew and Luke are revealed in the Christmas

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1. 212:1.
2. 158:3.
3. 117:1.
4. 28:2.
5. 133:3; cf. 19:3.
6. 63:2.

carols, especially "The first Nowell," "Silent night," and "We three kings." Jesus' life on earth has particular appeal to adolescents as an example, inspiration, and challenge. In these hymns, He is "Christ our Brother," the "Youth of Nazareth," "Shepherd of tender youth," the Companion, Friend, Master. The early years of Jesus' life are caught up in the thoughts of A. E. Cross:

The hidden years at Nazareth!
How clear and true they lie,
As open to the smile of God As to the Syrian sky!
As open to the heart of man As to the genial sun,
With dreams of vast adventuring,
And deeds of kindness done!¹

There are very few references to these years; but three hymns that speak of Jesus at daily work in the shop and home are: "O Son of Man, Thou madest known," "My Master was a Worker," and "O Master Workman of the race."²

The character of His life on earth during His ministry was a paradox of humility and greatness; for He was poor, meek, and without a home yet majestic, powerful, and the "All in all."³ This is beautifully told by Dawson:

Not in robes of purple splendor, Not in silken
softness shod,
But in raiment worn with travel came their God;
And the people knew His presence By the heart
that ceased to sigh
When the glory of the Lord was passing by.⁴

This "Son of Man" knows the same experiences that youth now

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1. 196:2; cf. 141:1.

2. 152; 123; 149.

3. 41:4.

4. 230:2; cf. 154; 124:2; 100:3.

have:

O Thou whose feet have climbed life's hill,
And trod the path of youth,
Our Saviour and our Brother still,
Now lead us into truth.¹

As seen in this hymn, the humanity of Christ is not separable from His divine Sonship. He is recognized in the hymns as One that is divine. Further assertion of His deity is His holiness; as, "All-holy Son," "holy is Thy Name," "Holy Jesus," and "Most Holy One."² Various phrases indicate Christ's everlasting, changeless nature: "King Eternal," "From age to age the same," "The everlasting Lord," and "Immortal."³ Such a review of the person of Jesus Christ is fitly climaxed with:

Fairest Lord Jesus, Ruler of all nature,
O Thou of God and man the Son,
Thee will I cherish, Thee will I honor,
Thou, my soul's Glory, Joy, and Crown.⁴

The affirmations to the nature and character of Jesus, the Son of God, are manifested in His works. The clearest expression of Jesus at work in the creation of the universe is;

Creator of the rolling spheres, Ineffably sublime.⁵
He is more often thought of as the Creator of men, being "of life the Author" and the "true Creator."⁶

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1. 153:1.
2. 55:3; 93:3; 9:3; 81:4; cf. 154:4; 176:2.
3. 104:1; 2:2; 63:2; 182:1; 41:4.
4. 36:1.
5. 30:4.
6. 224:3, 1.

The Lord's work on the earth during the short span of His active ministry was in teaching and healing. He is asked, in a prayer-hymn, to:

Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.¹

One hymn sums up His activity in these words: "Him whose holy work was doing good."² The meaning of His work is given in these words:

He comes to break oppression, To set the captive free,
To take away transgression, and rule in equity.³

And again,

For He healed their sick at even, And He cured the
leper's sore,
So that sinful men and women sinned no more;
And the world grew mirthful-hearted, And forgot its
misery
When the glory of the Lord was passing by.⁴

By far, the most stressed aspect of the Son as revealed in the hymns is His work of redemption. He is the Lamb of God, the Redeemer, the Saviour. It is interesting to note that the factual knowledge of the events of Jesus' death are the most completely given, yet in the briefest fashion, in the spiritual, "Were you there when they crucified my Lord."⁵ The accompanying music is an effective interpretation given to the simple statements. Of a far different nature but again describing the scene, as well as

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1. 93:3.
2. 132:3.
3. 61:1.
4. 230:3.
5. 225.

giving its meaning, is "O sacred Head, now wounded."¹ The motive for such suffering is:

 O suffering Lord on Calvary,
 Whom love led on to mortal pain,
 We know thy cross is not a loss,²
 If we thy love shall truly gain.

Clement of Alexander's hymn, "Shepherd of tender youth," which is the earliest hymn in use, tells what was accomplished in the cross:

 Thou didst Thyself abase, That from sin's deep disgrace
 Thou mightest save our race, and give us life.³

To the question of why it was necessary for the Son of God Himself to undergo such pain, Mrs. C. F. Alexander gives this answer:

 There was no other good enough To pay the price of sin;⁴
 He only could unlock the gate Of heaven, and let us in.

The one hymn, "When I survey the wondrous cross," provides an interpretation so rich that Bailey says of it: "In this combination of imagery, insight and passion, Watts reaches the heights of devotional poetry."⁵

 This theme of the atonement is closely knit with the great facts of the resurrection and ascension. The fact and value of the resurrection is clearly stated in the hymns, with the details of the tomb, the three days, the angels, and the stone that was rolled away appearing infrequently. The

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1. 150.
2. 141:3.
3. 176:2.
4. 206:3.
5. Bailey, op. cit., p. 50.

major message is that Christ, in rising from the grave, has won the victory over death and sin and enabled men therefore to live. It is strange that Robert Lowry's "Christ Arose" appears in only one of the four youth hymnals.¹ Regarding this hymn, Cynthia Pearl Maus says:

Among the more recent Easter hymns of the Church, none has greater challenge for youth than this distinctly martial hymn of affirmation. You cannot sing the refrain, which follows with rapid tempo the slower movement of the verses, without feeling the surge of joy in your heart over the fact that Jesus arose 'triumphant o'er His foes,' and that 'He lives forever with His saints to reign.'²

The glorious news of the living Saviour is relevant today because He is living now, exalted in the heavens, and waiting to come again for the consummation of His work. The power of the living Christ is to be realized by His life dwelling within the lives of believers. Two hymns make this explicit:

He lives! He lives, Christ Jesus lives today!
He walks with me and talks with me along life's
narrow way.
He lives, He lives, salvation to impart!
You ask me how I know He lives?
He lives within my heart.³

The second, in simple terms but with the appeal and depth of a true testimony:

No distant Lord have I, Loving afar to be;
Made flesh for me, He cannot rest Until He rests in me.

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1. Youth Hymns, #71.
2. Cynthia Pearl Maus: Christ and the Fine Arts, p. 461.
3. Youth Hymns, #82:refrain.

Brother in joy and pain, Bone of my bone was He;
More intimate and closer still--He dwells Himself in me.

I need not journey far This dearest Friend to see;
Companionship is always mine: He makes His home with me.¹

Yet this closest of Friends is the Sovereign of the whole
earth, ruling with truth and grace, righteousness and love.²
As yet, His Kingship is dependent on receptivity. Isaac
Watts' writes: "Let earth receive her King."³ The results
of Christ's reign are inviting:

Blessings abound wher-e'er He reigns;
The prisoner leaps to loose his chains,
The weary find eternal rest,
And all the sons of want are blest.⁴

The personal return of Christ is not given much
attention; however, two popular hymns attest the doctrine.
After telling the Bible story of Jesus' birth, James
Montgomery then turns, in the last stanza of "Angels, from
the realms of glory," to another scene when Christ will
appear:

Saints, before the altar bending,
Watching long in hope and fear,
Suddenly the Lord, descending,
In His temple shall appear.⁵

The responsibility of the Church in spreading the gospel is
appealed to on the basis of Jesus' return:

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1. The Hymnal for Youth, #113.
2. 99:4.
3. 99:1.
4. 95:4.
5. 11:4.

He comes again: O Zion, ere thou meet Him,
Make known to every heart His saving grace;
Let none whom He hath ransomed fail to greet Him,
Through thy neglect, unfit to see His face.¹

The Christian Youth Hymnal appropriately closes its selections with a hymn centrally concerned with this event to take place. Using the imagery of apocalyptic literature, the first two stanzas of "Ten thousand times ten thousand" speak of the joy and praise of that "day." The third stanza then is a prayer that the "Lamb" will:

Fill up the roll of Thine elect, Then take Thy power
and reign;
Appear, Desire of nations, Thine exiles long for home;
Show in the heav'ns Thy promised sign,
Thou Prince and Saviour, come!²

Another hymn containing this message primarily is "Hark, what a sound," which emphasizes the hope and expectancy of "the Lord's appearing."

Surely He cometh, and the earth rejoices,
Glad in His coming who hath sworn, 'I come.'³

d. Concerning the "Holy Spirit."

Distinct references to the Holy Spirit are very few in comparison to those of the Father and the Son. This discussion will take up His nature as it relates to the Godhead and as a distinct personality. Second, it will review the findings in the hymns regarding His work.

Hymns on the Trinity all show the Spirit to be one

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1. 158:4.
2. Christian Youth Hymnal, #310:3.
3. The Hymnal for Youth, #116:2.

with the Father and Son. There is only one God. All the qualities, therefore, that give an understanding of God as treated earlier in this chapter are to be applied to the Holy Spirit. Of equal importance to the unity and equality of God is the distinctness of the three personalities. The Spirit is addressed as "Thou," as a free person who acts on His own, and as One who has a unique work that neither the Father nor the Son can accomplish. He is, nevertheless, the "Spirit of Christ,"¹ "freely given,"² and "sent from heaven."³

The work of the Spirit in convicting of sin is not found in the hymns used in this study. There is one reference to the baptism of "the heaven-descended Dove."⁴ The main teaching regarding the Spirit is in His relation to the person already a Christian. Living within the heart of the believer, the Holy Spirit is to cleanse the heart of sin and change the whole life into Christ-likeness:

Holy Ghost, with pow'r divine,
Cleanse this guilty heart of mine;
In Thy mercy pity me, From sin's bondage set me free.
.
See, to Thee I yield my heart;
Shed Thy life through every part:
A pure temple I would be, Wholly dedicate to Thee.⁵

This hymn is found in only one book, but the power of the Holy Spirit in the heart is the emphasis of three hymns

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1. 127:4.
2. 55:3.
3. 135:3.
4. 179:4.
5. Christian Youth Hymnal, #67:3,6.

addressed to the Holy Spirit which are found in all four of the youth hymnals. Such is George Croly's prayer:

Spirit of God, descend upon my heart;
Wean it from earth; through all its pulses move.¹

Samuel Longfellow asks for the Spirit as "Truth," "Love," "Power," and "Right divine" to work upon and within "this soul of mine," "my spirit," "this heart," "will," and finally "within my conscience" until He is King.² The third hymn, "Breathe on me, Breath of God," adds the thought that this work is accomplished as the Spirit continually fills "me with life anew."³ An adolescent might wonder if these changes take place ipso facto. Walter J. Mathams states that the Spirit is to inspire one "to live the life of love"⁴ and do what the Spirit Himself would do.

Another aspect of the work of the Spirit is as the Teacher, Instructor, or Interpreter of the things of God as found in the Bible. The "divine Instructor" teaches one to love the Word and find revealed in it the Saviour.⁵

O send Thy Spirit, Lord, Now unto me,
That He may touch my eyes, And make me see:
Show me the truth concealed Within Thy Word,
And in Thy Book revealed I see the Lord.⁶

It is upon the Holy Ghost also that the comprehension of the mystery of the Trinity depends:

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1. 179:1.
2. 71:1-4.
3. 22:1.
4. 127:4.
5. Cf. 40:3.
6. 21:3.

