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THE MESSAGE OF SELECTED CHRISTIAN HYMNS
AS A MEANS OF
MEETING BASIC JUNIOR NEEDS IN TIME OF WAR

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A Thesis

Submitted in Partial Fulfillment
of the Requirements for
THE DEGREE OF MASTER OF RELIGIOUS EDUCATION
in
The Biblical Seminary in New York

New York, N.Y.
April 1943

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THE MESSAGE OF SELECTED CHRISTIAN HYMNS
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TIME OF WAR

INTRODUCTION

A. Statement of the Problem

There is in the church school today a deepened interest in graded worship. In the graded worship program hymns have a rightful place not because it is conventional to sing hymns and to have special musical numbers, but because they may make a real contribution to the spiritual life of the group.¹

Music as a language of worship is a most effective means of influencing the religious life of boys and girls. In the words of Mary Alice Jones:

"The effectiveness of the means demands that we exercise care that it be wisely used, and that the songs used in worship services contribute to the religious development of those who sing them."²

It is in the interest of the junior child and his deepest needs in these chaotic days of war that this study is to be developed. Though there has been a tendency on the part of some in recent years to emphasize songs written expressly for the child, the writer believes that in the message of the great Christian hymns of the past there is to be found an effective means of helping the child to face his present

.

1. Cf. Mary Alice Jones: Training Juniors in Worship, p. 105
2. Ibid., p. 91

world. It is therefore the purpose of this thesis to relate the message of certain great hymns of the church to the junior child in the light of his immediate needs. In order to allow for the element of time and to get perspective, hymns chosen will be limited to those written before 1900.

B. Plan of Procedure

This study is to be developed from two angles: first from the standpoint of the message of the hymns, and secondly from the standpoint of the child and the relationship between that message and his needs.

As a background for the study of selected hymns the first step will be to trace the development of the hymn in the history of the Church; then will follow a consideration of the historic use of hymns with children. It is true that the message is conveyed by both the thought and the song content. However, this study will be confined to the thought content.

In the chaos of war today the child is unquestionably developing in exaggerated form certain basic needs which are always present. However, if it can be shown that in the message of the great hymns his needs are met today, then it may follow that they will be met in normal times. This will involve as the final step a twofold process: first, determining the needs of the junior child today, and secondly, analyzing the hymns selected to discover their message and to relate it to the needs found.

C. Sources of Data

The types of sources used in the development of this thesis are three: standard hymnals, standard works on hymnology and church history, and the International Journal of Religious Education.

As a basis for the selection of hymns to be studied, an authorized list found in Nettie Du Bose Junkin's thesis, "A Study of the Use of Hymns in the Religious Education of the Junior Child" will be used. Since all but one of these hymns are found in H. Augustine Smith's "Hymnal for American Youth", that collection will be used for the study of the hymns. For the one additional hymn "The Service Hymnal", published by the Hope Publishing Company will be used.

The following authorities will be used as the basis for the background study of hymnology:

Mrs. Crosby Adams: Studies in Hymnology
 Louis F. Benson: The Hymnody of the Christian Church
 Benjamin G. Brawley: History of the English Hymn
 Winfred Douglas: Church Music in History and Practice
 Edmund S. Lorenz: Church Music
 Edmund S. Lorenz: The Singing Church
 Harvey B. Marks: The Rise and Growth of English Hymnody
 George Currie Martin: The Church and the Hymn Writers
 Ernest O. Sellers: How to Improve Church Music
 H. Augustine Smith: Lyric Religion

Where there is some difference of opinion among the above, Julian's "Dictionary of Hymnology" will be referred to for verification.

The works on church history to be consulted include:

George Park Fisher: History of the Christian Church
 Philip Schaff: History of the Christian Church, Vol. III
 Philip Schaff: History of the Christian Church, Vol. IV

The needs of the junior child in the world today will be determined by an analysis of articles in the International Journal of Religious Education for the year 1942.

CHAPTER I

THE MESSAGE OF CHRISTIAN HYMNS

THROUGH THE YEARS

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A. INTRODUCTION

Music as commanded by the Scriptures is indeed a good thing. It lifts the soul from the prosaic to the sublime and provides a welcome release for the higher emotions of man. There is today an increased interest in hymns and in hymn singing. That increased interest would indicate a felt need, and if this is true, it would indicate also that the need is met by the message of the hymns.

The great hymns of the Christian Church have a message for today. In order to discover that message one must proceed by the historical method, for Christian hymnody consists of the accumulated song experiences of the church through the ages.

✓ Be seeking its roots, and tracing the continuity of development through nineteen hundred years, the message should be revealed. Such will be the purpose of this chapter.

The history of Christian hymnody falls quite naturally into three distinct periods, namely the period of the Early Church, the period of the Latin Church, and the period of the Reformation and following. In tracing the development of the message of the Christian hymn that organization will be followed. Within these larger divisions one finds definite periods of song, and these will be treated in so far as they bear on the message of the hymn for the Christian Church.

Since Christian hymnody is the consummation of the Hebrew Psalm, the music of the Temple in Jerusalem will be treated very briefly first.

B. HYMNODY IN THE CHRISTIAN CHURCH

1. Pre-Christian Beginnings

a. The Hebrew Congregational Refrain

The congregational refrain, a heritage from the Temple worship in Jerusalem, dates from the Davidic period.¹ David reorganized the music of the tabernacle service and arranged for a more artistic presentation of the Psalms.²

Solomon elaborated the musical organization begun by David,³ and it is known that at the dedication of the Temple music was a prominent factor.⁴

At the time of Christ the ritual of the Temple was very elaborate.⁵ A large choir of Levites led in chanting the Psalm, and the congregation repeated the refrain.⁶ They were accompanied by the Temple orchestra.⁷

Here one finds the beginning of congregational singing from

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1. Cf. Winfred Douglas: Church Music in History and Practice, pp. 13-14
2. Cf. Edmund S. Lorenz; Church Music, p. 205
3. Cf. Ibid., p. 206
4. See The Holy Bible, II Chronicles 5: 13
5. Cf. Benjamin Brawley: History of the English Hymn, pp. 14 - 15
6. Cf. Douglas, op. cit., p. 14
7. Ibid., ad. loc.

the oldest hymn book in existence, the Psalms.

b. Greek Notation

The Greek contribution to early Christian song was twofold. The Greeks invented the diatonic scale and also a crude system of alphabetic notation which made it possible to record melodies.¹

This development is very significant. To quote Douglas:

"It is unquestionable that Greece first made music an art resting on a secure basis of accurate thought; and the debt of Christian music to Greek, often minimized, is therefore very great."²

2. The Early Christian Church

a. The Apostolic Age

Nothing more authentic is known of the music of the apostolic age than Paul's references to it in Ephesians 5:19 and in Colossians 3:16 where he speaks of "psalms and hymns and spiritual songs."³ However, it is thought by some that I Timothy 3:16 may be an example of one of these early hymns:

"He who was manifested in the flesh,
Justified in the spirit,
Seen of angels,
Preached among the nations,
Believed on in the world,
Received up in glory."⁴

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1. Cf. Ibid., pp. 19 - 22
2. Ibid., pp. 21 - 22
3. Cf. Lorenz: Church Music, p. 214
4. The Holy Bible, I Timothy 3:16

Thus the early Christians continued in the Hebrew tradition¹ of Psalm singing. The Jewish Psalms passed into the Christian church as an inheritance, unquestioned, and in time the Jewish-Christian Psalms were developed. Thus one finds in the Gospel by St. Luke the following examples: the "Magnificat", Luke 1:46; the "Benedictus", Luke 1:68; and the "Nunc Dimittis", Luke 2:29.²

The joy that came into the world with the first Christians seized every opportunity for musical expression. However, aside from³ the above conjectures, there is no record of this system of praise. The most characteristic thing about this primitive Christian song is⁴ the predominance of praise and the gladness of heart.

b. The Post-Apostolic Age

As the Christian church advanced, the hymn became more and more a distinguishing feature of the Faith. The consuming love of these early Christians for Christ did not find adequate expression in the Psalms, and gradually individual songs and hymns were composed which expressed the joy of the resurrection. These were the "spirituals",⁵ the "gospel songs" of that day.

It is known that during the persecutions in Rome the Christians sang songs of joy, They developed a sort of song speech or chant

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1. Cf. Edmund S. Lorenz: The Singing Church, p. 103
2. Cf. Louis F. Benson: The Hymnody of the Christian Church, pp. 29-31
3. Cf. David R. Breed: The History and Use of Hymns and Hymn-Tunes, p.18
3. Cf. Ernest O. Sellers: How to Improve Church Music, pp. 19-20
4. Cf. Benson, op. cit., p. 30
5. Cf. Lorenz: The Singing Church, p. 109 - 111

based on Scripture and cast in Greek or Latin.¹

These individual songs did not have the direct authority of the Bible, hence they were never considered as being equal to the Psalms of the Old Testament and the Canticles of the New. This inferiority of the popular hymn became more obvious as the Gnostic and Arian heresies used the form to spread their doctrines.² Finding the hymns to be powerful carriers of heresy as well as orthodoxy,³ the Synod which met in Laodicea (363) ordered that "psalms composed by private men must not be read in the church, nor uncanonical books, but only the canonical of the New and Old Testament."⁴ However, certain hymns were authorized to be used in the Christian church, among them the "Gloria in Excelsis", the "Ter Sanctus", the "Benedicite", and the "Gloria Patri" or "Lesser Doxology". The ban applied only to the liturgy of public services, and outside the walls of the church the people continued to sing original songs of praise.⁶

The earliest known Christian hymn on record is "Shepherd of Tender Youth", by Clement of Alexandria (d. 220).⁷ This hymn which is full of imagery portrays Christ "all in all", as may be readily seen by the opening stanza,

"Shepherd of tender youth,
Guiding in love and truth,
Through devious ways;

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1. Cf. Edith Lovell Thomas: Musical Moments in Worship, p. 7
2. Cf. Lorenz: The Singing Church, pp. 11 - 113
3. Cf. Benson, op. cit., Cf. p. 45
4. Lorenz: The Singing Church, p. 113
5. Cf. Ibid., pp. 111 - 112
6. Cf. Ibid., p. 113
7. Cf. Sellers, op. cit., p. 19

Christ, our triumphant King,
We come Thy name to sing,
And here our children bring
To shout Thy praise." ¹

Although praise predominates, it is interesting to note that a prayer is embodied in the third stanza. Thus it begins:

"Ever be Thou our Guide,
Our Shepherd and our Pride,
Our Staff and Song." ²

Here in the Shepherd's care and His protecting staff, one sees an emphasis on guidance. There is an indication of a sense of utter dependence on God.

3. The Latin Period

a. Latin Plainsong

From the fourth century ritual tended to become more ornate and the Plainsong was largely a liturgical development, covering Psalmody and other prose of the Daily Office. Gregory the Great (d. 604) has been put forth as the founder and organizer of this style which had been called "Gregorian Plainsong". ³ It superseded the form which had ⁴ been developed at an earlier date by Hilary, Ambrose, and others.

The task of recording fell largely upon the monks, and this ⁵ they did with painstaking devotion. As Neuman says, "It should not be

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1. H. Augustine Smith: Lyric Religion, p. 360
2. Ibid.
3. Cf. Douglas, op. cit., p. 65
4. Cf. Lorenz: The Singing Church, pp. 120 - 123
5. Cf. Lorenz: Church Music, p. 245

forgotten that the elevation of music into a self-existing art is al-¹
most entirely due to the earnestness of the monks".

For centuries the Church of Rome, accepting St. Augustine's²
definition of hymns as "songs with praise to God", stood firm in their
demand that "the Bible only" be used as the basis for praise. But by
the end of the twelfth century, hymns of human composition were admit-⁴
ted.³ At this time nearly all of the Latin hymnists were monks. Their
poetry was characterized by mariolatry and hagiolatry, about ninety⁵
percent of their hymns being addressed to the Virgin and the saints.
Generally speaking, in the Latin hymns the joyful note of the risen⁶
Lord was replaced by the agony of the cross.

Outstanding among the Latin hymnists was Bernard of Clair-⁷
vaux (d. 1153), whom Luther called "the best monk that ever lived".
To him is ascribed that beautiful hymn of faith, "Jesus the Very Thought
of Thee". This hymn rings with subdued tones of mystic fervor and con-
templative devotion, and exemplifies the best of the age, proclaiming⁸
the Christian way of life as the only way.

b. The Common Song

Hymnody in the vernacular did not wane during this period.

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1. Sellers, op. cit., p. 23
2. Cf. Benson, op. cit., p. 23
3. Cf. Ibid., pp. 73 - 74
4. Cf. Philip Schaff; History of the Christian Church, Vol. IV, p. 421
5. Cf. Jeremiah Bascom Reeves: The Hymn in History and Literature, p.84
6. Cf. Brawley, op. cit., p. 26
7. Cf. Harvey B. Marks: The Rise and Growth of English Hymnody, pp. 57-58
8. Cf. Brawley, op. cit., pp. 150 - 151

While music was developing under the supervision of the church, the common people were expressing their personal faith and doctrines in songs of decided melody and rhythm. To quote Sellers:

" . . . testimony and the work of the Holy Spirit in the lives of the great mass of believers burst all artificial bounds and led to the development and wide use of those simple melodies now known as folk songs."²

This folk-song, or Common Song, as it is variously called, was kept alive by troubadours who carried it from land to land. In a period of wretchedness, cruelty, and barbarism, the hymns stimulated the Christian virtues. They were born of faith, hope, charity, and love of light and beauty on the part of the common people, and helped to keep alive the zeal for God in the Dark Ages.

Out of this period comes "Fairest Lord Jesus", or the "Crusaders Hymn" as it is sometimes called. In the exquisite closing stanzas of each verse, Jesus is the "soul's glory, joy and crown"; Jesus "makes the woeful heart to sing"; Jesus is brighter, fairer, purer, "than all the angels heaven can boast". In this hymn one sees Jesus in all of His beauty.

John Hus (d. 1415) in Bohemia gathered up this popular hymn-ody in the People's Hymn Book, which represents the first compilation of Protestant hymns.

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1. Cf. Sellers, op. cit., pp. 20 - 23

2. Ibid., p. 20

3. Cf. Lorenz; Church Music, p. 240

4. Cf. Reeves, op. cit., pp. 88 - 89

5. Cf. Smith, op. cit., pp. 82 - 85

6. Cf. Juliette Aurelia (Graver) Adams; Studies in Hymnology, p. 38

4. The Growth of Vernacular Hymnody

a. Luther and Hymn Singing

Music as an art received at this time added impetus by the invention of the printing press (A. D. about 1450), and by the discovery at approximately the same time of the modern system of staff notation.¹

It has been said that the Reformation, touched off by Martin Luther, was carried on "wings of song".² One of Luther's ninety-five theses was to the effect that congregational singing be restored.³ In the words of Julian,

"To Luther belongs the extraordinary merit of having given to the German people in their own tongue the Bible, the Catechism, and the hymn-book, so that God might speak directly to them in His word, and that they might directly answer Him in their songs."⁴

Thus song was used as an aid in spreading the teaching and the doctrines of the Reformation.⁵ It is interesting to note here that Luther wrote a verse paraphrase of the Nicene Creed.⁶

Appreciative of the Latin liturgy, Luther retained the Psalms and the canticles, also certain Latin hymns.⁷ He himself wrote thirty-seven hymns,⁸ finding in St. Paul his authority for coupling the Psalms and hymns.⁹ Consequently he revived St. Paul's conception of the hymn

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1. Cf. Sellers, op. cit., p. 25
2. Cf. Josephine L. Baldwin; Worship Training for Juniors, pp. 94 - 95
3. Cf. Sellers, op. cit., p. 35
4. John Julian: A Dictionary of Hymnology, p. 414
5. Cf. Lorenz; Church Music, pp. 257 - 258
6. Cf. G. Currie Martin: The Church and the Hymn Writers, p. 97
7. Cf. Lorenz; The Singing Church, p. 134
8. Cf. Julian, loc. cit.
9. Cf. Benson, op. cit., p. 77

as a spiritual function.¹ Besides restoring the hymn to its rightful place in the worship service, Luther added the functions of instruction,² meditation, and exhortation.

As Luther's hymns are considered the root of Protestant hymnody, it is interesting to note that their outstanding characteristic is their weight of Biblical truth.³ His greatest hymn, "Ein Feste Burg", or "A Mighty Fortress Is Our God", as it is usually called, is a paraphrase of the 46th Psalm. In this mighty hymn of faith, Christ Jesus, "the man of God's own choosing", "from age to age the same", "must win the battle". Here one sees the triumph of Christ's Cause inevitable, and His followers⁴ invincible. In the grievous time when it was written, this hymn inspired the people with such courage that it became known as the "Marseillaise of the French Revolution".⁵ Luther, stressing in his hymns the power of God emphasized the absolute dependence of the Christian soul upon Christ for salvation.

That song was an effective means of carrying the message of the Reformation is evidenced by the following remark of one of Luther's adversaries who said, "Luther has destroyed more souls by his hymns than by his⁶ writings and speeches."

b. Calvin and Psalm Singing

The rise and development of metrical psalmody was contemporaneous

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1. Cf. Benson, op. cit., p. 77
2. Cf. Lorenz: The Singing Church, p. 133
3. Lorenz, loc. cit.,
4. Cf. Smith, op. cit., pp. 3 - 5
5. Cf. Breed, op. cit., p. 40
6. Adams, op. cit., p. 46

with Luther. Calvin, at Geneva, contended that hymns of "human composition" were uninspired as opposed to the Psalms and canticles sung in the early church. Hence he harked back to the earlier method, refusing to approve anything that didn't have authority in the Scriptures.

Calvin employed the distinguished French poet, Clement Marot, to arrange the version of the Psalms known as the "Genevan Psalter". This versification was first prepared for the Huguenots in France. They were a dissenting group, and as such were called upon to fight and to die for their faith. It was in the metrical psalter, with its message of a great God who hears and answers prayer, that they found their confidence and their strength.

The Psalter appeared in finished form in 1562, and from that date was considered a "sacrosanct institution" by the Calvinists and Psalm-singing congregations.

A collection used in America was the Bay Psalm Book published in 1640 at Cambridge, Massachusetts. This crudely printed little book was the first book to be published in America and was also the beginning of American hymnody.

c. Isaac Watts and Hymns of Experience

The almost exclusive use of the Psalms led to a deplorable

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1. Cf. Sellers, op. cit., p. 27
2. Lorenz: The Singing Church, p. 148
3. Cf. Brawley, p. 35
4. Ibid, p. 36
5. Cf. Benson, op. cit., p. 85
6. Lorenz: Church Music, p. 263
7. Cf. Henry Wilder Foote: Three Centuries of American Hymnody, p. 3

condition in church music against which Isaac Watts revolted.¹ He did not intend to do away with the Psalms altogether, but he objected to the stiff angularity of psalmody as it then existed. Consequently Watts gave to the people more poetic psalm-hymns, hymns about Jesus and hymns of experience.² Watts' claim in regard to hymnody was that:

"First, it should be evangelical ; not in the sense that New Testament songs be allowed to supplement Old Testament Psalms, but so that the whole body of Church Song be brought within the light of the Gospel.

Second, it should be freely composed, as against the Reformation standard of strict adherence to the letter of the Scripture, or the later paraphrasing of the Scripture.

Third, it should express the thought and feeling of the singer, and not merely recall the circumstances or record the sentiment of David or Asaph or another."³

The transition which Watts effected, though gradual, was responsible for a new era in the hymnody of the Christian Church. To quote Mrs. Adams:

"He apprehended the spiritual needs of the people of his time and met them upon a common ground, voicing their thoughts and aspirations in what has been well termed a 'System of Praise' and the 'hymns thus became primarily an expression of Christian experience'. "⁴

Watts emphasized the sovereignty and majesty of God. This he stressed with solemn dignity, as is seen by his best known hymn, "Our God, Our Help in Ages Past"⁵ :

"Under the Shadow of thy Throne,
Thy Saints have dwelt secure;
Sufficient is thy Arm alone,
And our Defence is sure".⁶

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1. Cf. Sellers, op. cit., p. 27

2. Cf. Edith Lovell Thomas: Musical Moments in Worship, p. 7

3. Adams, p. 51

4. Ibid., p. 53

5. Smith, op. cit., pp. 332 - 333

6. Reeves, op. cit., p. 149

The cross is central in that hymn which is generally acclaimed his greatest, "When I Survey the Wondrous Cross". And the quality of the love of God is revealed in the last two lines of this grand hymn where,

"Love so amazing, so divine,
Demands my soul, my life, my all."¹

d. The Wesleys and Their Contribution

Even as Watts fought for a place for original hymns, the²
Wesleys fought for greater freedom of expression.

Lorenz asserts, "In John Wesley's plans to elevate the degraded population of England both spiritually and mentally, the hymn³
bears an important part." These plans for evangelization demanding⁴
heightened emotion and more fervent expression in song, John appointed his brother Charles "poet laureate" of the movement.⁵ According⁶
to Dr. Julian, Charles Wesley is the great hymn-writer of the ages.

Although his hymns were evangelical, Wesley never allowed emotionalism to banish thought. Many of the converts were ignorant and illiterate, and much of the preaching was beyond their comprehension; but the hymns, read slowly a line at a time and repeated in the church service, the class-room, and the family circle, became a part of life. By singing the hymns over and over again, the members learned the Bib-

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1. Breed, op. cit., pp. 102 - 103
2. Cf. Marks, op. cit., p. 98
3. Lorenz: The Singing Church, p. 183
4. Cf. Brawley, op. cit., p. 100
5. Cf. Benson, op. cit., p. 115
6. Cf. Julian, op. cit., p. 1257

1
lical truths contained therein.

Wesley's hymns were a careful reflection of doctrine. He proclaimed repeatedly the full doctrine of salvation, and his appeal was joyous, inspiring, and personal. The spiritual force which his hymns released swept around the world.