Teach us to know the Father, Son,
And Thee, of both, to be but One.¹

To summarize the teaching about the third person in the Godhead and to conclude this section on the doctrine of God, the anonymous hymn, "Come, Thou almighty King," is worth noting:

Come, Holy Comforter, Thy sacred witness bear
In this glad hour: Thou who almighty art,
Now rule in every heart, and ne'er from us depart,
Spirit of power.

To the great One in Three Eternal praises be,
Hence evermore! His sovereign majesty
May we in glory see, And to eternity
Love and adore.²

2. About the Bible.

The books of theology for youth are interested in the revelation of God as it comes to men today and as a standard for conduct and belief, which would also be an inspiration for the same; and in the Bible as the inspired Word of God. The viewpoints do not agree, but there is discussion of the topics. This study will turn to the contribution of the hymns on these points.

The world that God has made reveals its Maker. This is evident everywhere for men to know. The wisdom, power, glory, divinity, and the love of God can be discerned in the created world.³ The fact that this testimony of the

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1. 69:4.
2. 28:3-4.
3. Cf. 194:1,2; 202:1,3; 52:23.

stars and planets is silent does not disturb Joseph Addison:

What though in solemn silence all
Move round this dark terrestrial ball?
What though no real voice nor sound
Amidst their radiant orbs be found?
In reason's ear they all rejoice,
And utter forth a glorious voice;
Forever singing, as they shine,
'The Hand that made us is divine.'¹

All of nature is not quiet though. Maltbie Babcock feels that God "speaks to me everywhere," which involves listening ears as:

All nature sings, and round me rings
The music of the spheres.²

If this were all that could be known of God, the uniqueness of Christianity would be missed. Watts' paraphrase of Psalm 19 explains that the written revelation is clearer and superior. He recognizes God's wisdom in the stars and then says:

But when our eyes behold Thy Word,
We read Thy Name in fairer lines.³

Watts continues in the second stanza to say that nature confesses God's power as well:

But the blest Volume Thou hast writ
Reveals Thy justice and Thy grace.⁴

This revelation of justice and grace meet in:

The message of salvation
From God's own holy Word.⁵

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1. 202:3.
2. 211:1.
3. 195:1.
4. 195:2.
5. 79:3.

William W. How has given the significance of the Bible as the source of the gospel in symbolic language:

It is the golden casket, Where gems of truth are stored;
It is the heaven drawn picture Of Christ, the living
Word.

It is the chart and compass That o'er life's surging sea,
'Mid mists and rocks and quicksands, Still guides, O
Christ, to Thee.¹

Having met Christ in the Scriptures, the believer needs direction in the new life. The hymns assert that God's Word is to be the guide: "And make Thy Word my guide to heaven,"² and:

O teach Thy wandering pilgrims
By this [the Word] their path to trace.³

As the "seed" bears fruit, or the lantern is used to light a path, the Word becomes a means of grace.

Referring to the Bible as God's own holy Word indicates an unusual origin for literature. One hymn which is printed in two of the hymnals expressly states that the Bible is inspired:

Thank we those who toiled in thought,
Many diverse scrolls completing:
Poets, prophets, scholars, saints,
Each his word from God repeating.

Praise we God, who hath inspired
Those whose wisdom still directs us.⁴

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1. 156:2,3.
2. 195:4.
3. 156:4.
4. 19:2,3.

3. About man.

What is man? Certainly a Christian youth needs a Christian answer as to what he is. There are few references in these hymns that offer help here, but enough to give some satisfaction.

It is interesting to find in a hymn much used with youth that men are "frail children of dust, and feeble as frail."¹ The elements that compose a human being are body, soul, and mind.² The span of man's life is as a "little day."³ Even in the short and temporary time of earthly life, man is never himself as God intended until he comes into fellowship with the One who made him. Adelaide A. Procter says that the perfect rest waits for heaven.⁴ This incompleteness is manifested in man by a longing:

Our restless spirits yearn for Thee,
Where'er our changeful lot is cast.⁵

And again, in "Where cross the crowded ways of life":

Yet long these multitudes to see
The sweet compassion of Thy face.⁶

The barrier that separates man is his sinfulness, whereas God is holy:

God the All-merciful! earth hath forsaken
Thy ways all-holy, and slighted Thy Word.⁷

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1. 157:5.
2. 77:3.
3. 3:2.
4. 122:3.
5. 98:4.
6. 233:4.
7. 56:2,3.

John Henry Newman writes that before he was ready to ask God to lead his life:

I loved to choose and see my path; but now
Lead Thou me on.
I loved the garish day, and, spite of fears,
Pride ruled my will: remember not past years.¹

This stanza also shows that the individual is responsible for the direction of his life. This is the purpose of the exhortation found in "The hidden years at Nazareth":

O soul of youth, forever choose,
Forgetting fate or fear,
To live for truth or die with God,
Who stands beside thee here!²

The hymns used in this study have shown that man is made up of three elements in his nature, but incomplete apart from God. Because he is sinful, he is in need of salvation to bring him into a relationship with God. But he is responsible for choosing God's way or to continue in his own.

4. About sin and salvation.

Because the hymns always link sin and salvation together, they are to be discussed here under one heading. The nature and results of sin will be treated, followed by the two aspects of salvation--God's part and man's. The new life, termed sanctification, will come in the following discussion on the Christian life.

The term "dark" is the common expression for the

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1. 103:2.

2. 196:3; cf. 182:2.

nature of sin in contrast to the concept of God as Light. Another general idea of sin revealed in the hymns is its enslaving power:

Behold how many thousands still are lying¹
Bound in the darksome prison house of sin.

Sin is rooted in the individual so that Charles Wesley says the heart is "bent to sinning."² In another hymn by the same author, the engulfing nature of sin is given:

Just and holy is Thy Name; I am all unrighteousness;
False and full of sin I am, Thou art full of truth
and grace.³

Since all men are the same, the whole human race is spoken of as sinful.⁴ As a result, man is wayward, lost, in the midst of despair, disgraced, and in a state of ruin.⁵ God demands a price for sin which brings forth the cry:

Nothing in my hand I bring, Simply to Thy cross I cling;
Naked, come to Thee for dress, Helpless, look to Thee
for grace;
Foul, I to the fountain fly; Wash me, Saviour, or I die.⁶

A moving expression of the relation of sin and salvation is found in "O sacred Head, now wounded":

What Thou, my Lord, hast suffered Was all for sinners' gain:
Mine, mine was the transgression, But Thine the deadly pain.
Lo, here I fall, my Saviour! 'Tis I deserve Thy place;
Look on me with Thy favor, Vouchsafe to me Thy grace.⁷

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1. 158:2.
2. 117:2.
3. 93:3.
4. Cf. 176:2.
5. Cf. 23:2; 176:2; 47:3.
6. 172:3; cf. 206:4.
7. 150:2.

The grace of God was provided abundantly for all of sin and for all men:

Plenteous grace with Thee is found,
Grace to cover all my sin.¹

The outpouring of this grace results in forgiveness by God, and man's release, redemption, or freedom from the bondage of sin. This does not mean that sin ceases to be possible, for the numerous prayer-hymns testify that there must be continuous forgiveness; for example:

Forgive me, Lord, for Thy dear Son,
The ill that I this day have done;
That with the world, myself, and Thee,
I, ere I sleep, at peace may be.²

Man's part in salvation must not be confused with the provision for his sin that is supplied only by God:

Not the labors of my hands
Can fulfill Thy law's demands;
Could my zeal no respite know,
Could my tears forever flow,
All for sin could not atone;
Thou must save, and Thou alone.³

The abundance of God's mercy, however, is known just to those who will receive it.⁴ The question then arises, what must I do to be saved? First there is found a marked sense of humility, shame and sorrow::

O Lord, with shame and sorrow We open now the door;
Dear Saviour, enter, enter, And leave us nevermore!⁵

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1. 93:4.
2. 8:2.
3. 172:2.
4. Cf. 143:3.
5. 140:3.

Second, trust in the remedy provided is exercised; faith leaps and does it. This is as Charlotte Elliott believes:

Just as I am! Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because Thy promise I believe,¹
O Lamb of God, I come, I come!

Tennyson, also, has told this emphatically:

Strong Son of God, immortal Love,
Whom we, that have not seen Thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove.²

5. About the Christian life.

One of the values of using hymns for learning theology was found to be the concreteness of belief when translated from the abstract into a living reality through the hymn writer's experience. In the realm of Christian living which properly belongs to ethics and not doctrine the difficulty is in reverse to the advantage above. The emphasis, however, given the subject in the hymnals and the books on theology warrants a treatment here of sanctification, service, suffering, and prayer.

God's will is the aim of the Christian life. This is the theme of these lyrics:

"Complete Thy purpose that we may become
Thy perfect image--Thou our God and Lord."³

"And O may this my glory be,
That Christ is not ashamed of me."⁴

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1. 102:5.
2. 182:1.
3. 58:2.
4. 90:5.

Various aspects of God's will are found in a hymn by Mathams after he has said:

We give ourselves to Thee, Our fervent gift receive,
And fit us to fulfill,
Through all our days, in all our ways,
Our heavenly Father's will.¹

The repeated prayers that God will keep the person true, faithful, pure and spotless, from sin and shame give unquestioned evidence that God's will cannot be accomplished by the believer alone. The warfare with evil is continuous, fierce, and demands loyalty and courage to Christ, not self:

Stand up, stand up for Jesus, Stand in His strength
alone;
The arm of flesh will fail you, Ye dare not trust your
own:
Put on the gospel armor, Each piece put on with prayer;
Where duty calls, or danger, Be never wanting there.²

Bunyan expresses confidence regarding this life and the next:

Since, Lord, Thou dost defend
Us with Thy Spirit.³

The believer's trust in God's ability to forgive, perfect, guide, and provide is simply but forcefully told by Frances R. Havergal in "I am trusting Thee, Lord Jesus."⁴ Besides finding the power for this life in God, the believer is also to look to Jesus as the Example: "Lord, I want to be like Jesus in-a my heart," "We test our lives by Thine," and:

Follow with reverent steps the great example
Of Him whose holy work was doing good.⁵

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1. 127:1.
2. 180:3.
3. 66:3.
4. The Hymnal for Youth, #215.
5. 112:3; 83:5; 132:3.

The exhortations to live for God along with the voluntary expression of desire to follow Him gives evidence of the freedom in the Christian life. One author writes of God:

Be my Law, and I shall be
Firmly bound, forever free.¹

Harold Donnelly contrasts this freedom with the bondage of sin:

O Lord, I would live straight and strong
In body, soul, and mind;
Unbound by habits that are wrong;
Joyous, and true, and kind.²

This choice of the right in all parts of life is commonly sung in "I would be true."³

The total aim of the Christian life is not, however, the development of one's own personal life. Many hymns show gratitude to God by offering for His service the whole life. The acknowledgement of God as Creator and Redeemer brings this response:

Thou hast made me mind and soul;
I for Thee would use the whole:
Thou hast died that I might live;
All my powers to Thee I give.⁴

This service is marked by willingness, steadfastness, loyalty, a seeking-out of every opportunity, and above all, an eagerness that cannot be held back.⁵ It may involve the common,

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1. 71:4.
2. 77:3.
3. 82.
4. 110:4; cf. 147:1; 101:1; 184:5; 184:4.
5. 114:4; 27:1; 215; 24:3; 116:1,2.

everyday tasks done as unto the Lord or the more definite work of spreading the gospel message around the earth. The very character of the individual's life may be used to spread the "faith of our fathers":

And preach thee, too, as love knows how
By kindly words and virtuous life.¹

Havergal's hymn, "Lord speak to me,"² reveals the servant's need of first being taught, led, and filled by God before he reaches out to the lost and hungering children. The cost is not to be discounted but neither is it to restrain the effort. This is made clear by Horatius Bonar:

Go, labor on: spend, and be spent,
Thy joy to do the Father's will:
It is the way the Master went;
Should not the servant tread it still?
.
Toil on, faint not, keep watch and pray,
Be wise the erring soul to win;
Go forth into the world's highway,
Compel the wanderer to come in.³

The message to be carried to these wanderers is condensed in the third stanza of "O Zion, haste; thy mission high fulfilling";⁴ while the fourth points out that the work of publishing the tidings of Jesus includes those who provide the messengers, who give the money to send them, and who pour out their souls in victorious prayer.

Suffering or hardship related to the Christian

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1. 37:4.
2. 115.
3. 49:1,4.
4. 158:3,4.

life was mentioned in the previous paragraph. It is not given major emphasis in these youth hymnals, but the Petrine expression of "fiery trials" is noted in "How firm a foundation" and "In the hour of trial."¹ Of the latter, Bailey says: "The hymn has been greatly loved; it seems especially to appeal to young people."² The security of the believer is in God, even in the midst of outward or inward troubles:

In heavenly love abiding No change my heart shall fear;
And safe is such confiding, For nothing changes here.
The storm may roar without me, My heart may low be laid,
But God is round about me, And can I be dismayed?³

The validity of prayer could never be questioned by looking into a hymnbook, where most of the hymns are prayers. The familiar definition of prayer as talking with God is given by Oxenham when he asks God to make in his heart:

A little place of mystic grace,
Of self and sin swept bare,
Where I may look upon Thy face,
And talk with Thee in prayer.⁴

Several elements pertaining to prayer are in "Prayer is the soul's sincere desire"⁵ by James Montgomery. The first stanza gives a succinct definition; the third, declares the necessity of prayer; and the fourth, is a motivation on the basis of Jesus prayer life with the final request, "Lord, teach us how to pray." The subjects of prayer, by the evidence of those in the hymnals on every idea, are without

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1. 72:3; 87.
2. Bailey, op. cit., p. 161.
3. 85:1; cf. 108:3.
4. 119:4.
5. The Hymnal for Youth, #161.

number; and in the words of Joseph Scriven:

What a Friend we have in Jesus, All our sins and
griefs to bear!

What a privilege to carry Everything to God in prayer!¹

The consciousness of the rest of the world as the believer
prays is from two viewpoints; first, that hourly "fresh
lips are making Thy wondrous doings heard on high:"

As o'er each continent and island
The dawn leads on another day,
The voice of prayer is never silent,
Nor dies the strain of praise away.²

Then, there is a place in prayer for the world yet in sin:

Not for myself alone May my prayer be;
Lift Thou Thy world, O Christ, Closer to Thee:
Cleanse it from guilt and wrong,
Teach it salvation's song,
Till earth, as heaven, fulfill God's holy will.³

6. About society.

In this discussion fall those hymns designated as
those of the social gospel, which emphasize brotherhood.
This topic's interest is centered in the basis for concern
with society, the sin in society, and the reconstruction
of society, which in the final status is termed the Kingdom
of God. Because of its nature, there tends to be some over-
lapping with other points.

Because men are thought of as God's children, He
is asked to save them:

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1. 227:1.
2. 190:3,4.
3. 35:3; cf. 80:4; 152:4.

God save the people; Thine they are,
Thy children, as Thine angels fair;
From vice, oppression, and despair,
God save the people!¹

This stanza shows also some of the sins that are prevalent.
A fuller picture of present evils is given in other hymns.²
God's aid is needed both for the oppressor and the oppressed
and helpless. The great hope is that the day of brotherhood
will finally come.³ This will not be without effort, however.
Louis F. Benson writes:

O Christ, the Elder Brother Of proud and beaten men,
When they have found each other, Thy Kingdom will
come then!⁴

A different emphasis is found in "We've a story to tell to
the nations."⁵ It is as a result of this story that "Christ's
great Kingdom shall come on earth." When this day comes, the
social ills will have been changed and people will perform
God's will; as John S. B. Monsell writes:

Light of the world, illumine This darkened land of Thine,
Till everything that's human Be filled with what's divine;
Till every tongue and nation, From sin's dominion free,
Rise in the new creation Which springs from love and Thee.⁶

A picture of society at such a time is given in "These things
shall be"⁷ by John A. Symonds. The dominant characteristic
is that of unity. This is the burden of O. S. Davis' hymn,

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1. 232:3.
2. Cf. 232:2; 170:3; 233:3.
3. Cf. 126:4; 131:1,4; 171:2; 198.
4. 188:3; cf. 104:2.
5. 226:refrain; cf. 46:3; 63:3.
6. 107:4.
7. 210.

"At length there dawns the glorious day."¹ A hymn found in one book explicitly associates the love for men with the person's relationship to God:

For all are brethren, far and wide,
Since Thou, O Lord, for all hast died;
Then teach us, whatsoe'er betide,
To love them all in Thee.²

7. About the Church.

The doctrine of the Church will be discussed in its definition as a fellowship and as the instrument of God's will. The functions of the Church will also be considered.

The best definition of the Church that was found is that it is the house where God is; the place where:

Here may our fellow men be shown
How all may live a life like Thine.³

The fellowship of believers is not mentioned in a hymn that also directly states any relationship to the Church. The emphasis of universal oneness cannot be overlooked: "One holy Church,"⁴ and:

Elect from every nation,
Yet one o'er all the earth.⁵

Again, with a dogmatic air:

Like a mighty army Moves the Church of God;
Brothers, we are treading Where the saints have trod;
We are not divided, All one body we,
One in hope and doctrine, One in charity.⁶

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1. 236; cf. 213:1; 27:1.
2. Christian Youth Hymnal, #294:3.
3. 78:1; 154:4.
4. 26:1.
5. 84:4.
6. 161:2.

Stone's familiar hymn, "The Church's one foundation,"¹ explains Christ's relation to the Church and then turns to the story of its schisms and heresies, tribulation and war. The Church being made up of individuals in whom God dwells, rather than a building, is Grundtvig's basis for saying:

Built on the Rock the Church doth stand,
Even when steeples are falling.²

Further, the Church is responsible for carrying the message of Christ to those who have not heard it. This is made plain in "O Zion, haste, thy mission high fulfilling."³ Again, in "O Word of God incarnate":

The Church from her dear Master
Received the gift divine,
And still that light she lifteth
O'er all the earth to shine.⁴

The task is unending; therefore the Church must keep an "unsleeping watch."⁵

Hymns pertaining to the sacraments of the Church are scarce. There is one found in three hymnals which reflects the communion:

We taste Thee, O Thou living Bread,
And long to feast upon Thee still;
We drink of Thee, the Fountain-head;
And thirst our souls from Thee to fill.⁶

The personal fellowship with God with its resulting strength and forgiveness is the theme of Bonar's meditation at the

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1. 188.
2. Christian Youth Hymnal, #150.
3. 158.
4. 156:2.
5. 190:2; cf. 180:3; 26:4.
6. 98:3.

Communion table:

Here would I feed upon the bread of God,
Here drink with Thee the royal wine of heaven;
Here would I lay aside each earthly load,
Here taste afresh the calm of sin forgiven.¹

There are two especially appropriate hymns found in only one hymnal.² The rite of baptism was written of once. It bespeaks the confirmation of an infant baptism and declares the purpose of living like a Christian:

I was made a Christian When my name was given,
One of God's dear children And an heir of heaven.
In the name of Christian I will glory now,
Evermore remember My baptismal vow.

I must, like a Christian, Shun all evil ways,
Keep the faith of Jesus, Serve Him all my days.
Called to be a Christian, I will praise the Lord,
Seek for His assistance So to keep my word.³

8. About immortality.

Everlasting life has been one of the basic tenets of the Christian faith as well as the hope of believers all through the ages. In this section, there will be discussed the basis of this hope in the resurrection of Christ, the problem of death, and the subject of heaven.

Christ's resurrection is the assurance that one day His servants shall live. This is further assured by Christ's promise that it should be so. The thought of death is still found in many last stanzas. Benson feels it must

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1. 237:2.

2. Hymnal for Youth, #146; Christian Youth Hymnal, #146.

3. Christian Youth Hymnal, #144.

be primarily so because it is woven in with edifying material, and adds:

But the habit of living in the presence of impending death, so detrimental to bodily health, cannot be edifying to the spirit . . . Blest is any ministry which, to use Lord Balfour's words, 'serves the great cause of cheering up.' What ministry better adapted to that end than a cheerful Christian song?¹

The main hope in the references found is that God will remove fear when death comes.

All the burdens and weariness of this life are more bearable when the thought of heaven is pictured as the true home:

Rest comes at length: though life be long and dreary,
The day must dawn, and darksome night be past;
Faith's journey ends in welcome to the weary,
And heaven, the heart's true home, will come at last.²

The wonder and glory of this home is that through eternity one will be in the presence of the Lord, where there is no sin; it is as eternal morning.³ The activity in heaven takes place before the Father's throne. Praise and prayers will be offered to the triune God from the angels and the saints; and the crowns won in this life will be laid at Jesus' feet.

Wesley's hymn reflects this Scriptural imagery:

Changed from glory into glory,
Till in heaven we take our place,
Till we cast our crowns before Thee,
Lost in wonder, love, and praise.⁴

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1. Benson, op. cit., pp. 158-159.
2. 62:4; cf. 29:4; 103:1; 118:4; 162:1.
3. 29:4; 18:4; 31:4.
4. 117:4.

C. Dominant Emphases of Theology in the Hymns

This comparison is on the basis of the frequency of appearance in the hymnals within the limit of the hymns found in appendix II. There would be no way to check as to whether the editors were proportionately fair in the number of hymns selected for each section in their book.

The largest interest was found in the doctrine of God, with a greater proportion of emphasis given to the Son than any other subject except the Christian life. Regarding Christ as a person, His humanity is stressed in connection with His birth and His oneness with men in experience and understanding. He is "our Brother." The deity of Christ is expressed in His relation to the trinity, by the term "divine," and by the divine characteristics that are attributed to Him. The balance between His two natures is approximately even in the hymns used for this study. The primary emphasis of the work of Christ is the atonement. He is the "Saviour" or "Redeemer." His present ministry in behalf of believers also receives distinctive attention.