It is generally agreed that Wesley's greatest hymn is "Jesus, Lover of My Soul". In this splendid hymn the love of God is mentioned only in the first line. However, it surges throughout the entire composition, and is revealed in His abundant grace and His protecting care. In the storm of life, Christ is a haven, a refuge, but more than that, one's source of strength. Although figurative, the hymn is deeply spiritual, with Scripture bearing on every line.

Watts' and Wesley's hymns were very much alike in spirit and in purpose; yet in form, they were quite different. Where Watts' hymns were objective and formal, Wesley's were subjective and intimate. They served to supplement one another.

e. American Hymnody

(1) The Beginnings of American Hymnody

The beginnings of music in America were meager. Metrical versions of the Psalms were used exclusively at first, except for a

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1. Cf. Martin, op. cit., p. 175
2. Cf. Brawley, op. cit., p. 97
Cf. Lorenz, Church Music, p. 283
3. Cf. Lorenz, The Singing Church, p. 184
4. Cf. Smith, op. cit., pp. 193 - 198
5. Cf. Marks, op. cit., p. 98
6. Cf. Adams, op. cit., p. 60

brief experiment of John Wesley in Georgia in 1737.¹ Watts' Psalms and hymns served as an "entering wedge" for the hymn of experience, and from the nineteenth century on there was a steady growth and development of² hymnody in America.

Contributions were made by talented individuals, the richest period being the last half of the nineteenth century. Of the contributors to the great body of American hymns, Lowell Mason (d. 1872) has been called the "Father of Church Music in America"³ since he broke away⁴ from the old and exemplified the modern hymn development.

(2) The Negro Spiritual

The negro spiritual is referred to as a hymn by some authorities, and as such represents America's unique contribution to Christian⁵ hymnody.

The spiritual was born in slavery, and consists of the "spontaneous outpourings of the spirit in the white heat of religious fervor." It originated in camp meetings, revivals, and other religious exercises⁶ of the American negro.

As the expression of an ignorant and poverty-stricken people, these slave songs of the United States are characterized by limited vocabularies and primitive harmonies. But the spiritual elevation of the

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1. Cf. Lorenz: The Singing Church, p. 180
2. Cf. Ibid., p. 210
3. Adams, op. cit., p. 63
4. Cf. Sellers, op. cit., p. 52
5. Cf. J. Rosamond Johnson: Utica Jubilee Singers, Spirituals, Intr., p. xi
Cf. Henry Edward Krehbiel: Afro-American Folksongs, p. 29
6. Cf. Johnson, op. cit., Introduction, pp. vii and viii

form well defies duplication. The subject matter is religion, and, to
1
quote Booker T. Washington:

"They breathe a childlike faith in a personal Father and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery into the land of freedom."²

(3) The Gospel Hymn

In the evangelistic awakening of the last quarter of the nineteenth century the gospel song emerged. It was an offspring of the negro spiritual,³ bearing many of the same characteristics, although⁴ more conventional in form. Of the gospel song, Lorenz says:

"It is a sacred folk-song, free in form, emotional in character, devout in attitude, evangelistic in purpose and spirit."⁵

As such, the gospel hymn was tremendously popular at the time of its introduction. Since the turn of the century there has been a reaction against the form, chiefly against its subjectivity and its emotionalism.⁶ However, at its highest levels it would seem to have a definite place in the hymnody of the Christian Church, its values being⁷ recognized by some authorities, ⁸ questioned by others.

(4) The American Emphasis

In the nineteenth century in America, the church was found

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1. Cf. Krehbiel, op. cit., p. 30
2. Ibid., p. 30
3. Cf. Lorenz: Church Music, p. 343
4. Cf. Benson, op. cit., p. 267
5. Lorenz: Church Music, p. 342
6. Cf. Ruth Pushee: Music in the Religious Service, pp. 61 - 62
7. Lorenz: The Singing Church, p. 98
8. Benson, op. cit., pp. 265 - 268

"teaching and admonishing one another" by song. Among the great hymns of this century are Ray Palmer's "My Faith Looks Up to Thee", with emphasis on Calvary;¹ John Greenleaf Whittier's "Dear Lord and Father of Mankind", a hymn of penitence and aspiration;² Annie Sherwood Hawks' "I Need Thee Every Hour", a hymn of divine companionship;³ and George Washington Doane's "Fling out the Banner", that great hymn of the missionary enterprise.⁴ Thus varied emphases are found in nineteenth century American hymnody.

C. SUMMARY

In this chapter it was discovered that the Hebrew Psalms passed into the Christian Church as an inheritance unquestioned. Individual songs were gradually introduced into the apostolic church. Among these were songs which told of the joy of the resurrection. These hymns were found to consist largely of praise, although prayer was sometimes included. In this period the Arians used the hymn as a means of carrying the Arian heresy, therefore the privilege of congregational singing was taken from the people by the Synod which met at Laodicea in 363. From that time until the Reformation, it was seen, religious song was largely a liturgical development based entirely on Scripture. During this period a folk-song or Common Song developed which helped to keep alive the Christian virtues in the Dark Ages which followed. Lu-

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1. Cf. Smith, op. cit., pp. 258 - 259
2. Cf. Ibid., pp. 79 - 81
3. Cf. Ibid., pp. 158 - 161
4. Cf. Ibid., pp. 94 - 97

ther, reviving St. Paul's conception of hymns as a spiritual function, gave the people evangelical hymns based largely on Scripture, and used them as a means of spreading the teaching and doctrines of the Reformation. Calvin, reacting against hymns of human composition, revived the Psalm singing of the early church. Watts, it was discovered, recognized in the hymn of Christian experience a means of impressing the sovereignty of God, and used it to this end. Wesley's aim was seen to be similar, but his emphasis was on the grace of God. It was found that the American hymn is rooted in English hymnody and that the greatest contribution has been made in America since the middle of the nineteenth century. America's unique contribution to the realm of hymnody was found in the negro spiritual, out of which has come the gospel song with its strong evangelical emphasis. It was evident that the emphases of the American hymn were varied, among them the cross, penitence, Christian aspiration, divine companionship, and the missionary enterprise.

Thus it was found that the hymns of the Christian Church have come out of life. As a rule, they have sprung from religious experience at its best, and are an expression of the highest aspirations of the Christian Church. They were found to be universal and timeless in their appeal: No one nation, no one sect, no one creed has produced the largess of hymnal literature. As a heritage, it has been produced by the ages; its fount of inspiration is in the Scripture.

CHAPTER II

THE HISTORICAL USE OF HYMNS WITH CHILDREN

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A. INTRODUCTION

Having traced the message of the Christian hymn as it has developed through the years, the purpose of this chapter will be to trace the message as it has been applied to children.

One of the earliest references to the Christian education of children is found in the Benedictine monasteries. Therefore, the Latin period will be used as a point of departure, and the periods of song treated in this chapter will correspond as nearly as possible to the periods of song development in the Christian Church.

B. THE DEVELOPMENT OF CHILDREN'S HYMNS

1. The Latin Period

One reads of the formal Christian education of children as early as the monastic period. In the Benedictine Order provision was made for the training of the young who were committed to the cloisters¹ by their parents.

A device used by the Benedictines to assist the children in learning the alphabet is found in the following Criss-Cross Prayer:

"Christie's Cross be my speed
In all virtue to proceed,
A b c d e f g h i j k l m n o p q r s and t

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1. Cf. Philip Schaff: History of the Christian Church, Vol. III, p. 223

Double-u, v x with y ezod,
And per se con per se title title, Amen.
When you have done, begin againe, begin againe;
Christie's Cross be my speed
In all virtue to proceed."¹

2. The Vernacular

a. Luther and Children's Hymns

One of the earliest writers of children's hymns was Martin Luther. Of those which have survived, perhaps the favorite is "Away In A Manger", a fragment from the composer's pen written for his young son John.²

As an educator, Luther recognized both the spiritual and the pedagogical values in song. His own statement bears witness to the fact:

"We must teach music in the schools; a schoolmaster ought to have skill in music, or I would not regard him; neither should we ordain young men as preachers, unless they have been well exercised in music."³

It is known that every morning Luther expected the boys in the schools to sing some Psalms in Latin.⁴

When, in 1541, the Pope was determined to destroy the "Lutheran heresy", Luther wrote, for the children to sing against the "two arch-enemies of Christ and His holy Church, the Pope and the Turks",⁵

"Lord, keep us steadfast in Thy Word;
Curb those who fain by craft or sword
Would wrest the kingdom from Thy Son,
And set at naught all He hath done.

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1. Smith, op. cit., p. 271

2. Cf. Adams, op. cit., p. 47

3. William Hazlitt: Table Talk of Martin Luther, p. 340

4. Cf. Benson, op. cit., p. 77

5. Cf. James F. Lambert: Luther's Hymns, pp. 136 - 137

Lord Jesus Christ, Thy power make known,
For Thou art Lord of lords alone;
Defend Thy Christendom, that we
May evermore sing praise to Thee.

O Comforter, of priceless worth,
Send peace and unity on earth,
Support us in our final strife,
And lead us out of death to life."¹

This, it is evident, is a prayer, the first stanza addressed to the Father, the second to the Son, and the third to the Holy Ghost. One reads that this hymn to the Trinity was sung by the children of Magdeburg as they marched across the public square to the church where they sought refuge at the time of the Roman Catholic siege on May 20, 1631.²

Luther's hymns, coming out of a period weighted with the thought of the uncertainty of human life and the constant encompassment by death, were a constant source of courage with their emphasis on the steadfastness of God and His omnipotence.³

b. Watts, A Composer of Hymns for Children

The first noteworthy attempt to write hymns for children dates back to Isaac Watts' "Divine and Moral Songs for Children", published in 1715. The book was dedicated to Sir Thomas Abney and his family, whose hospitality Watts enjoyed for a number of years.⁴ Watts' purpose, as stated in the preface of his book, was that:

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1. Cf. Ibid., p. 135
2. Cf. Ibid., p. 138
3. Cf. Ibid., p. 136
4. Cf. Thomas, op. cit., pp. 7 - 8

"Children of high and low degree, of the Church of England or dissenters, whether baptized in infancy or not, may join together in these songs".¹

Thus one sees that Watts intended to unite all children, no matter what their state, in the service of song.

Watts' love for children is expressed tenderly in his Cradle Hymn beginning:

"Hush! my dear, lie still and slumber,
Holy angels guard thy bed;
Heavenly blessings, without number,
Gently falling on thy head."²

Although Watts himself loved children dearly, he was thoroughly imbued with the idea of the total depravity of their natures and his hymns were intended to teach the vanity of life, and to lead the child mind to think of death and the hereafter.³ An example or two will suffice to illustrate his purpose:

"Have you not heard what dreadful plagues
Are threatened by the Lord
To him that breaks his father's law
Or mocks his mother's word?

"What heavy guilt upon him lies!
How cursed is his name!
The ravens shall pick out his eyes
And eagles eat the same."⁴

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"There is beyond the sky
A heaven of joy and love,
And holy children when they die
Go to that world above.