This corresponds closely with the emphasis on the Christian life. The awareness of a warfare or struggle in doing the right calls forth the repeated prayers for God's help. Another dominant theme is the voluntary offering of one's life to God for His service. Prayer is like a running thread throughout the hymns. Its importance in the Christian

life is shown by certain hymns that speak of its worth and, more basic, by the numerous hymns that are direct addresses to God.

Sin and salvation are next in importance, with the doctrines of immortality and society almost equal in emphasis. References to the Church, the Bible, and man were the subjects least dominant and were approximately even.

D. Summary

This chapter has been a consideration of 237 hymns, found in at least two of the hymnbooks, for the purpose of noting what they contributed to theology. It was the aim to note the aspects of the various doctrines treated in the youth's theology books as well as the coverage in the hymns. With this guide, the findings in the hymns were categorized under these headings: 1) God, which included a separate treatment for the three persons in the Godhead, 2) the Bible, 3) man, 4) sin and salvation, 5) the Christian life, 6) society, 7) the Church, and 8) immortality. Illustrations were used throughout the study to show that the doctrinal points stated were found in the text of the hymns, to make clear the points made, and to complete the thoughts in many instances. At the conclusion, it was found that the person of Christ and the Christian life were the major emphases in the hymns. The Church, the Bible, and man were given the least attention.

CHAPTER III

WAYS OF MAKING THEOLOGY IN HYMNS MEANINGFUL

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A. Introduction

The doctrine found in hymns is theology adapted to the deepest emotional experiences of the Church. It is theology made easily communicable because it has been molded by the basic experiences of life. Having been sung by the Church universal in its most sacred hours of worship, it expresses and further heightens the significance of abiding spiritual realities common everywhere to men of faith.

Before young people come to a mature appreciation of doctrine expressed in hymns, words and music are apt to be learned by rote, without the association of experience with the message. It is most unfortunate that too many young people consider the singing of hymns just a time-filling ceremony preceding a sermon or discussion. As young people sing their hymns over and over they can either become increasingly insensible to the message of the lyrics, or hymns can enhance the growth of faith each time they are sung. The alternative is not decided simply by individual differences in personality and experience. It is the skill, alertness, and endeavor of the leader that will open up for adolescents this heritage.

One may sing a hymn many times before realizing it has a theological basis. The music, other aspects of

worship, the leader, and outside factors may detract from the reception of the message. Young people will only discover the theological worth of hymns when they understand something of what they are singing, when the doctrines found in hymns has been made meaningful.

Though much could be said regarding the development of the leader himself, this chapter will concentrate on suggestive ways of making the theological content of hymns meaningful. It is first relevant to discover why youth hymnals are in use. What contribution does a youth hymnal make, and how does it serve its purpose?

There will be considered methods of making this theology meaningful within a worship setting, then methods apart from formal worship. The distinction facilitates the study but is not absolute.

B. The Validity of Youth Hymnals

1. General theological objectives.

Each youth hymnal produced has certain explicit or underlying objectives. These tend to overlap the purposes of the more comprehensive church hymnals. A distinction, however, is made in youth hymnals. It is felt that with adolescents there are specific channels of interest, levels of understanding, and other such factors making the production of a special hymnal worthwhile. The overall objectives in terms of consecration of life and apprehension of major doctrinal themes still tend to be the same for Christians

of any age. The Hymnal for Youth lists its general objectives as follows:

The basic purpose of this hymnal coincides with the objectives of the church program for youth: the full surrender of one's self to God as he is revealed in Jesus Christ, the Saviour; the manifestation of a Christ-like love for all people; and the identification of one's self with the fellowship of Christ's followers throughout the world.¹

Because these objectives are much the same for all Christians, regardless of age, the preface adds this statement:

Although this hymnal has been prepared primarily for use in young people's groups in the church, it may also be used by adult organizations and in general church services.²

Youth Hymns lists five objectives, the last being this:

Fifth, 'to exalt the name and power of Jesus Christ who is for youth and for their world the only sufficient Saviour.'³

It lists first an objective which is so obvious it would tend to be overlooked. It states: "First, to retain the established songs and hymns of our Christian faith."⁴

The New Hymnal for American Youth lists its underlying objective as:

We, the Music Makers, present this hymnal to the youth of America, with the hope that through its use they may give expression to an ever higher and more vital feeling of desire to find God, and to make his purposes known in a world of persons and things.⁵

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1. The Hymnal for Youth, p. 3.
2. Ibid.
3. P. Marion Simms, Jr. and Carroll M. Wright (ed.): Youth Hymns, forward.
4. Ibid.
5. H. Augustine Smith (ed.): The New Hymnal for American Youth, p. iii.

It is noteworthy that this reference states that youth have two desires and the hymnal gives these desires expression. On the other hand, The Hymnal for Youth states that it intends its objectives to actuate youth to surrender to God and manifest His love.

2. Specific objectives.

The objectives specifically for youth are based on certain conceptions of youth's interests, capacities for worship, pronounced psychological concerns, and level of understanding. The compilers of hymns for youth felt that adolescents ought to sing certain hymns and should be taught along certain lines of theology. What these are may be inferred from the theological emphases of these hymnals. They are not stated in detail. For example, in a letter to the writer, the Rev. Mr. Reginald W. Deitz, who is an editor of the Christian Youth Hymnal, simply states: "An effort was made to find useful hymns for each of these headings so that as far as possible all the worship needs of young people could be met."¹ Theodore K. Finck, a member of the editorial staff of the Parish and Church School Board of the United Lutheran Church in America, states as the first objective for this hymnal: "1. To choose hymns specially applicable to and suitable for youth."²

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1. Personal letter from Reginald W. Deitz, February 24, 1951.
2. Personal letter from Theodore K. Finck, March 7, 1951.

The youth hymnals studied were constructed to aid young people in conducting and participating in youth worship services. All contain helps for these purposes at the back of the books. One introduction states:

. . . it is a hymnal which has been prepared with painstaking labor, to meet the need of youth for expression through music, in an age when method must keep pace with content; and when training in the art of worship has become a recognized part of the program for the religious education of youth.¹

The Hymnal for Youth contains material under the headings "Suggestions for Worship," "Prayers and Collects," "Readings from Scripture," and "Poetry and Prose for Worship."

An attempt has been made to make youth conscious that the church is universal. One hymnal states:

Consciousness of the universal character of the Christian Church and of the contributions which many nationalities have made to its worship has led to the inclusion of hymns that originated in such countries as ancient Greece, ancient Rome, Wales, Switzerland, Denmark, France, Austria, Russia, the Netherlands, Germany, Bohemia, England.²

Included in this universal scope are Negro spirituals. Miss Steele, secretary for the committee that compiled The Hymnal for Youth, writes in a letter:

Some [hymns] by their nature are not adapted to the the church worship service; the Negro spirituals, for instance, are somehow out of place in the atmosphere of the formal worship period but they are moving and impressive in a young people's service.³

The omission of such hymns through the use of the adult

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1. The New Hymnal for American Youth, p. iii.
2. The Hymnal for Youth, pp. 3-4.
3. Personal letter from Jean Woodward Steele, March 9, 1951.

hymnal excludes young people "from a rich store of hymnody that is peculiarly theirs."¹ In answer to the question why these hymns for youth were not included in the larger hymnals, Miss Steele replied:

This would make The Hymnal larger and more unwieldy, whereas the compilers tried to make it as compact as possible. Also, it would add to the cost of the hymnal, yet even at its present size the price of it is such that it would probably be cheaper for a church to provide two books than to use The Hymnal for every purpose, for the additional wear on the book occasioned by its use in Sunday church school and young people's meetings alone would soon make it necessary to replace a number of copies.²

Miss Steele mentions a factor in publishing youth hymnals which is more important than would at first appear. She states: "Moreover, I wonder whether there is not a psychological value in having a hymnbook that the young people can feel is their own."³

Finally, two of these hymnals have arranged many tunes in lower keys so that they might be singable for young men as well as young women.

3. Criteria for including hymns.

The Hymnal for Youth lists four tests to measure the quality of its hymns. They are:

1. Does the hymn have a distinctly Christian message?
2. Is the hymn good literature?
3. Is the tune good music?
4. Is the music singable?⁴

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1. Ibid.
2. Ibid.
3. Ibid.
4. The Hymnal for Youth, p. 3.

The Christian Youth Hymnal says:

Consequently the CHRISTIAN YOUTH HYMNAL attempts to provide a balanced and representative selection of usable hymns and other helps selected from both the classics of our heritage and the more recent expressions of Christian devotion.¹

Youth Hymns more specifically expresses what the objectives of the editors were in compiling hymns on the basis of their musical commendability. The forward states:

Third, to give a suitable number of hymns and songs that are particularly singable. Christian Endeavor is an organization of joy and achievement and our singing reflects inspiration and happiness.²

The four youth hymnals contain a large proportion of new hymns, not included in the larger hymnals. Care must be taken, however, that a special endeavor be made to learn and use these new hymns lest they be ignored because they are unfamiliar.

C. Methods within a Worship Setting

1. Hymn interpretation.

The fact that it is altogether possible to verbalize a passage of poetry or prose without conscious attention to meaning has vital implications for interpreting hymns. If the meaning is so very obvious that little concentration on words is needed to realize the significance, then the matter of interpretation is simplified. This simplicity often accounts for the popularity of certain hymns.

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1. Christian Youth Hymnal, p. v.
2. Simms and Wright, op. cit., forward.

Interpretation may be accomplished by various methods. A hymn, or even one verse, may become the "proof text" for developing points of a worship theme--expressing its meaning clearly and having it sung by the group, choir, or soloist.¹

High school youth have a marked regard for songs when they know who wrote them and the conditions under which they were written. For youth services, a hymn or group of hymns by the same author could be chosen as the materials for worship and discussion. Or if the subject were the church, family, Christ, etc., hymns relating to it could be discussed. The composition of a hymn in circumstances and conditions relating to the subject could form the basis of a talk or discussion. The hymns could be brought into the unified theme by various methods. Moore discusses them thus:

This project should be built on the work done by the entire department in developing an appreciation and thorough understanding of the church hymns. It may be so planned as to introduce dramatization, pantomime, chorus work, and character study. By selecting material according to subjects studied or to the songs used in worship, a unified theme for the program may be provided.²

The minister may find that occasional sermons, or a series of sermons, devoted to the interpretation of hymns will not only be advantageous to the congregation at large, but also be effective in reaching his adolescents for the general

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1. Cf. Lorenz, op. cit., p. 254.
2. Moore, op. cit., pp. 186-187.

service of worship. Such was the experience of Albert E. Bailey:

When as a boy I came from the country to the Academy at Worcester, Massachusetts, I fell under the spell of a preacher who was also a scholar . . . occasionally on a Sunday evening I used to visit his church to hear a sermon devoted to the interpretation of hymns . . . to the end of my days I shall bless Dr. William V. W. Davis for mountain-panoramas that have inspired my whole religious life.¹

2. Introductions and illustrations.

In interpreting hymns, the purpose is more to bring an understanding of the message of the hymn than to impart experience to young people that meanings may come within their frame of reference. The illustration of hymns is, therefore, a necessary supplementary tool for the leader. By employing incidents and the description of events understood by all, he can bring out the point of one or more parts of a hymn with great force. Very often the general significance of the hymn may be clear, but attention needs to be focused on a line or even just a phrase that is obscure. Lorenz declares: "Where a hymn has allusions not likely to be recognized by the average singer, they ought to be made plain."² It is hardly to be expected of a group of adolescents that they immediately respond to an unfamiliar hymn when parts of it are not comprehended. Understanding of the message of a church song does not in

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1. Bailey, op. cit., p. vii.
2. Lorenz, op. cit., p. 268.

itself insure a vigorous or wholehearted response in singing, but it assuredly is one pre-requisite. Lorenz says: "In other words, there should be a rapid exposition of unusual and also of overfamiliar hymns, so that the congregation may sing with its mind and heart."¹

Illustrations may take a multitude of forms. If they are given just before the singing, they should be short (preferably one to two minutes), incisive, and very much to the point. They are not to preach a sermon, but should enlighten the message of the hymn. Focusing undue attention upon the form of the hymn, its history, unusual facts about the mechanics or the music, all tend to detract from the central matter, which is the message of the hymn. Lorenz asserts:

Discussions and illustrations of hymns are often confined to the hymns as hymns, which is rarely necessary. It is not the hymn that needs emphasis, much less its writer: it is the message, the burden, the feeling of the hymn that is to be enforced . . . Illustrating the sense rather than the form of the hymn will be found very much more thrilling to the people.²

Introducing hymns (together with the page number) to the group should not become a routine. Let the hymn be introduced by information in a printed order of worship with no word from the leader. Other more informal occasions open opportunities to introduce one or more hymns at length, even illustrating portions between the singing of verses.

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1. Ibid., p. 269.
2. Ibid., p. 270.

3. Correlation with Scripture.

Hymns are a wealthy storehouse of God's Word, but this fact is not fully appreciated. The reason appears to be twofold: first, the Scripture may be paraphrased and not immediately apparent; second, youth are not familiar with the content of the Scriptures. The examples that could be cited of Scripture inherent in hymns are legion.

Numerous subjects are studied in youth groups, and Scriptures relating to them are taken into account. However, another valuable approach would be to take a hymn concerned especially with one subject; as for example, "The Church's one foundation." Let the group purpose to find how and where the Bible sanctions the theology in the hymn, then add to it. This creates a special interest in the hymn, increases theological knowledge, and enhances familiarity with the Bible.

This same idea may be developed, starting from the opposite side by discovering doctrine in hymns. The initial step is to form a Biblical theology relating to one particular doctrine. Recourse to a wide variety of interpretations and expressions of this doctrine may be had in the hymnal, thereby augmenting a high evaluation of both the doctrine and the related hymns.

Scripture correlation may also be utilized to create interest in new hymns. This may be approached by having the youth leader carefully study the message of the

hymn beforehand. Then, at the discussion period, he can suggest a study consonant with the message of the hymn. After the group has had interest aroused by correlating Scriptural references on the subject and has come to inductive conclusions, singing will be readily entered into with a hymn which clearly expresses this Biblical theology.

Still another method is by interweaving the Scripture reading with a hymn that illustrates it. An example is one of the resurrection chapters in the Gospels read with "Christ arose" or "Jesus Christ is risen today."

4. Reading and memorization.

Youth leaders as well as ministers are apt to forget that the lyrics of hymns are usually good poetry. They may perhaps quote poetry to enforce the conclusion of a discussion or to bring out a point in the talk. Many times poetry drawn from hymns has the added value of being familiar to the group. Realizing they have sung that truth often, youth quickly add their mental assent to the truth when it is recited.

This poetry aptly expresses truth. It says much in few words. The creative reading of hymns is also of great devotional value to Christians. Lorenz' discussion on memorizing hymns is related to ministers but may be pertinent for others in the enrichment of the devotional life. He asserts:

A large number of hymns should be committed to memory for his own mental enrichment and comfort. It will

enlarge his devotional vocabulary, his power of expression of spiritual things--nay more, increase the spontaneity and spirituality of his thinking and feeling, for memory lies nearer the springs of subconscious intuition and impulses than the printed word. A wealth of spiritual thought, of sanctified imagination, of vibrant religious feeling, of apt and expressive phrase and vocabulary, is provided by such a well-stocked memory.¹

Referring more in detail to the utility of hymns as they are quoted in talks and sermons, Lorenz states further:

Few ministers utilize the possibilities of apt Scripture quotations in their sermons; fewer still know how to draw on the treasures found in their hymnals to increase interest and intensify emotion. In many cases the very finest climax to a section of a sermon, or to the sermon itself, will be found in one or more verses of a hymn which brings the emotion of the theme to its high culmination. There is no lack of material; for the expression of every Christian doctrine that lends itself to lyric feeling there are intense and poignant phrases and lines steeped in transcendent emotion. Abstract truth has intellectual value of course, but has spiritual value only when transmuted into the gold of intense conviction in the heart of true believers.²

Attention has frequently been called to the message of the hymn by reading all or one stanza just before it is sung.

5. Singing.

Actual participation in singing is the fundamental way of using hymns to carry the theological concepts to the heart of youth.

a. Historical use of singing.

The scope of this study is too narrow to permit sufficient references to the part hymns have played in

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1. Lorenz, op. cit., p. 243.
2. Ibid., p. 244.

the growth and work of the Church. W. Frederick Miller has briefly reviewed some of the major instances where hymns have influenced the Church:

Even the heretical movements recognized the importance of the sung word. Arius and Chrysostom both propounded their respective views with the aid of congregational singing. The Reformation was immeasurably furthered by the use of hymns. The Bohemians under John Huss sang their Hussite Battle Hymn . . . Zinzendorf and Zwingli used music for teaching the new doctrine. Calvin chose outstanding poets and musicians . . . to assist him in developing the stern hymnody of Geneva . . . Luther was a theologian and a musician . . . His wide use of congregational music was of great assistance to him in developing the Reformation among the people.¹

Wesley and Luther, the two outstanding figures who have been credited with successful and intentional use of hymns in promulgating their tenets, will be considered here.

When Wesley was coming to America, a storm did not daunt the spirit of his Moravian comrades who continued to sing their faith lustily. Wesley was convinced of the values of hymns and immediately set to work on translating German hymns. Bailey writes:

On arrival at Savannah Wesley continued to translate, sing and use hymns. He was very methodical and practical about it. First he translated, then he sang by himself, then he tried out the hymn in his early morning devotions when a handful of people met for mutual comfort and help; then in sick-rooms where people far from home and friendliness caught eagerly at this new source of courage and hope; then in larger gatherings on week-day evenings and Sunday he taught the people to sing not only his translations, but other poems culled from various sources. The value of each selection was tested by actual use.²

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1. W. Frederick Miller: "Using Our Resources of Hymn and Voices," in *The What, Why, and How of Hymns*, p. 234.
2. Bailey, op. cit., p. 79.

Wesley used psychology in employing tunes in his favor. He caught the emotional life of somewhat worldly people by the handle of their liking for lively songs, and by that handle put doctrine to music and turned their thinking Godward. James Richard Joy states:

The Methodists came singing! Their preachers not only preached a compelling gospel--they sang it, and taught all the people to sing. And, instead of the formal paraphrases of the Psalms by Tate and Brady, and Sternhold & Hopkins, commonly used in Church, they brought new songs, which put into non-theological terms wedded to lively tunes the very thoughts and emotions which the preacher had aroused. When he rode on, the hymn remained. The housewife sang it as she went about her task, the weaver, the miner, the drover, whistled the airs and sang the words in shop and shaft and on the highway. Hymns and Sacred Poems, brought out by the Wesleys in 1739, the year of many great beginnings, was the first English "Gospel Song Book," and some of Charles Wesley's hymns first printed here, have been sung in every Methodist Society from that day to this all over the globe.¹

As early as 1742, Wesley provided tune-books for his followers with only the melody printed so that all might learn to sing.²

Bailey has given a detailed "imaginative reconstruction" of the process by which a new hymn was taught the people. In a "class meeting" John Cennick, the leader, starts them singing one or two familiar songs. He then tells them of the new hymn written by Mr. Charles Wesley:

'It is to be sung in times of trouble and persecution, says Mr. Wesley, and he wrote it especially for us.'

Cennick then reads the whole hymn, then re-

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1. James Richard Joy: John Wesley's Awakening, pp. 81-82.
2. Cf. Julian, op. cit., p. 726.

reads the first stanza, sings the first stanza alone to a tune some of them have heard, he re-reads the first two lines and asks them to try to sing them with him. This they attempt to do. And so on till the first two stanzas have been rehearsed. That is enough for to-night. We shall tackle the other stanzas on Sunday evening.¹

The subject of the evening, 'What should a Christian do if he falls into sin?' was then introduced with another hymn, "Depth of mercy, can there be," which had previously been learned by heart. Bailey continues:

He [the leader] then explained it line by line, and from the Bible read the verses that said the same thing. The talk was a kind of running commentary on the hymn and the Bible and the infinite mercy of God.²

Luther's great movement, which was impelled onward by the evangelical faith of the Scriptures, could hardly have spread so rapidly and with such astounding success without resorting to the power of hymns. Bainton has this to say:

Luther's people learned to sing. Practices were set during the week for the entire congregation, and in the home after the catechetical hour singing was commended to the family. A Jesuit testified that "the hymns of Luther killed more souls than his sermons." How the songs were carried to the people is discovered in this excerpt . . . :

'On the day of St. John between Easter and Pentecost, an old man, a weaver, came through the city gate to the monument of Kaiser Otto and there offered hymns for sale while he sang them to the people. The burgomaster . . . asked one of his servants what was going on. "There is an old scamp over there," he answered, "who is singing and selling the hymns of the heretic Luther." The burgomaster had him arrested and

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1. Bailey, op cit., p. 86.
2. Ibid.

thrown into prison; but two hundred citizens interceded and he was released.¹

b. Question of changing hymns.

Concerning the changing of individual hymns, Athearn says:

The great religious truths have not changed, but sometimes in the use of the older hymns it becomes advisable to omit certain stanzas which were written because of a need different from that in our own day . . . Occasionally the editor of the hymnal finds that he makes a better literary form, or makes the meaning more clear, by altering a word in the hymn, or even changing the entire line.²

For example, in the hymn "Hark, the herald angels sing," Wesley wrote "Hark, how all the welkin rings, 'Glory to the King of kings.'" A contemporary of Wesley, George Whitfield, altered the lines fourteen years later to the present wording.³ In certain cases such as this, the change in favor of a more appropriate literary form is entirely justified. There is also evidence of the change of ideas in some stanzas or phrases of hymns for the sake of doctrine. Perhaps the most pronounced change is the adoption of Faber's "Faith of our fathers" into Protestant concepts from:

Faith of our fathers! Mary's prayers
Shall win our country back to thee;
And through the truth that comes from God,
England shall then indeed be free.⁴

Another alteration that has proven necessary with the poet's

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1. Roland H. Bainton: Here I Stand, p. 346.
2. Laura Armstrong Athearn, Christian Worship for American Youth, pp. 188-189.
3. Cf. Paul Beckwith: "Sing Your Theology This Christmas," His, p. 28.
4. Bailey, op. cit., p. 204.

work is abridgment. Regarding this, Benson says:

The privilege of making omissions from the text is allowable even in an anthology, and in a hymnal is indispensable.