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1. Ibid., ad. loc.
2. Smith, op. cit., p. 271
3. Cf. George Hervert Betts: The Curriculum of Religious Education, p.157
4. Cf. Ibid., p. 161

"There is a dreadful hell
And everlasting pains,
Where sinners must with devils dwell
In darkness, fire, and chains."¹

As a Puritan doctor of Divinity, Watts would not have the child pampered. He considered his hymns to be first a duty, secondly a diversion. There is much didacticism and Calvinistic theology in them, but the rhyme and the meter, Watts held, would appeal to the child interest.²

Whatever one might think of these songs, they were extremely popular among boys and girls two hundred years ago, their homely simplicity and their direct approach to the moral and religious teaching of the time appealing to the child mind.³ The collection reached enormous sales, singing itself into nearly every corner of the world.⁴

c. Wesley's Method with Children

Following the example of Isaac Watts, Charles Wesley wrote hymns for children. His "Hymns for Children", a collection of approximately one hundred hymns published in 1765, was reprinted several times during the lifetime of the author.⁵

The purpose of Wesley as compared with that of Watts is best revealed by his own statement:

"There are two ways of writing or speaking to children: the one

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1. Ibid., p. 161
2. Cf. Reeves, op. cit., pp. 146 - 147
3. Cf. Betts, op. cit., p. 158
4. Cf. Smith, op. cit., p. 271
5. Cf. Betts, op. cit., p. 162

is to let ourselves down to them; the other to lift them up to us. Dr. Watts wrote in the former way, and has succeeded admirably well, speaking to children as children, and leaving them as he found them. The following hymns are written on the other plan; they contain strong manly sense, yet expressed in such plain and easy language, as even children may understand. But when they do understand them, they will be children no longer, only in years and stature."¹

Thus, his opening hymn begins:

"Hail! Father, Son and Holy Ghost,
One God, in Persons three!
Of thee we make our early boast,
Our songs we make to thee."²

Wesley's aim was to impress on the child mind certain elements of doctrine. As did Watts, he stressed the "heinousness of sin", the "certainty of rewards and punishments", and the "proper concept of God".³ Having come under the influence of the Moravians in his early years, Wesley⁴ reflects in his hymns the Moravian piety.

d. Moravian Use of Song

The Moravian use of song with children was concurrent with that of Wesley. In spite of the fact that there were no distinguishing features in the hymns used, no body of Christians gave as much attention to Bible schools and early Church training as the Moravians in Germany in⁵ the eighteenth and nineteenth centuries.

Realizing that mere instruction in dogma did not serve to develop the child religiously, they sought to establish a form of religious

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1. Smith, op. cit., p. 271

2. Betts, op. cit., p. 163

3. Ibid., p. 162

4. Cf. Reeves, op. cit., p. 164

5. Cf. Marianna C. Brown, : Sunday School Movements in America, p. 113

education better suited to the comprehension of the child, and filled¹ with religious fervor. In song they found an effective method and thus² their meetings were characterized by hymn singing.

It has been said that Moravian children in their choirs sing and enjoy Bach chorales. From their earliest years they have been taught³ to appreciate that grade of music.

e. Music in the Sunday School

(1) The Early American Sunday School

The Sunday School existed as a movement as early as 1791.⁴ In this new enterprise of the church the catechism was the basis of instruction. And although attempts were made to simplify the catechism for children, it must be remembered that genetic psychology had not⁵ yet developed. Depending upon the regular church hymnal for its music, the Sunday School appropriated those hymns which were suitable⁶ for work among children, and many that were not.

With the formation of the American Sunday School Union in 1824, two major emphases were projected. One was to establish Sunday⁷ schools in needy places; the other, to prepare suitable materials. Following this there was a flood of hymnals. Among the early publica-

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1. Cf. Andrew R. Osborn: Schleirmacher and Religious Education, p. 45
2. Cf. Ibid., p. 167
3. Cf. Baldwin, op. cit., p. 102
4. Cf. Lorenz: Church Music, p. 329
5. Cf. Betts, op. cit., pp. 86 - 89
6. Cf. Edmund S. Lorenz: Church Music, p. 328
7. Cf. Brown, op. cit., pp. 32 - 33

tions one finds Hastings' "Juvenile Psalmody", issued in 1827;¹ "Union Hymns", published by the American Sunday School Union in 1835;² and Bradbury's "The Young Choir", issued in 1841.³

At that time it was believed that a hymn about a child was interesting to a child, and the hymnbooks were characterized more by quantity than by quality. The book entitled "Union Hymns" contained five hundred twenty selections. This example could hardly be considered a children's hymn:⁴

"Isaac was ransomed while he lay
Upon the altar bound;
Moses, an infant cast away,
Pharaoh's own daughter found.

Joseph, by his false brethren sold,
God raised above them all;
To Hannah's child the Lord foretold,
How Eli's house must fall."⁵

After the middle of the century it is obvious that the interests of the child were gaining ground, for one then finds such titles as "Sunshine for Sunday Schools"; "Golden Shower"; "Bright Jewels"; and "Songs for Glory Land". But the title did not always portray the contents, as is seen by this verse from Bradbury:⁶

"I'm a lonely traveler here,
Weary, oppressed,
But my journey's end is near -
Soon shall I rest!

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1. Cf. Lorenz: Church Music, p. 328
2. Cf. Betts, op. cit., pp. 166 - 167
3. Cf. Lorenz: Church Music, ad. loc.
4. Cf. Betts, op. cit., p. 167
5. Betts, op. cit., 167
6. Cf. Ibid., p. 169

Dark and dreary is the way,
Toiling I've come;
Ask me not with you to stay,
Yonder's my home."¹

(2) The Evangelistic Song Emphasis

The spiritual awakening in America following the stream of the Wesleyan revival made people realize that Christianity is a way of life, not merely a system of doctrines. As a result, the Bible replaced the catechism as the core of the curriculum in the Sunday School,² and there was a new demand for more Biblical material. The gospel hymn was the answer in song.

One of the earliest sponsors of this form was William B. Bradbury who composed all grades of music from the simple primary hymn, "Jesus Loves Me, This I Know", to the elevated anthem. Conducting singing-school conventions all over the land, he concluded that the Sunday schools needed more lively and emotional music than was afforded by the current hymn tunes. He found the answer to the problem in the negro spirituals. These he used freely; in addition he himself wrote a number of songs, following the design of the negro spiritual, but using the major key. Bradbury's music was on an average more singable than that which had been used. His success led others into the field, and from this development came the gospel song and the flood³ of gospel song books which began in 1875.

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1. Ibid., p. 169

2. Cf. Ibid., pp. 98 - 100

3. Cf. Lorenz: Church Music, pp. 331 - 333

The time was ripe for this movement, with the restraints of Puritanism thrown off, and the day of the ¹revival at hand. Many Sunday schools adopted gospel hymns exclusively in their work, and this, for a brief period, narrowed the development of religious song to that particular ²phase.

(3) Denominational Song Enterprise

Following the adoption of the International Uniform Lessons in 1872, ³ the Sunday School developed rapidly. The various denominations then entered upon the policy of providing their own Sunday School ⁴song books, ⁵ their motives being both religious and economic. Consequently ⁶ scores of hymnbooks were published by the different denominations.

(4) English Contributions to Sunday School Music

The era of the great production of Watts and Wesley ended, the Sunday schools of England and Scotland depended largely upon American productivity for their music. They borrowed the American Sunday School songs, even as America had borrowed their Psalm versions at an earlier ⁷date.

However, this period was not void of contributions for it gave to the world several of the greatest Christian hymns. In 1865 Sabine

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1. Cf. Betts, op. cit., p. 168
2. Cf. Ibid., p. 338
3. Cf. Ibid., p. 170
4. Cf. Betts, op. cit., pp. 170 - 171
5. Cf. Ibid., p. 119
6. Cf. Ibid., p. 171
7. Cf. Lorenz: Church Music, p. 340

Baring-Gould wrote for the children of England "Onward Christian Soldiers", and in the same year, "Now the Day Is Over". The last stanza of the latter, which seems to be especially suited to boys and girls,¹ has been dropped from most hymnals. It reads:

"Now the darkness gathers,
Stars begin to peep,
Birds and beasts and flowers
Soon will be asleep."²

C. SUMMARY

In this study of the historical use of hymns with children it was discovered that religious verse was used by the Benedictine monks as a teaching device. It was found that Luther perceived in religious song both teaching and spiritual values, and thus employed it in the schools. It was interesting to note that there was no mention of Calvin's use of sacred song with children. The first noteworthy attempt to write hymns for children was made by Isaac Watts in the early eighteenth century. His hymns were primarily a means of instructing the child in doctrine, and this he did by appealing to the child's sense of rhyme and meter. In this study it was evident that Wesley's purpose was similar to that of Watts, but he refused to condescend to the child's level of development. The Moravians endeavored to meet the religious needs and interests of the child by the aid of song. In the American Sunday School hymn selections for

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1. Cf. Smith, op. cit., p. 270
2. Ibid., ad. loc.

children were made from the adult hymnal as long as the catechism remained the core of the curriculum. However, it was found that immediately following the adoption of the Bible-centered curriculum, there was rapid religious song development to meet the needs of the child and the challenge of the new emphasis. To the various denominations fell the task of organizing religious song material. It was found that in the nineteenth century, the Sunday schools of England depended largely upon America for their religious song material, even as the colonial church schools had depended upon English versions of the Psalms at an earlier date.

Thus it was seen that the early leaders, while desiring to meet the needs of the child, did not recognize him as being different from the adult in his requirements. They treated the child as a miniature adult with no real awareness of his actual needs. Furthermore, it was shown that instead of using the hymn for worship, they used it as a teaching device, with special emphasis on the guilt of the child as a sinner and on the dreadful punishment ensuing. There was, moreover, an "other-worldly" emphasis, with little thought for the immediate and its demands.

CHAPTER III

THE MESSAGE OF SELECTED CHRISTIAN HYMNS
APPLIED TO THE BASIC NEEDS OF THE JUNIOR CHILD TODAY

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THE MESSAGE OF SELECTED CHRISTIAN HYMNS APPLIED TO THE BASIC NEEDS OF THE JUNIOR CHILD TODAY

A. INTRODUCTION

It was found in the preceding chapter that for centuries the hymn has been used with children, but not always effectively for the early leaders did not take into consideration the real needs of the child. The purpose of this chapter, therefore, will be to discover whether the message of the great hymns of the Christian Church may be used effectively to meet the needs of the junior child which are predominant in a time of war.

The first step in procedure will be to discover the needs of the junior child in the world today. In order to find these, the International Journal of Religious Education for the year 1942 will be examined, both for the world situation and for the needs of the child in that situation. These findings will be summarized.

The next step will be to analyze certain great hymns of the Christian Church for their content. The list will be taken from Nettie Du Bose Junkin's "A Study of the Use of Hymns in the Religious Education¹ of the Junior Child". In her study Miss Junkin tabulated the hymns listed by leading authorities as being suitable for use with the junior

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1. A Thesis submitted as partial fulfillment of the requirements for the Degree of Master of Religious Education in the Biblical Seminary in New York, April, 1933.

group. Twenty-two hymns were listed by four authorities, fourteen by three authorities, fifty-five by two authorities, and one hundred thirty-one by one authority each. The first list of twenty-two hymns will be considered as a basis for this chapter.