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A good hymn therefore has these three structural characteristics:

- (1) An opening that catches the attention . . .
- (2) A continuous development and unbroken advance in which one verse rises on the stepping-stones of its predecessors;
- (3) A climax in which the theme is triumphant, and the advance has won its goal.¹

This structure is based on the psychology of attention. The appeal of the remaining stanzas is weakened if the continuity is mechanically or illogically shortened.

c. Principles of selection.

In the selection of hymns, two factors are involved: the quality and message of the hymn and the nature of the singing constituency. Lorenz says:

. . . in the practical classification of hymns two major factors must be considered: the character, depth and quality of the emotional burden of the hymn, and the character of the emotional responsiveness of the people who are expected to sing it. Ignorance of the former and lack of proper diagnosis of the latter will bring defeat to the minister who is depending on his hymns for help in securing spiritual results.²

In regard to the quality of the hymn, it should not be forgotten that Wesley made use of popular music for religious purposes. Not everyone is gifted with a marked ability to evaluate music by Bach and Handel. However, young people today need to know the better hymns of the church as soon

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1. Benson, op. cit., pp. 211, 213.
2. Lorenz, op. cit., p. 236.

as possible. Maturity of Christian experience will go hand in hand with the singing of mature hymns. Moore asserts:

Music, in order to make the right appeal and produce the desirable emotional attitudes, should possess the qualities of rightly balanced rhythm, tempo, melody, and harmony. Too much of the music now used in many church schools and even in many church services is little more than religious jazz. The fact that a particular song is popular should not be considered as proof that it inspires the highest aspirations on the part of those who sing it. The better music, when it is used properly, makes its own exalted appeal and the response to it is hearty, if the musical tastes of those who worship have been properly cultivated.¹

When reference is made to mature experience, it should be apparent that this maturity should not disregard age levels of understanding. This calls for the grading of some hymns according to the group's capacity. Moore says:

To contribute fully to the worship service, the hymn texts and tunes both should be adapted to the interests, the understanding, and the tastes of the boys and girls.²

Worship services for youth could unquestionably become more meaningful if hymns were focused on the theme. Hymns may detract if they do not, subconsciously at least, contribute to the development of the lesson theme as a whole. Moore writes:

That the element of unity may be observed, the hymns, Scripture readings, and special numbers should all deal with the central theme. No distracting or incongruous elements should be on the program, as it destroys the cumulative or intensifying effect of the service.³

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1. Moore, op. cit., p. 235.
2. Ibid.
3. Ibid., p. 244.

When unity of theme is referred to, this does not mean a rigid and perfunctory unity. If the theme is salvation, all the hymns do not have to mention that word. The last hymn might mention grace, or the Christian's thankfulness for God's redemptive love, together with an expressed desire to serve God with renewed intent.

d. Varieties of use.

The power of hymn singing can be enhanced by varying the approach. Group singing is the most common and most basic to the aim of learning theology. Choirs, however, are becoming more of an accepted part of the worship experience for youth.¹ The directed training of a singing or speaking choir can add much to the interpretation of a hymn. This is valuable both for an unfamiliar hymn and for those that have tended to lose significance through over-use. Another opportunity is a "hymn service." Lorenz says: "Less valuable in formal teaching than the Hymn Sermon, it will probably win larger popular acceptance."² He describes the occasion as one where eight or ten hymns "with historical, illustrative, and devotional comment are sung by soloists, choir, and congregation."³ This is similar to the "singspiration" common among some groups of youth. A hymn festival may also be used to add interest and focus attention upon

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1. Cf. Lotz, op. cit., p. 137.
2. Lorenz, op. cit., p. 255.
3. Ibid.

one particular aspect of hymns. Such an occasion was sponsored by the Hymn Society of America in which the special interest was the Scottish Psalter of 1650; and the comment printed regarding each Psalm and its tune was limited to historical information. While this is interesting and valuable, the message of each Psalm (which is often primarily theological) could be substituted or added for more lasting nurture. Such a festival could also be adapted with the hymns of Wesley or Watts as the chief concern, with the theology revealed in the hymns made evident.

D. Methods Apart from Formal Worship

The subject under consideration here is concerned with methods for use when the primary effort is not to evoke worship. To say that there would be no worship would be to prescribe the response of hearts. The value of some preliminary but vital teaching is considered by Moore. She says:

When given right instruction in the interpretation of the songs and directed properly in the use of them in the service of worship, the boys and girls enter wholeheartedly into the song service. It then becomes a valuable means of developing the desirable attitudes as permanent attributes of Christian character.¹

1. Leadership training.

As has been indicated before, the real effect of the values of hymns in theological learning depends upon the effort of the youth leader. This may be the minister

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1. Moore, op. cit., p. 235.

or a lay worker of the church. Some seminaries have listed, as part of their curriculum, a course or courses in hymnology. In the light of the values of hymns for learning doctrines and the theological content of hymns, such a course would seem necessary in a minister's training. As noted in the various catalogues, however, the description of such courses does not indicate any specific connection of such study with theology. This heightening of the content of the hymns would prove to be a worthwhile addition to these courses. The training of local leaders should also include some work of this type.

2. Hymn discussions.

The study of a hymn may be treated with great detail or with brevity. Harry T. Stock is, however, very emphatic about the necessity of this matter. He says: "There must be instruction in the appreciation of hymns and music."¹ Poetic imagery, unfamiliar Biblical phrases and concepts, and buried theological implications in some hymns call for preparatory or deepening thinking by adolescents. This element of study is distinct from any discussion or interpretation which may be planned for the worship service. In such a time the message of the hymn should be related to the personal experience and frame of reference of the local youth group.

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1. Harry Thomas Stock: Church Work with Young People, p. 101.

This instruction may come through a class, the regular youth society, summer conferences, and similar training schools. As to how to proceed, Stock suggests:

The plan of having a 'hymn for the month,' with explanations of the conditions under which the hymn was written and of its particular value for Christian living, is quite common and wholesome.¹

Another plan is given by Lorenz:

. . . make those hymns that are didactic or meditative the occasion of discussing for a few minutes the doctrines they express, and so to teach, to bring back to memory, or to vitalize the articles of their faith which average Christians are apt to forget . . . A score of such hymn discussions at irregular intervals during the year would prove illuminating, and help to remove the haze that prevents clear definition in the minds of the people of the doctrines on which their spiritual life must rest. Singing the hymn after such comments will make it more effective and fasten the Christian teaching in the mind of the hearers with links of steel.²

Laura A. Athearn has worked out a teaching plan with the hymnal as a textbook.³ Her idea could be well adapted to the aim of teaching theology in the hymns as well as becoming familiar with the hymnal.

3. Caroling.

Christmas carols are full of doctrines related to the heart of Christianity. This was graphically illustrated by Paul Beckwith in the article, "Sing Your Theology This Christmas."⁴ He called attention to twelve carols and

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1. Stock, op. cit., p. 101.
2. Lorenz, op. cit., pp. 253-254.
3. Cf. Athearn, op. cit., pp. 174-179.
4. Cf. Beckwith, op. cit., p. 28.

pointed out the rich theology in them based on Scripture. Being one of the favorite customs of Christian youth, caroling affords a great opportunity for learning the doctrines of Christ and for witnessing of this belief to others. The effectiveness of these two aspects will depend usually upon the attitudes and aims built up for the experience, the familiarity with the procedure, and the attention given to the meaning of what is sung in preparatory meetings.

4. Informal sings.

Worthy of noting is the spontaneous singing to be heard at parties and camps wherever adolescents are together. Such times may not be left entirely to the choosing haphazardly of anything that has a tune, but can be directed along a certain thought. The singing of such a hymn as "In the cross of Christ I glory" in the stillness around a campfire may be the time when the significance of this affirmation will take hold upon a young heart.

E. Summary

Learning theology through hymns is, like all disciplines, in need of explicit attention and direction. This chapter has considered some possible procedures by which this training in doctrines may be accomplished.

First of all, the publication of special youth hymnals is justified because of their adaptation to special

needs and interests of youth, their use being not more expensive in the long run, and the selection of hymns meeting the standards for music and content adequately.

Within a planned worship setting, various methods are adaptable for the purpose of emphasizing doctrine in hymns. Interpretation may be utilized by choosing a hymn as the theme of a worship service; by relating several hymns to one subject through discussion, drama, pantomime, choral work, or character study; and by the minister devoting occasional sermons to hymn interpretation. Introductions and illustrations will help to call attention to and illuminate forgotten or obscure points of doctrine. This may also be done by correlating the stanzas of a hymn with the Scripture upon which it is based through reading and singing alternately the appropriate references; by fitting the hymn in a research project to the Bible texts; or by locating hymns that express the formulated doctrine. Climaxing a discussion or highlighting a point in a talk or sermon is a valuable use of hymns. Personal enrichment is gained from memorization of selected hymns and provides a means of articulation for the reticent or unexpressive adolescent. Simply reading aloud a hymn, or portion of it, will add variety and thoughtfulness when a youth group tends to be inattentive to the message of a hymn.

These methods are subsidiary to the singing of the hymns. Singing is the most effective carrier of the doctrinal

content. It has been used in different periods of church history to teach the common people. The methods used by Wesley and Luther were discussed as of special pertinence. The problem of altering hymns was considered as to the changes that have been made in single hymns in order to get rid of undesirable phrases or lines because of theological or literary appeal, and in order to omit whole stanzas because of theological reasons or for economy of space. In deciding which hymns to sing in any given service, the youth leader should follow three primary principles: the message of the hymn with its relation to the group, the nature of the local group, and the unity of the hymns with the chosen theme. Choirs, a special hymn service or singspiration, or a hymn festival may be planned to increase the appreciation of theology in hymns to supplement the singing or regular class or society meetings.

Direct, intensive study of hymns, Christmas caroling, spontaneous singing at parties and camps, and special attention to the training of youth leaders are needed and useful ways of making hymns meaningful.

CHAPTER IV
GENERAL SUMMARY AND CONCLUSION

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The purpose of this study has been to discover the values of using hymns with adolescents for theological learning. The next consideration was analyzing the doctrinal teachings in 237 hymns found in youth hymnals. An investigation was made of methods whereby the values of hymns could be realized and the specific theological content of hymns could be utilized. Having done this, certain conclusions were reached.

A. General Summary

Teaching by the use of hymns has an historical basis as noted in the New Testament and in the work of Luther and Wesley as representative leaders of later Christian movements. This use of hymns was also found to be the purpose of writing for some hymnists. Hymns were found to be valuable in revealing the doctrinal emphases of the various periods of church history. Teaching present dominant doctrines of Christian service and human relationships was also discussed. The place of the Gospel hymn was noted.