In accordance with the delimiting of this study to nineteen¹ centuries of hymnody, as indicated in the introduction, only those hymns written before the year 1900 will be treated. This reduces the list under consideration to twenty. After analyzing these hymns for their content, the findings will be charted and examined to determine to what extent the message of the hymns applies to the needs of the junior child today.

B. NEEDS OF THE JUNIOR CHILD IN THE LIGHT² OF PRESENT-DAY CONDITIONS

1. The World Background

It would seem that God is testing the human race in these perilous times.³ The world today is in a state of confusion. In the "cosmic disturbance" which has been created, one faces the worst that conflict⁴ can do to the inner spirit. The destructive forces which are now rampant are both the consequences and the expression of certain widespread pagan ideas brought about by spiritual illiteracy and degeneracy.

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1. Ante., p. iv
2. All but one reference in this section will be to articles in the International Journal of Religious Education for the year 1942.
3. Cf. Council Duties in War Time, November, p. 13
4. Cf. P.R. Hayward: Meditations, May, p. 5

It is apparent that in nearly every nation religion has lost its vitality. The Kingdom concepts of life have given way to hatred, vengeance, imperialistic pride, and race prejudice. These are the direct antithesis of Christ's way.¹ Christianity is a way of life; it is Christ's way,² and is the inevitable outcome of the rule of His Spirit in the hearts of men committed to Him. The cruel hatreds which prevail need to be overcome by His Spirit and supplanted by His way of love. The nations torn by war need Christ's way of peace. The economic world of competition needs Christ's way of friendly cooperation.³ The prevailing race and class distinctions need to be resolved into a fellowship of all mankind rooted in faith in God, the Father of all.⁴

America has for the past two decades been in a state of moral confusion. Religion has been secondary and has had no vital connection with life. Although the average American would not dispense with the church, he would not consider it indispensable.⁵ Consequently America is lacking in those things for which the church stands, and is faced with racial, social, and religious distinctions.⁶

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1. Cf. Paul B. Kern: Christian Education and Tomorrow's World, April, p. 6.
2. Cf. Florence M. Taylor: A Program of Peace Education, November, p. 8
3. Cf. Ivan Welty: Theology and Shrimp Wiggle, February, p. 9
4. Cf. Edwin McNeill Poteat: Preparing Citizens for a Christian World, p. 8
5. Cf. Kern, op. cit., p. 7
6. Cf. Poteat, op. cit., p. 8
7. Cf. Frank W. Herriott: The Church at Work in Wartime, July-August, p. 14.

The securities in which America has placed her confidence having failed, rainbows have been smashed, ideals smeared, and hopes wrecked¹; individuals are frustrated². As yet, only the Christian way remains untried. Accepting the challenge of a proud but decadent civilization, early Christianity set about the tremendous task of changing fundamental conceptions of life, and with amazing results. It planted a dynamic that was little less than revolutionary. The American way³ of life needs to be undergirded by the Christian way. These findings are corroborated by the "New York Times" report on sermons delivered in leading churches of the various denominations in the City of New York on Sunday, March 21, 1943.

Headlines include "Hatred Is Termed a War Hindrance"; "Advices Christian Spirit: Good Will Toward Neighbors Regardless of Creed or Color"; "Instinct of Worship Held a Safety Valve." Following are⁴ excerpts from a few of the sermons:

"Love is the foundation of Christian morality . . ."

"But now again man knows his helplessness . . . In such a crisis as this it would be failing them if those of us at home did not avail ourselves of the best that the universe has to offer, namely, trust in God's guardian care."

"Faith in God as our friend is needed to vanquish fear on the home front and on the battlefield . . ."

"Let us cultivate the sense of awe toward God. Let us be reverent in our hearts, and then our outward acts will mirror it. Let us pray with a sense of the tremendous privilege of being in touch with Almighty God."

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1. Cf. Kern, op. cit., p. 7
2. Cf. C. W. Longman: Counting on the Modern Home, April, p. 22
3. Cf. Kern, op. cit., pp. 6 - 7
4. The New York Times, Monday, March 22, 1943

There was unanimity in denouncing hatred, and in stating the need for a people who fear God, who seek God, and who are willing to depend wholly on God. The statement of the Federal Council of Churches of Christ in America, reported on the same day, bears out the above in calling upon Christians to:

" . . . reject all desire for vengeance; to seek God's forgiveness for any hatred we may harbor; and, without shrinking from the hardest duty imposed upon us by our conscience under God, to remain ever mindful that He alone may say, 'Vengeance is mine; I will repay'."

2. The Junior Child in the World

The panic resulting from such a disruption of emotional calm as is seen today causes even greater danger to the future than to the present, for the child of today is the adult of tomorrow, and the post-war world is already in his hands. Even now, as a child, his inner life is reflecting the tensions described above. It is evident that along with mounting tensions, juvenile delinquency is on the increase. What the children are taught today they will become. It has been said that if the thirty-one million American school children were lined up by fours, each group an arm's breadth apart, the line would extend from the Atlantic to the Pacific and back again. Only every other group of four is reached by any religion, Protestant, Catholic, or Jew. One loses hold on the child when religion is not taught and made relevant through

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1. Cf. Smith, op. cit., p. 17

2. Cf. Irene Milliken Josselyn: How Does the War Affect Children?, June, p. 15

3. Cf. Council Duties in War Time, November, p. 13

4. Cf. Smith, op. cit., p. 17

¹
helpful application.

a. The Problem of Hatred

In the study of the "Journals", there was marked agreement among the writers. As articles were analyzed, out of them three outstanding problems emerged, hatred, insecurity, and fear. One of the most troubling problems, according to these authors, is that of hatred.² Hate implies a prolonged, persistent emotion. Since emotions of very long duration are disintegrative, hatred is detrimental to emotional well-being.³

Juniors who will soon be adults have been taught to hold in contempt the human race.⁴ This education for evil has been carried on by such influences as the radio, lurid propaganda posters, and vengeful remarks made by angry adults.⁵ The need today is for a philosophy of life which has no place for hate, but which is able to tide one over crises.⁶ The answer is in the specific character of the Christian religion.⁷

For the junior child abstract principles are not very meaningful; ideas and concepts must be embodied in persons and in things.⁸ The junior thinks and acts in terms of actual concrete situations. "Putting

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1. Cf. Herman J. Sweet: When They Need You Most, September, p. 3
2. Cf. Finally, The Journal This Month, September, p. 40
3. Cf. Ethel Kawin: Shall Our Children Hate?, September, p. 15
4. Franklin D. Roosevelt: President Endorses Religious Education Week, September, p. 17
5. Cf. Finally, The Journal This Month, September, p. 40
6. Cf. Mary Leigh Palmer: Church Workers and National Service, June, p. 4
7. Cf. D.A. McGregor: The Next Fifteen Years: The Specific Character of Christianity, September, p. 4
8. Cf. Kawin, op. cit., p. 14

thought into action¹ is the junior's way of life. While he is not actually fighting the war, the junior is going to spend time in war² play, and the aggressively resentful attitudes which he harbors toward the children of German, Italian, and Japanese origin will develop into bitter³ intolerance and violent hatred unless they are guided otherwise.

The best way to combat the problem is to build up in the child⁴ constructive understandings and attitudes. The junior child who is beginning to be able to separate the deed from the doer can be taught to hate the principles, the violence, the intolerance, the cruelty, and the injustice which have threatened to wipe out civilization, without hating⁵ the perpetrator. The junior must be taught that love is an everyday family affair; that it is wonderful and powerful; that it has no room for⁶ hate. The junior's world as an ever-widening circle starts in the home, the school, the church, but may include world fellowship. He can readily understand that God is a Father whose law is love; that He expects⁷ that rule to govern life; that each person is a child of God no matter what his race, creed, or color, and as such deserves to be loved. This is the opposite of the Nazi philosophy. The church is responsible for these teachings, and the victory shall have been lost if the growing

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1. Cf. Dorothy B. Fritz: Junior Department, April, p. 26
2. Cf. Milliken, op. cit., p. 7
3. Cf. Kawin, op. cit., p. 14
4. Cf. Ibid., p. 15
5. Cf. Ibid., p. 14
6. Cf. Dorothy B. Fritz: Junior Department, November, p. 24
7. Cf. Dorothy B. Fritz: Junior Department, December, p. 23

child is not taught these Christian principles.¹

b. The Problem of Insecurity

It has been said that " . . . the tree of western culture is indisputably shaking at its moral roots; and any movement that is even half awake will seek to establish itself on sounder spiritual foundations."²

For the junior child the disruption of the world outside of his immediate contacts has little significance unless the stability of his immediate environment has been disrupted.³ Conditions are operating today against that environment. The frequency with which many families move, housing conditions not favorable to home life, negative influences, among them some types of movies and printed materials, the general secular and materialistic character of modern American life are all contributing toward family instability. These conditions have been multiplied and intensified by the war. In many families the schedule of the home has been disrupted by night shift, overtime, and Sunday work. Women as well as men are employed. Fathers and brothers have gone to war,⁴ with resulting disruption in family life. Juniors coming out of these homes reflect the hopes, the fears, the frustrations, and the tensions which dominate.⁵

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1. Cf. Sweet, op. cit., p. 3
2. H. Shelton Smith: New Dimensions of Faith, November, p. 4
3. Cf. Josselyn, op. cit., p. 6
4. Cf. United Christian Education Advance; The War Affects the Home, December, p. 14
5. Cf. Morgan Phelps Noyes: The Pastor Interprets Religious Education, October, p. 18

The confidence of the junior must not be centered primarily in the material aspects of his surroundings, nor grounded in the idea¹ that therein lies security. Rather, his attention must be focused upon God the Creator so that he may sense the purpose and stability of His orderly universe even in the midst of chaos. This is a time when thinking people are giving serious thought to the will of God, and in so doing are becoming increasingly conscious of His reality and power. It is imperative that the junior child, too, be led on to a personal knowledge of God the Father. In this knowledge he will find security.²

c. The Problem of Fear

Persons of all ages need help to pass through these days of³ tension and uncertainty with courage, strength, poise, and resilience.⁴ The fear of the unknown, of what may happen to loved ones, of death, of separation, and of various hazards precipitated by the war situation is⁵ contributing toward a general breakdown in the morale of the people.

Wartime influences impose upon the junior unwholesome fears⁶ and conflicts. The fears in the child which have been produced by the war are the result of emotional changes, not factual, and indicate that a delicate balance has been upset by pressure from outside. Common today are the fears manifested as a result of air-raid drills and precau-

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1. Cf. Josselyn, op. cit., p. 6
2. Cf. Dorothy B. Fritz; Junior Department, July-August, p. 23.
3. Cf. Graded Curriculum and Program Materials, September, p. 34
4. Cf. Editorial; Church Workers and National Service, June, p. 4
5. Cf. The War Affects the Home, December, pp. 14 - 15
6. Cf. Ibid., p. 14

tions. Such fears represent a breakdown in the adjustment of the child to reality, with accompanying internal conflicts which he is not able to handle.¹

The child must be helped toward an unfaltering trust in God the Father of all; toward a reliance upon a universe which God does rule; toward an assurance that righteousness will ultimately triumph; and toward an understanding of the Christian meaning and purpose of life.² Beyond these sources of confidence and courage, there must remain commitment to the authority of Christ.³

It is evident that the programs which are being constructed to help children in their adjustment both now and after the war are emphasizing the need for spiritual growth. Dorothy B. Fritz, for example, names four attitudes which would be of service in facing the problems of today and any day:

1. "The first is confidence: not that God will do what we want, but that through the working of his laws, that which is best will happen.
2. The second is honesty: a willingness to face facts, even if they are unpleasant.
3. The third is humility: the understanding of our own limitations and the acknowledgement of our own mistakes.
4. The fourth is integrity: knowledge that to be a co-worker with God in the carrying out of his purposes we must live worthy lives, obeying his laws."⁴

Thus the junior, recognizing his own weakness and limitations and placing his confidence in God, finds therein real security. He need not fear then to face the facts, even though they be unpleasant.

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1. Cf. Josselyn, op. cit., p. 6
2. Cf. The War Affects the Home, December, p. 15
3. Cf. Editorial: We Must Talk About Peace, November, p. 3
4. Dorothy B. Fritz: The Junior Department, March, p. 22

ant, for God is able to make some good come out of the havoc wrought by man. As a co-worker with God, the junior child may be made to realize that he can have a part in bringing about the ultimate purpose of God, but he must, in obedience to the great commandment, carry out God's law of love, thus counteracting the hatred toward which he is disposed. To alleviate hatred, insecurity, and fear then are the outstanding needs of the junior child in the world today.

C. THE MESSAGE OF SELECTED CHRISTIAN HYMNS
IN RELATION TO THE NEEDS OF THE JUNIOR CHILD TODAY

The present needs of the junior child having been determined, there follows now a consideration of the twenty hymns which have been recommended in a list of twenty-two by four authorities each, as being suited to the junior child. As was stated previously, those written since 1900 have not been considered, namely "This Is My Father's World", written in 1901, and "I Would Be True", written in 1906.¹ "Dare to Be Brave, Dare to Be True" is undated in the various hymnals, but since the date is unknown, this hymn will be included. The text of all of the hymns may be found in the appendix to this study.

The hymns were studied for their content in order to determine the message, and the findings were tabulated under descriptive headings. These hymns represent over a millenium of song, the bulk of contribution having come after the middle of the nineteenth century. In "The King of Love My Shepherd Is", written in 1868, one finds a paraphrase of the Twen-

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1. Cf., Ante., p. 35

ty-third Psalm. The majority of the hymns contain references to Scripture, so it might be said that they are rooted in the Word. The weight of emphasis is on God and all that He is in His relation to us. It was found that God's power, including His sovereignty, was emphasized in all but three of these hymns, His love and mercy in all but seven, Christ and the cross in all but six. The essential Christian virtues were stressed in all but five of the hymns, man's praise to God in all but five, and his endeavor for the Kingdom of God in all but eight, if one includes missionary zeal under the last named category. There is an historical emphasis, the heroes representing those who have battled for the Lord, and warfare, the Christian fight against evil. The modern missionary emphasis begins in 1848 with "Fling Out the Banner, Let It Float" and continues unbroken except for a ten-year period following the Civil War. From 1849 to the close of the Civil War brotherly love is stressed, although it is implied throughout in the Christian virtues. These hymns contain numerous references to nature - the earth, the sky, the sea; the sun, the moon, the stars; the wind, the snow, the rain; the woodlands, the meadows, the cultivated fields; the flowers, the fruit, the grain, all of them God's gifts to man. It is interesting to note the time element. God, in His eternalness, is from everlasting to everlasting. Man, in Christ, has the hope of immortality. Each hymn has in it something that would meet at least one of the junior needs discovered; some cover all three. For the needs of the child today, the most adequate hymns would appear to be, "O Little Town of Bethlehem", "Summer Suns Are Glowing", and "God of Our Fathers, Whose Almighty Hand".

AN ANALYSIS of SELECTED CHRISTIAN HYMNS for use with THE JUNIOR AGE GROUP	Date of Authorship	CHARACTER OF GOD							
		Nature of Being	Eternalsness	Holiness	Glory	Power	Sovereignty	Omnipresence	Love
The Day of Resurrection	750		/		/	/			
Fairest Lord Jesus (Crusaders' Hymn)	Crusade Period			/	/	/	/	/	
We Plough the Fields, and Scatter	1782	/			/	/		/	/
Holy, Holy, Holy, Lord God Almighty	1827	/	/	/	/	/			/
Come, Ye Thankful People, Come	1845	/			/	/			
Fling Out the Banner, Let It Float	1848				/	/			/
Faith of Our Fathers, Living Still	1849			/	/	/			
Marching with the Heroes	1853								
For the Beauty of the Earth	1864				/			/	/
Onward, Christian Soldiers	1865					/	/		
Rejoice, Ye Pure in Heart	1865						/		
O Little Town of Bethlehem	1868		/	/	/	/	/		/
The King of Love My Shepherd Is	1868		/			/	/		/
Summer Suns Are Glowing	1871		/	/	/	/	/	/	/
True-Hearted, Whole-Hearted Faithful and Loyal	1874				/	/	/	/	
God of Our Fathers, Whose Almighty Hand	1876				/	/	/	/	/
There's a Song in the Air	1879				/	/	/	/	/
Oh Beautiful for Spacious Skies	1893					/	/		
We've a Story to Tell to the Nations	1896				/	/	/	/	/
Dare to Be Brave, Dare to Be True	?					/	/		

[illegible]

The discussion which follows is based upon the findings of this examination. Each of the three junior needs found will now be considered in turn, in relation to the hymns and their possible contribution toward meeting those needs.

1. Combating Hatred

It was said above that the problem of hatred with all of its various ramifications must be met by building up in the junior child positive, constructive understandings and attitudes. He must understand that God is a Father whose rule is love; that He expects His children to love one another; and that He desires their cooperation in establishing His Kingdom. As will be seen in the accompanying chart, these concepts were found in the hymns analyzed: the sovereignty of God, His way of love, brotherly love, missionary zeal, and endeavor for the Kingdom of God.

The junior who sings "Holy, Holy, Holy, Lord God Almighty" cannot help coming into a fuller knowledge of God the Father. Although the hymn emphasizes primarily the holiness of God, His power, His mercy, His might, and His Being are all shown in the first stanza:

"Holy, Holy, Holy, Lord God Almighty!
Early in the morning our song shall rise to Thee;
Holy, Holy, Holy, Merciful and Mighty!
God in Three Persons, blessed Trinity!"

Following through the stanzas one is aware of His eternalness and His perfect love. This hymn is a portrayal of the character of God.

Phillips Brooks wrote "O Little Town of Bethlehem", one of the most beautiful hymns in celebration of Christmas. Here one sees God

with us, "Emmanuel":

"O holy Child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
Oh, come to us, abide with us,
Our Lord Emmanuel!"

This hymn is one of exultation. In it "God the King" sends the "holy Child" to bring "peace to men on earth". Thus, the love of God is manifested in Christ.

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Jesus said, "Love your enemies", and He made that possible for us through His supreme sacrifice. When a Christian remembers how much he has been forgiven, he realizes in a small way how much he must forgive. The day of peace will be hastened by hymns of the cross. There is both direct and indirect reference to the cross in the hymns under consideration. In "The King of Love My Shepherd Is" the cross goes before as a guide. The festal banner in "Rejoice, Ye Pure in Heart" is the cross of Christ. In "Fling Out the Banner, Let it Float", one sees the banner of the cross flung "skyward and seaward, high and wide" that all may know its message, which is the only glory of the Christians. The cross goes on before in "Onward Christian Soldiers", a standard.

One of the most appropriate marching hymns for the Christian is found in "Onward Christian Soldiers". The only hatred excited in this hymn is the hatred for sin. The only conflict called for is the conflict with evil. By it the individual is emboldened to battle for the Lord.

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1. See Holy Bible, Matthew 5:44

2. Cf. Willie Thorburn Clark: Hymns That Endure, pp. 85 - 89

There is a mighty army, not divided, but united by the love of Christ
into a brotherhood:

"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."

This great hymn satisfies the junior's love of action; it
sets up the standards of Jesus Christ; in it Christ is the leader,
triumphant.

In the following lines from "Marching with the Heroes" the
junior has another vision of Christian warfare, the strong serving
the weak:

"Glory to the heroes,
Who in days of old
Trode the path of duty,
Faithful, wise, and bold,
For the right unflinching,
Strong the weak to save,
Warriors all and freemen,
Fighting for the slave."

"We've a Story to Tell to the Nations" unites the ideals of
the Christian faith with a world-wide emphasis. In the third stanza
the message for the world of the love of God is revealed in His Son:

"We've a message to give to the nations,
That the Lord Who reigneth above,
Hath sent us His Son to save us,
And show us that God is love . . ."

Thus, in these great hymns one sees revealed the Christian
standards of love and peace.

2. Finding Security

The junior, reflecting the frustrations, and the tensions of his immediate environment, needs, as was pointed out, to have his attention centered not in the material aspects of his environment, but on God and the stability and order of the universe which He created. Here again the hymns were not found wanting, but were found to contain in their message these references: the sovereignty, the staying power of God, His protecting care, and His blessings which never fail.

The power of God the Creator is seen in these lines from "We Plough the Fields, and Scatter":

"He only is the Maker
Of all things near and far;
He paints the wayside flower,
He lights the evening star;
The winds and waves obey him,
By him the birds are fed;
Much more to us, his children,
He gives our daily bread."

Here the junior sees God caring for His work of creation. He it is who orders the universe, even the elements being obedient to His will. If "by him the birds are fed", much more will He give to His children their daily bread. This is a hymn of seed-time and harvest. Man as a co-worker with God plows the fields and scatters the grain; God waters and cares for it during its growth; the harvest reaped, man's duty is to thank God for all of these manifestations of His love.

One finds in the following lines from "The King of Love My Shepherd Is" the bounty of God's provision:

"The King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am his,
And he is mine forever."

Following through to the fourth stanza, one sees the great Shepherd, with his rod and staff, protecting the sheep who is faced with peril:

"In death's dark vale I fear no ill
With thee, dear Lord, beside me;
Thy rod and staff my comfort still,
Thy cross before to guide me."

In these days of insecurity, the junior may know that:

"God, our Maker, doth provide
For our wants to be supplied."

He knows our needs. These lines from "Come, Ye Thankful People, Come", another harvest hymn, reassure one that it is the Creator who provides for His children. In this hymn the round of the seasons is recalled; before the winter storms set in, all of the fruits "ripened beneath the summer sky", all "that spring with bounteous hand scatters" over the land, "all that liberal autumn pours from her rich and overflowing stores" is harvested, safely. Herein is seen the order and stability of God's universe.

In solemn majesty and splendor "God of Our Fathers, Whose Almighty Hand" presents God, the leader of the universe and of His people. The second stanza, acknowledging His staying power, is a source of security:

"Thy love divine hath led us in the past,
In this free land by Thee our lot is cast;
Be Thou our ruler, guardian, guide, and stay,
Thy word our law, Thy paths our chosen way."