The psychological values of hymns in teaching doctrine were discovered to be primarily centered in the poetic form of hymns and in the emotional appeal of the music in singing. It was found that the senses of the adolescent

are appealed to through the imagination. The sound of the music coupled with the visual impression as a hymn is sung from a printed copy was considered. A further appeal found significant was the universal character of the personal experiences of the hymnists in which a youth may identify himself and appropriate for himself the doctrinal lessons. The various emotional elements found in hymns were discussed as having a carry-over effect to later life, as creating or intensifying a desirable emotion, and as preparing for the action of the will in accordance with expressed beliefs. Participating in singing unifies the singer with the group and, through an appreciation of historical hymns, with the universal and historical church.

It was found, however, that the educational and psychological values of hymns must be linked simultaneously with spiritual apprehension before the highest aim of a hymn is fulfilled. The adolescent must take the final step in making the message of a hymn a part of his own belief.

The findings from the analysis of the hymns used for this study covered the doctrines considered relevant for adolescents according to the treatment in books by Harner, Gray, Murray, and Wickenden. They were reported in chapter two in the following order: God, the Bible, man, sin and salvation, the Christian life, society, the Church, and immortality.

The emphasis on the nature of God was the Trinity.

God as the creator, as sovereign, immanent, transcendant, and as a personality were other concepts found. Qualities inherent in the nature of God were love, omnipotence, mercy, holiness, faithfulness, righteousness, glory, omniscience, and omnipresence. The names used for God were noted and found to be significant in revealing the nature of God.

The fellowship of an individual or group with God the Father, a real personality though unseen, was a dominant theme found in the hymns. The Father was spoken of as in the heavens, as the Controller and Guide of people. His providence was climaxed in the gift of His Son.

These hymns stuided clearly stated that Jesus is God incarnate in human flesh. The facts and significance of His birth and the "hidden years" of His youth were observed. The deity of Christ was affirmed by statement, titles, and attributes axcribed to Him. He also was referred to as Creator. Jesus' earthly ministry was in teaching, healing and, predominant over all else, redemption. The facts, interpretation, and results of His death on the cross were found in numerous hymns. Similar consideration was found on the resurrection and ascension, with emphasis on the victory Christ has won for believers. Christ's resurrection power was to be continually manifested by His indwelling presence with believers. He is King and Sovereign of the whole earth. The certainty of Christ's return was noted as the basis for rejoicing and for motivating the spread of the Gospel.

The distinct references to the Holy Spirit emphasized His work in the believer of cleansing sin, of changing the life into Christ-likeness, and of teaching and interpreting the Bible.

Many of the attributes of God were found revealed in creation. The revelation in the Bible, however, was more complete, adding the truth of His grace in the message of salvation through Christ. The Bible was referred to also as the Guide for the Christian's life. The inspiration of Scripture was expressed in the term "God's own holy Word."

The study on the doctrine of man revealed his threefold nature that is incomplete when separated from God, which is due to his sin. He is, therefore, in need of salvation and is responsible for the choice.

Sin, characterized by darkness or night, was found to enslave all men and separate them from God. The price God demanded for sin was provided by Him in the suffering of Christ. Man's part in salvation was the reception of what was offered. This was evidenced by sorrow and faith.

The aim for the Christian was a life changed into the likeness of Christ by doing God's will, which required continual help from God. Jesus was presented as the Example; but the Christian always has freedom and has to choose, therefore, to do the right. Christian service was noted in every day work and in the specialized work of spreading the Gospel.

The problem of suffering was not found extensively;

but security in God regardless of circumstances was certain. The definition, need, subjects, and motivation for prayer were discussed; and a consciousness of the rest of the world in prayer was observed.

Concern for society was based on the origin of all in God. Present evils were pictured and a strong hope for the day of brotherhood was expressed. The unity of all people performing God's will was the major theme of this doctrine.

The Church was not a major emphasis in the hymns as a whole. The concepts found were its definition, universality, relationship to Christ, and responsibility for propagating the Gospel. The sacraments of communion and baptism were also considered.

Everlasting life for the Christian was related to Christ's resurrection as the basis for this hope. The subject of death was frequently found with the expressed desire that fear would be removed. Another hope was the concept of heaven as the true home. The picture of the glory and wonder of continually being in the presence of the Lord was given in connection with the worship of the saints and angels before the triune God.

The dominant emphases of theology in the hymns were then noted. It was found that the doctrine of Jesus Christ and the Christian life were predominant. The following order of importance in the other doctrines was noted: sin and salvation, immortality, society, the Church, the Bible, and

man.

Ways of making meaningful this rich store of theology were investigated in the third chapter. The place of youth hymnals was first discussed as being justified because of their special adaptation to adolescent needs and interests.

Within a worship setting, it was found that variations of hymn interpretation, introductions and illustrations, effective reading--both in a group and for private meditation, and memorization were supplementary ways of focusing attention upon and clarifying the theological message of hymns. Actual singing was basic to a real appreciation of the doctrines in hymns. Here the message would be impressed upon the mind and heart and the values of hymns as previously discussed could be realized. The methods used by Wesley and Luther, the changes in hymns, and the principles for selecting hymns for worship were reviewed. These different singing occasions were noted as valuable for learning theology if adapted for that purpose: the youth society, hymn festivals, singspirations, evangelistic meetings, and camp groups.

Apart from formal worship, hymn studies were found to be needed in order to understand unfamiliar Biblical terms, vague poetic imagery, and obscure theological meanings. Christmas caroling was another method of singing theology, particularly regarding Jesus Christ. Leadership training in hymnology with special attention to the theological content was suggested. Finally the many informal gatherings of Christian youth where singing is voluntary were noted as

potential avenues for an individual to crystallize for himself the truth of which he sings.

B. Conclusions

Through this study, these conclusions were reached:

(1) The leaders of youth are responsible for the realization of the values of hymns in their use for learning theology among adolescents. Inattention by youth while singing may be overcome by the initiative of the leader. The leader must also be responsible for guidance in learning new hymns and in checking the coverage of hymns in a year's program.

(2) The values discovered in hymns justify the proposal of using them for the specific aim of teaching theology through the Christian education program for youth.

(3) The theological content found in the hymns indicates an evangelical message covering the major doctrinal themes.

(4) These doctrines may be presented to youth in ways that are appealing to youth and at the same time are effective mediums for learning theology.

(5) Many valuable hymns, as noted in chapter two, have especially pertinent and expressive theological emphases but are not available to large numbers of youth through omission from the hymn books.

(6) The wealth of material in hymns that is potentially useful for youth in learning theology must be made meaningful through intent and satisfying experience.

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APPENDICES

APPENDIX I

A Comparison of Chapter Titles in the Theology Books for Youth

Henry David Gray <u>A Theology for Christian Youth</u>	Nevin C. Harner <u>I Believe</u>	Joseph J. Murray <u>A Faith for Youth</u>	A. C. Wickenden <u>Youth Looks at Religion</u>
1. Christian Theology 2. The Faiths by which Men Live	Introduction	1. Do Beliefs Matter 2. A Creed Plus	1. Motives for Being Religious 2. The Nature & Function of Rel. 3. Will Science Displace Rel.? 4. Living by Faith
3. The Scriptures	4. The Word of God	8. The Word of God	5. Is the Bible the Word of God
4. God	2. Show Us the Father 1. We Would See Jesus	3. In the begin- ning God 4. Our Father	6. How Shall We Think of God
5. Jesus		5. Our Brother Christ 6. Lord of Glory	7. Jesus Christ, the Son & Savior
6. The Holy Spirit		7. The Holy Spirit	
7. Man & Sin	3. What is Man? 9. What Must I Do to be Saved	12. Jesus & the Individual 10. The Forgiveness of Sin	8. The New Realism about Sin
8. The Christian Life	10. Teach us to Pray 8. Why Do the Righteous Suffer	9. When You Pray 15. A Faith to Share	9. Right & Wrong 10. Prayer
9. The Society of Men	7. Thy Kingdom Come	13. Jesus & Society	13. Rel. & the Social Change
10. The Church	5. The Church of Christ	11. The Christian Fellowship	12. Why the Church?
11. God & the World			14. The Future of Rel.
12. The Christian Hope	6. If a Man Die	14. Life Everlasting	11. The Case for Immortality

APPENDIX II

The Key for Hymn References with the Hymnal Indications and Page Numbers of Text Used in Study

Hymn References	Hymnals			
	Christian Youth Hymnal	The Hymnal for Youth	The New Hymnal for American Youth	Youth Hymns
1. A king might miss the guiding star	x	x 71		
2. A mighty Fortress is our God	x	x 38	x	x
3. Abide with me	x	x 293	x	x
4. All beautiful the march of days	x	x 46	x	
5. All creatures of our God and King		x 13	x	x
6. All glory, laud, and honor	x	x 90	x	
7. All hail the power of Jesus' name	x	x 122	x	x
8. All praise to Thee, my God, this night	x	x 26	x	
9. Ancient of days	x	x 34	x	x
10. Angel voices ever singing	x		x 228	
11. Angels, from the realms of glory	x	x 69	x	
12. As with gladness men of old	x	x 77	x	
13. Are ye able			x 205	x
14. Awake, my soul, and with the sun	x	x 21	x	
15. Be strong		x 229	x	
16. Be Thou my Vision, O Lord of my heart		x 115	x	x
17. Beneath the cross of Jesus	x	x 173	x	x
18. Blest be the tie that binds	x	x 141	x	x
19. Book of books	x		x 69	
20. Brightly gleams our banner	x		x 208	
21. Break Thou the Bread of life	x	x 133	x	x
22. Breathe on me, Breath of God	x	x 130	x	x
23. Christ for the world we sing	x	x 250		
24. Christ of the upward way		x 230	x	x
25. "Christ the Lord is risen today"	x	x 104	x	x
26. City of God, how broad and far	x		x 267	
27. Come, let us join with faithful souls		x 255	x	
28. Come, Thou almighty King	x	x 33	x	x
29. Come, ye thankful people, come	x	x 18	x	x
30. Crown Him with many crowns	x	x 120	x	x
31. Day is dying in the west	x	x 30	x	x
32. Dear God, our Father, at Thy knee confessing	x		x 153	
33. Dear Lord and Father of mankind	x	x 150	x	x