In the above hymn, God is sovereign; His word is law; the result, freedom. Among the hymns of the power and sovereignty of God are "The King of Love My Shepherd Is", with the rule of love; "There's a Song In the Air", where the King is the Savior; "True Hearted Whole

Hearted, Faithful and Loyal", where Christ the King reigns alone in the heart of the individual; and "We Plough the Fields, and Scatter", where even the elements, the winds and the waves obey Him. There is no note of uncertainty in this Kingdom. Order and harmony prevail under God the King. His power is genuine; His goodness never fails; His provision is bountiful. The fact remains there is enough for all. When man goes contrary to God's will, something happens. Some have to suffer. Therefore, it is a challenge for the individual to know and to do the will of God, to see that he is not interfering with His plan.

3. Overcoming Fear

It was discovered that one of the besetting fears today is the fear of the unknown, specifically, what may happen to one's self or loved ones in the hazards and uncertainties of war. In overcoming these fears it was said that the child must be taught to place his confidence in God, the Father of all; to rely upon a universe which God does rule; to understand the Christian purpose and meaning of life; and to commit himself wholly to Christ. Referring again to the analysis of the hymns as it has been charted, they were found to be adequate in the message which they present: of fellowship with God, of God's protecting care,¹ of prayer, of peace, of the hope of immortality.

The Christian hope and purpose in life is made known in "The Day of Resurrection", that great eighth century hymn of Easter:

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1. Ante, following p. 45

"The day of Resurrection,
Earth, tell it out abroad,
The Passover of gladness,
The Passover of God.
From death to life eternal,
From this world to the sky,
Our Christ hath bro't us over
With hymns of victory."

In the joy of the resurrection, doubt and fear have no place.

As in "Summer Suns Are Glowing", the Christian sings:

"We will never doubt Thee,
Tho' Thou veil Thy light;
Life is dark without Thee,
Death with Thee is bright.
Light of light, shine o'er us
On our pilgrim way,
Go Thou still before us
To the endless day."

Death and sin have been defeated by the risen Lord. Thus, the Christian will "Dare to Be Brave, Dare to Be True". He will seek to live as his Lord and Master would have him live, the life portrayed in the hymns considered here.

The great antidote for fear, faith, is seen in "Faith of Our Fathers, Living Still". That faith has kept the country "brave and free", and will continue to do so.

Prayer, also recognized as a remedy for fear, has no small part in these hymns. A number of them are in the form of a prayer, and thus give the child an approach to God. An outstanding prayer hymn is found in "God of Our Fathers, Whose Almighty Hand". The first stanza consists of praise, the second of gratitude, the third embodies the prayer, and the fourth presents a forward look. The prayer is timely, and answers the needs of today, even as it did in the day when it was

written:

"From war's alarms, from deadly pestilence,
Be thy strong arm our ever sure defence;
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace."

Thus the message of these great hymns presents a positive picture and supplies the needs of the child. It sets forth God in all of His goodness, His justice, and His mercy. It shows His love as revealed in Christ. It proclaims Christ triumphant over the powers of darkness. It pictures mankind redeemed and regenerated in Christ. One has here practically all of the great doctrines of the Christian Church. There are some who feel that theology has no place in the teaching of children, that simpler hymns written expressly for children should be used. There are, on the other hand, certain authorities who would limit the choice of hymns to be used by the junior age group to the great hymns of the church which are found in the official hymnals of the various denominations. No less an authority than H. Augustine Smith¹ states that:

"The best hymns, if given a chance, quickly become favorites with the children. It is mistaken zeal that stamps on the early memory of children so-called 'Children's Hymns', inane foolish stuff which the growing child is ashamed to know and would be glad to forget".²

Mr. Smith states that one can train children to sing even difficult music, and that it is worth what it costs in leadership to³ acquaint the child with the great music of the church.

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1. Cf. Irving G. Paulsen: The Church School and Worship, p. 102
Cf. Theodore Gerald Soares: Religious Education, p. 310
2. Smith, op cit., p. 270
3. Cf. H. Augustine Smith: The Fine Arts in the Curriculum, in Henry F. Cope; Week-Day Religious Education

D. SUMMARY

From the examination of the International Journal of Religious Education for the year 1942 it was discovered that its contributors were generally agreed that in the world today the Kingdom concepts of life have given way to hatred, vengeance, imperialistic pride, and race prejudice. It was found that they recognized that for the past two decades America has been in a state of moral confusion, and that this condition is now aggravated by the world situation. The American way needs to be undergirded by the Christian way of life. These findings were seen to be corroborated by the New York Times report on sermons delivered in New York City on March 21, 1943. It was found that the articles analyzed maintained that the child is reflecting the mounting tensions about him, and there was marked agreement among the writers that the outstanding problems in dealing with the child today are hatred, insecurity, and fear growing largely out of insecurity. It was evident that in the programs being developed to help children in their adjustment, both now and after the war, the emphasis is being placed on spiritual growth. From the analysis of twenty outstanding hymns which have been recommended by four authorities each for use with the junior age group, it was found that the message contained therein is adequate to meet the problem of hatred through the Christian principles of love and peace. It was seen that in these hymns God's bounty is set up as never-failing, His protecting care as sure, the answer to the problem of insecurity. It was shown that the message of the hymns has in faith, in prayer, and in the hope of immortality the antidote for fear. The message of these hymns is positive.

It sets forth God in all of His goodness, His justice, and His mercy; it shows His love revealed in Christ; it proclaims Christ triumphant over the power of sin. It portrays the new man in Christ - the Christian way. It was discovered that certain authorities, recognizing the value of these great hymns, would limit the hymns used with children to those which appear in the official hymnals of the various denominations.

SUMMARY AND CONCLUSION

SUMMARY AND CONCLUSION

The purpose of this study was to relate the message of certain great hymns of the Christian church to the junior child in the light of his immediate needs in these days of war and turmoil. It was found that historically the development of the message of the Christian hymn fell roughly into three periods, namely the period of the Early Church, the Period of the Latin Church, and the period of the Reformation and following. As the consummation of the Hebrew Psalm, the Christian hymn was found to be rooted in the Scriptures. The early church, following the tradition of the Temple at Jerusalem, continued in Psalm-singing, their song consisting largely of praise. Gradually individual songs were developed which expressed the joy of the resurrection. When these were discovered to be carrying the Arian heresy, as well as orthodoxy, the Council of Laodicea (363) ordered that only the canonical of the Old and the New Testaments be used in the churches. From that time the Latin church assumed the responsibility for song development, and it was largely liturgical. However, parallel with this development, a folk-song emerged which helped to keep alive the Christian virtues during the Dark Ages. They were born of faith, hope, and love of light and beauty on the part of the common people, and helped to keep alive the zeal for God in the dark period out of which they came. Luther revived St. Paul's conception of song as a spiritual function, introducing instruction, meditation, and exhortation, and combining these with the function of praise. His hymns were, for the most part paraphrases of Scripture and stressed the power of God, and the absolute dependence of the Christian soul upon Christ for salvation. Cal-

vin, opposing songs which were humanly composed, returned to the method of the early church, namely Psalm singing. The metrical psalter, first compiled for the Huguenots in France, carried the message of a great God who hears and answers prayer. It was found that the next great development was introduced by Isaac Watts. Realizing the spiritual needs of the people, he introduced more poetic psalm-hymns, hymns about Jesus, and hymns of experience. He emphasized therein the sovereignty and majesty of God. Early America depended upon the English versions of the Psalms. However, Watts' psalm versions and hymns served as an entering wedge for the hymn of experience, and there developed over a period of years an American hymnody with varied emphases, among them the cross, penitence and aspiration, divine companionship, and the missionary enterprise. The people were found to be teaching and admonishing one another by song. The largest single development in America was found to be the gospel song which grew out of the negro spiritual.

Thus the hymns were seen to have their fount of inspiration in the Scripture, to have come out of life, and as a rule to have sprung from religious experience at its best. They were found to be universal and timeless in their appeal, the weight of emphasis falling on God and all that He is and does for the individual. There was evident a gradual development from the hymn of praise to the hymn of exhortation and meditation.

The earliest reference to the use of song with children was found in the Latin period, the Benedictine monks using religious verse as a teaching device with children who were committed to the monasteries by their parents. Luther, recognizing in song both spiritual and pedagogical

values, used it in the schools. It was found that Watts made the first noteworthy attempt to write hymns expressly for children. Through the medium of song he taught the vanity of life, and he led the child to think of death and the hereafter. Although his hymns for children were mere doggerel, Watts recognized in the rhyme and meter an appeal for the child. Wesley's aim was to impress on the child mind certain points of doctrine; refusing to come down to the child's level of development, he insisted on raising the child to the adult level. It was seen that the Moravians found in song a method of religious education suited to the comprehension of the child and filled with religious fervor. In America, hymn selections were made from the adult hymnals as long as the catechism remained the core of the curriculum in the Sunday schools. Following the formation of the American Sunday School Union in 1824, one of the emphases was to prepare suitable materials. As a result, there followed a flood of hymnbooks. At that time it was believed that a hymn about a child was interesting to a child. However, with the adoption of the Bible-centered curriculum after the middle of the nineteenth century, there was rapid song development to meet the needs of the child and to conform to the new emphasis.

Thus one sees that the early leaders used song largely as a teaching device, not as a medium for worship. Although they little realized the needs of the child, there was gradual effort to meet the interest of the child. By the middle of the nineteenth century their weakness was largely a matter of approach, for they had at their disposal certain great hymns which are today considered to be adequate to meet the needs of the junior child.

In the analysis of articles published in the International Journal of Religious Education during 1942, for the purpose of discovering the outstanding needs of the junior child today, it was found that there is emphasis on the fact that the securities in which America has placed her confidence have failed, with resulting frustrations and emotional disturbance in individuals. Children, in this chaotic time, were declared by the writers to be reflecting the attitudes of their elders and thus to be prone to hatred, to insecurity, and to fear, the last growing largely out of insecurity. The American way needs to be undergirded by the Christian way. In the analysis of twenty selected hymns, their message was found to stress God in His goodness, His justice, and His mercy; His love manifested in Christ, the Savior; Christ triumphant over the powers of sin. It portrays, too, the new man in Christ, the Christian way. Relating the message to the need, it was found to be a potent source of help for the child today, Christian love and peace meeting the problem of hatred; God's bounty and His protecting care meeting the problem of insecurity; prayer, and the hope of immortality answering the problem of fear. The great antidote for fear was found to be faith.

Thus one sees in the message of the great hymns a positive picture. As the child needs to know the Christian way, the hymns present the Way. Certain authorities, indeed, would limit the choice of hymns to be used with children to the great hymns of the church, those which appear in the official hymnals of the various denominations.

In addition to the conclusion that the message of the selected hymns studied is adequate to meet the problems of hatred, insecurity, and fear, several other conclusions may be drawn from this study. The first

is the importance of a meaningful approach to these hymns in presenting them to the child. The message is there, strengthened by the music of the hymn. However, the responsibility for making this message meaningful and worshipful rests with religious leadership. It should be so presented that the child will be not merely repeating words, but that he will appropriate the values. This demands teaching for appreciation, with emphasis on understanding the thought and with enrichment of this thought by a variety of associations such as the use of the hymn-stories, correlated Scripture-stories and other related passages, secular stories, conversation in which the children share actual experiences, the use of pictures and illustrations, and occasional dramatization.