34.	Dear Lord, who sought at dawn of day	x	x 160	x	
35.	Draw Thou my soul, O Christ	x	x 164	x	
36.	Fairest Lord Jesus	x	x 119	x	x
37.	Faith of our fathers! living still	x	x 224	x	x
38.	Father, in Thy mysterious presence	x	x 52		
39.	Father of lights, in whom there is no shadow	x	x 12	x	
40.	Father of mercies, in Thy Word	x	x 135		
41.	Fight the good fight with all thy might	x	x 228	x	
42.	Fling out the banner! let it float	x	x 246	x	x
43.	For all the saints who from their labors rest	x	x 290	x	
44.	For the beauty of the earth	x	x 42	x	x
45.	From homes of quiet peace		x 265	x	
46.	From ocean unto ocean	x	x 241		
47.	Give of your best to the Master	x	x 176		x
48.	Glorious things of thee are spoken		x 139		x
49.	Go, labor on: spend and be spent	x	x 249		
50.	God of our fathers, known of old		x 270	x	
51.	God of our youth, to whom we yield		x 179	x	
52.	God of the earth, the sky, the sea		x 49	x	
53.	God of the glorious sunshine	x		x	42
54.	God send us men whose aim 'twill be	x	x 276	x	
55.	God, that madest earth and heaven		x 24	x	
56.	God the Omnipotent! King, who		x 285	x	x
57.	God, who touchest earth with beauty		x 178	x	
58.	Great Master, touch us with Thy skillful hands		x 186	x	
59.	Hail the glorious golden city		x 251	x	
60.	Hail to the brightness of Zion's glad morning		x 245	x	
61.	Hail to the Lord's Anointed	x	x 61	x	
62.	Hark! hark, my soul!	x	x 289	x	
63.	Hark, the herald angels sing	x	x 68	x	
64.	Hark, the vesper hour is stealing	x		x	16
65.	He leadeth me: O blessed thought	x	x 54		x
66.	He who would valiant be		x 233	x	x
67.	Heralds of Christ who bear the King's commands		x 235	x	
68.	Holy Father, bless us		x 27		x
69.	Come, Holy Ghost	x	x 29		
70.	Holy, Holy, holy! Lord God almighty	x	x 32	x	x
71.	Holy Spirit, Truth divine	x	x 128	x	x
72.	How firm a foundation, ye saints of the Lord	x	x 210	x	x
73.	I am Thine, O Lord	x 201			x
74.	I bind my heart this tide		x 205	x	x
75.	I heard the voice of Jesus say		x 216	x	
76.	I know not how that Bethlehem's Babe		x 213	x	
77.	I know that my Redeemer lives	x	x 184		
78.	I love Thy Kingdom, Lord		x 140	x	x
79.	I love to tell the story	x	x 193		x
80.	I name Thy hallowed Name	x	x 152		
81.	I need Thee every hour	x	x 155	x	x
82.	I would be true, for there are those who	x	x 180	x	x
83.	Immortal Love, forever full	x	x 208	x	x
84.	In Christ, there is no East or West	x	x 243	x	x
85.	In heavenly love abiding			x	48 x
86.	In the cross of Christ I glory	x	x 95	x	x

87. In the hour of trial	x		x 178	
88. Into the woods my Master went	x	x 100	x	
89. It came upon the midnight clear	x	x 64	x	
90. Jesus, and shall it ever be	x	x 218		
91. Jesus calls us: o'er the tumult	x	x 198	x	x
92. Jesus Christ is risen today	x	x 103		
93. Jesus, Lover of my soul	x	x 151	x	
94. Jesus, Saviour, pilot me	x	x 157	x	
95. Jesus shall reign where'er the sun	x	x 248	x	x
96. Jesus, the very thought of Thee	x	x 194	x	x
97. Jesus, Thou divine Companion	x	x 200	x	x
98. Jesus, Thou Joy of loving hearts	x	x 147		x
99. Joy to the world! the Lord is come	x	x 65	x	x
100. Joyful, joyful, we adore Thee	x	x 6	x	x
111. Just as I am, Thine own to be	x	x 171	x	x
112. Just as I am, without one plea	x	x 170		x
103. Lead, kindly Light	x		x 333	
104. Lead on, O King Eternal	x	x 226	x	x
105. Let there be light, Lord God of hosts	x	x 278	x	
106. Let us with a gladsome mine	x	x 41	x	
107. Light of the world, we hail Thee	x	x 281	x	
108. Living for Jesus	x 238			x
109. Lift up our hearts, O King of Kings	x		x 295	
110. Lord and Saviour, true and kind	x	x 264		
111. Lord, for tomorrow and its needs	x		x 317	
112. Lord, I want to be a Christian		x 217		x
113. Lord of all being, throned afar	x	x 56	x	x
114. Lord of health, Thou life within us	x		x 167	
115. Lord, speak to me, that I may speak	x	x 196	x	x
116. Lord, we come with hearts aflame		x 207	x	
117. Love divine, all loves excelling	x	x 153	x	x
118. March on, O soul, with strength		x 234	x	
119. 'Mid all the traffic of the ways		x 165	x	x
120. My country, 'tis of thee	x	x 267	x	x
121. My faith looks up to Thee	x	x 211	x	x
122. My God, I thank Thee, who hast made	x	x 11	x	
123. My Master was a Worker	x 246			x
124. My Master was so very poor		x 87	x	
125. Nearer, my God, to Thee		x 156	x	
126. Not alone for might empire	x	x 274		x
127. Now in the days of youth	x	x 169	x	x
128. Now praise we great and famous men	x	x 269		
129. Now thank we all our God	x	x 17	x	
130. Now the day is over	x	x 29	x	x
131. O beautiful for spacious skies	x	x 272	x	x
132. O brother man, fold to thy heart	x	x 260	x	
133. O come, all ye faithful	x	x 74	x	x
134. O come, O come, Emmanuel	x	x 63	x	
135. O day of rest and gladness	x		x 15	x
136. O God, beneath Thy guiding hand	x	x 275	x	
137. O gracious Father of mankind	x		x 66	
138. O happy home, where Thou art loved	x	x 262	x	

139.	O Jesus, I have promised	x	x 174	x	x
140.	O Jesus, Thou art standing	x	x 201	x	
141.	O Jesus, Youth of Nazareth	x		x 103	
142.	O joyous Easter morning	x		x 125	
143.	O little town of Bethlehem	x	x 66	x	x
144.	O Lord, all glorious, life of life	x		x 31	
145.	O Lord our God, Thy mighty hand	x		x 272	
146.	O Lord, Thy benediction give	x		x 218	
147.	O Love that wilt not let me go	x	x 192	x	x
148.	O Master, let me walk with Thee	x	x 166	x	x
149.	O Master Workman of the race		x 85	x	x
150.	O sacred Head, now wounded	x	x 99		
151.	O Son of Man, our Hero strong and tender		x 114	x	
152.	O Son of Man, Thou madest known	x	x 197	x	x
153.	O Thou whose feet have climbed life's hill	x	x 263		
154.	O Thou whose glory shone like fire		x 142	x	
155.	O Thou whose gracious presence blessed	x	x 266	x	
156.	O Word of God incarnate	x	x 132	x	
157.	O worship the King	x	x 36	x	x
158.	O Zion, haste, thy mission high fulfilling	x	x 240	x	x
159.	On wings of living light	x		x 131	
160.	Once to every man and nation	x	x 221	x	x
161.	Onward, Christian soldiers	x	x 231	x	x
162.	Our God, our Help in ages past	x	x 40	x	x
163.	Peacefully round us the shadows	x		x 21	
164.	Praise God from whom all blessings flow	x	x 2	x	x
165.	Praise the Lord: ye heavens, adore Him	x	x 8	x	
166.	Praise to the Lord, the Almighty	x	x 9	x	x
167.	Praise we the Lord who made all beauty	x		x 224	
168.	Rejoice, ye pure in heart	x	x 124	x	x
169.	Ride on! ride on in majesty	x	x 94	x	x
170.	Ring out, wild bells, to the wild sky		x 282	x	
171.	Rise up, O men of God	x	x 258	x	x
172.	Rock of Ages, cleft for me	x	x 154		
173.	Saviour, again to Thy dear Name we raise	x	x 23	x	x
174.	Saviour, Thy dying love	x	x 195		
175.	Send down Thy truth, O God	x		x 268	
176.	Shepherd of tender youth		x 121	x	
177.	Silent night! holy night	x	x 73	x	x
178.	Soldiers of Christ, arise	x	x 220		
179.	Spirit of God, descend upon my heart	x	x 127	x	x
180.	Stand up, stand up for Jesus	x	x 225	x	x
181.	Still, still with Thee	x	x 53	x	
182.	Strong Son of God, immortal Love	x	x 212	x	
183.	Sun of my soul, Thou Saviour dear	x	x 25	x	x
184.	Take my life, and let it be	x	x 175	x	x
185.	Take Thou our minds, dear Lord		x 168		x
186.	Temper my spirit, O Lord		x 185	x	x
187.	The body, Lord, is ours to keep		x 187	x	
188.	The Church's one Foundation	x	x 158	x	x
189.	The day of resurrection	x	x 102	x	
190.	The day Thou gavest, Lord, is ended	x	x 22		
191.	The earth is hushed in silence	x		x 7	

192.	The fathers built this city		x	252	x	
193.	The first Nowell the angel did say	x	x	70	x	
194.	The heavens declare Thy glory	x	x	45	x	
195.	The heavens declare Thy glory, Lord	x	x	134		
196.	The hidden years at Nazareth		x	83	x	
197.	The King of love my Shepherd is	x	x	57	x	x
198.	The light of God is falling	x	x	254		
199.	The Lord be with us	x	x	28		
200.	The Lord's my Shepherd, I'll not want		x	148	x	
201.	The Son of God goes forth to war	x			x	262
202.	The spacious firmament on high	x	x	44	x	
203.	The summer days are come again	x			x	321
204.	The strife is o'er, the battle done		x	105	x	
205.	The voice of God is calling	x	x	202		
206.	There is a green hill far away	x	x	97		
207.	There's a light upon the mountains		x	118	x	
208.	There's a song in the air		x	79	x	
209.	There's a wideness in God's mercy	x	x	50	x	x
210.	These things shall be: a loftier race	x	x	283	x	x
211.	This is my Father's world	x	x	43	x	x
212.	Thou didst leave Thy throne	x	x	167	x	
213.	Thy Kingdom come O Lord	x	x	280		
214.	Thy Word is like a garden, Lord	x			x	70
215.	To the knights in the days of old	x	x	232	x	
216.	Watchman, tell us of the night		x	60	x	
217.	We bear the strain of earthly care		x	111	x	
218.	We plow the fields, and scatter	x	x	55	x	
219.	We praise Thee, O God, our Redeemer		x	4	x	
220.	We thank Thee, Lord, Thy paths of service	x	x	203	x	x
221.	We three kings of Orient are	x	x	76	x	
222.	We would be building; temples still	x	x	204		x
223.	We would see Jesus, low His star		x	84	x	
224.	"Welcome, happy morning!"		x	109	x	
225.	Were you there when they crucified my Lord		x	101		x
226.	We've a story to tell to the nations	x	x	238	x	x
227.	What a Friend we have in Jesus	x	x	158		
228.	When I survey the wondrous cross	x	x	96	x	x
229.	When morning gilds the skies	x	x	19	x	x
230.	When the golden evening gathered		x	86	x	
231.	When thy heart, with joy o'erflowing		x	257	x	
232.	When wilt Thou save the people	x	x	261	x	
233.	Where cross the crowded ways of life	x	x	253	x	x
234.	Who is on the Lord's side	x	x	222	x	
235.	God of Grace and God of Glory		x	236		x
236.	At length there dawns the glorious day		x	288	x	
237.	Here, O My Lord, I see Thee face to face.	x	x	149		