While this study refers to war time, specifically, the needs represented here are basic, though at present brought into high relief against the background of the times. Regardless of what goes on in the world, the message is always there, adequate to meet the need of the individual. For the children, it is "their rightful heritage".

APPENDIX

SELECTED CHRISTIAN HYMNS FOR USE WITH
THE JUNIOR AGE GROUP

APPENDIX

SELECTED CHRISTIAN HYMNS FOR USE WITH
THE JUNIOR AGE GROUP

1. The Day of Resurrection
2. Fairest Lord Jesus (Crusaders' Hymn)
3. We Plough the Fields, and Scatter
4. Holy, Holy, Holy, Lord God Almighty
5. Come, Ye Thankful People, Come
6. Fling Out the Banner, Let It Float
7. Faith of Our Fathers, Living Still
8. Marching With the Heroes
9. For the Beauty of the Earth
10. Onward, Christian Soldiers
11. Rejoice, Ye Pure in Heart
12. O Little Town of Bethlehem
13. The King of Love My Shepherd Is
14. Summer Suns Are Glowing
15. True-Hearted, Whole-Hearted, Faithful and Loyal
16. God of Our Fathers, Whose Almighty Hand
17. There's a Song in the Air
18. O Beautiful for Spacious Skies
19. We've a Story to Tell to the Nations
20. Dare to Be Brave, Dare to Be True

1. THE DAY OF RESURRECTION

The day of resurrection,
Earth, tell it out abroad;
The passover of gladness,
The passover of God.
From death to life eternal,
From this world to the sky,
Our Christ hath brought us over
With hymns of victory.

Our hearts be pure from evil,
That we may see aright
The Lord in rays eternal
Of resurrection-light;
And, listening to his accents,
May hear, so calm and plain,
His won, "All hail!" and, hearing,
May raise the victor-strain.

Now let the heavens be joyful,
Let earth her song begin,
Let the round world keep triumph
And all that is therein;
Invisible and visible,
Their notes let all things blend;
For Christ the Lord hath risen,
Our joy that hath no end.

John of Damascus, circa 750.
Translated by John M. Neale, 1862.

2. FAIREST LORD JESUS

(Crusader's Hymn)

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.

Fair are the meadows,
Fairer still the wood-lands,
Robed in the blooming garb of spring;
Jesus is fairer,
Jesus is purer,
Who makes the woeful heart to sing.

Fair is the sunshine,
Fairer still the moon-light,
And all the twinkling starry host;
Jesus shines brighter,
Jesus shines purer,
Than all the angels heaven can boast.

Munster, 1677.
Translated circa 1850.

3. WE PLOUGH THE FIELDS, AND SCATTER

We plough the fields, and scatter
The good seed on the land,
But it is fed and watered
By God's almighty hand;
He sends the snow in winter,
The warmth to swell the grain,
The breezes and the sunshine,
And soft refreshing rain.

Refrain:

All good gifts around us
Are sent from heaven above;
Then thank the Lord, O thank the Lord,
For all his love.

He only is the Maker
Of all things near and far;
He paints the wayside flower,
He lights the evening star;
The winds and waves obey him,
By him the birds are fed;
Much more to us, his children,
He gives our daily bread.

We thank thee, then, O Father,
For all things bright and good,
The seed-time and the harvest,
Our life, our health, our food;
The gifts that we would offer,
For all thy love imparts,
Are those thou most desirest,
Our humble, thankful hearts.

Matthias Claudius, 1782.

Translated by Jane M. Campbell, 1861.

4. HOLY, HOLY, HOLY, LORD GOD ALMIGHTY!

Holy, holy, holy! Lord God Almighty!
Early in the morning our song shall rise to thee,
Holy, holy, holy, merciful and mighty!
God in three persons, blessed Trinity!

Holy, holy, holy! all the saints adore thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before thee,
Who wert, and art, and evermore shalt be.

Holy, holy, holy! though the darkness hide thee,
Though the eye of sinful man thy glory may not see,
Only thou art holy; there is none beside thee,
Perfect in power, in love, and purity.

Holy, holy, holy! Lord God Almighty!
All thy works shall praise thy name, in earth, and sky, and sea,
Holy, holy, holy, merciful and mighty!
God in three persons, blessed Trinity!

Reginald Heber, 1826.

5. COME, YE THANKFUL PEOPLE, COME

Come, ye thankful people, come,
Raise the song of harvest home;
All is safely gathered in,
Ere the winter storms begin;
God, our Maker, doth provide
For our wants to be supplied;
Come to God's own temple, come,
Raise the song of harvest home.

All the blessings of the field,
All the stores the gardens yield;
All the fruits in full supply,
Ripened 'neath the summer sky;
All that spring with bounteous hand
Scatters o'er the smiling land;
All that liberal autumn pours
From her rich o'erflowing stores:

These to thee, our God, we owe,
Source whence all our blessings flow;
And for these our souls shall raise
Grateful vows and solemn praise.
Come, then, thankful people, come,
Raise the song of harvest home;
Come to God's own temple, come,
Raise the song of harvest home.

Henry Alford, 1844.
Anna L. Barbauld, 1772.
Altered by Hugh Hartshorne.

6. FLING OUT THE BANNER

Fling out the banner! let it **float**
Skyward and seaward, high and wide;
The sun that lights its shining folds,
The cross on which the Saviour died.

Fling out the banner! angels bend
In anxious silence o'er the sign,
And vainly seek to comprehend
The wonder of the love divine.

Fling out the banner! heathen lands
Shall see from far the glorious sight,
And nations, crowding to be born,
Baptize their spirits in its light.

Fling out the banner! Sin-sick souls
That sink and perish in the strife,
Shall touch in faith its radiant hem,
And spring immortal into life.

Fling out the banner! wide and high,
Skyward and seaward, let it shine;
Nor skill, nor might, nor merit ours;
We conquer only in that sign.

George Washington Doane, 1848.

7. FAITH OF OUR FATHERS

Faith of our fathers, living still
In spite of dungeon, fire and sword,
O how our hearts beat high with joy
Whene'er we hear that glorious word!

Refrain:

Faith of our fathers, holy faith,
We will be true to thee till death.

Our fathers, chained in prisons dark,
Were still in heart and conscience free,
And blest would be their children's fate,
If they, like them, should die for thee.

Faith of our fathers, we will strive
To win all nations unto thee;
And through the truth that comes from God
Mankind shall then indeed be free.

Faith of our fathers, we will love
Both friend and foe in all our strife,
And preach thee, too, as love knows how,
By kindly words and virtuous life.

Frederick W. Faber, 1849.

8. MARCHING WITH THE HEROES

Marching with the heroes,
Comrades of the strong,
Lift we hearts and voices
As we march along;
O the joyful music
All in chorus raise!
Theirs the song of triumph,
Ours the song of praise.

Refrain:

Marching with the heroes,
Comrades of the strong,
Lift we hearts and voices
As we march along.

Glory to the heroes,
Who in days of old
Trod the path of duty,
Faithful, wise, and bold,
For the right unflinching,
Strong the weak to save,
Warriors all and freemen,
Fighting for the slave.

So we sing the story
Of the brave and true,
Till among the heroes
We are heroes, too;
Loyal to our Captain
Like the men of yore,
Marching with the heroes
Onward, evermore.

William George Tarrant, 1853.

9. FOR THE BEAUTY OF THE EARTH

For the beauty of the earth,
For the glory of the skies,
For the love which from our birth
Over and around us lies:

Refrain:

Lord of all, to thee we raise
This, our hymn of grateful praise.

For the wonder of each hour,
Of the day and of the night,
Hill and vale, and tree and flower,
Sun and moon, and stars of light:

For the joy of ear and eye,
For the heart and mind's delight,
For the mystic harmony
Linking sense to sound and sight:

For the joy of human love,
Brother, sister, parent, child,
Friends on earth, and friends above,
For all gentle thoughts and mild:

For thy church that evermore
Lifteth holy hands above,
Offering up on every shore
Her pure sacrifice of love:

Folliott S. Pierpoint, 1864.

10. ONWARD, CHRISTIAN SOLDIERS

Onward, Christian soldiers,
Marching as to war,
With the cross of Jesus
Going on before;
Christ, the royal Master,
Leads against the foe;
Forward into battle
See, his banners go.

Refrain:

Onward, Christian soldiers,
Marching as to war,
With the cross of Jesus
Going on before.

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.

Crowns and thrones may perish,
Kingdoms rise and wane,
But the church of Jesus
Constant will remain;
Gates of hell can never
'Gainst that church prevail;
We have Christ's own promise
And that cannot fail

Onward, then, ye people,
Join our happy throng;
Blend with ours your voices
In the triumph song;
Glory, laud, and honor
Unto Christ, the King;
This, through countless ages
Men and angels sing.

Sabine Baring-Gould, 1865.

11. REJOICE, YE PURE IN HEART

Rejoice, ye pure in heart
Rejoice, give thanks and sing;
Your festal banner wave on high,
The cross of Christ your King;

Refrain:

Rejoice, rejoice,
Rejoice, give thanks and sing.

Bright youth and snow-crowned age,
Strong men and maidens fair,
Raise high your free, exulting song,
God's wondrous praise declare.

With all the angel choirs,
With all the saints on earth,
Pour out the strains of joy and bliss,
True rapture, noblest mirth.

With voice as full and strong
As ocean's surging praise,
Send forth the hymns our fathers loved,
The psalms of ancient days.

Yes, on through life's long path,
Still chanting as ye go;
From youth to age, by night and day,
In gladness and in woe.

Still lift your standard high,
Still march in firm array,
As warriors through the darkness toil
Till dawns the golden day.

At last the march shall end,
The wearied ones shall rest,
The pilgrims find their Father's house,
Jerusalem the blest.

Edward H. Plumptre, 1865.

12. O LITTLE TOWN OF BETHLEHEM

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by;
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
Are met in thee to-night.

For Christ is born of Mary,
And gathered all above,
While mortals sleep, the angels keep
Their watch of wondering love.
O morning stars, together
Proclaim the holy birth,
And praises sing to God the king,
And peace to men on earth!

How silently, how silently,
The wondrous gift is given!
So God imparts to human hearts
The blessings of his heaven.
No ear may hear his coming,
But in this world of sin,
Where meek souls will receive him, still
The dear Christ enters in.

O holy child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in;
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel!

Phillips Brooks, 1868.

13. THE KING OF LOVE MY SHEPHERD IS

The King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am his,
And he is mine forever.

Where streams of living water flow,
My ransomed soul he leadeth,
And where the verdant pastures grow,
With food celestial feedeth.

Perverse and foolish oft I strayed,
But yet in love he sought me,
And on his shoulder gently laid,
And home rejoicing, brought me.

In death's dark vale I fear no ill
With thee, dear Lord, beside me;
Thy rod and staff my comfort still,
Thy cross before to guide me.

And so through all the length of days,
Thy goodness faileth never;
Good Shepherd, may I sing thy praise
Within thy house forever.

Henry W. Baker, 1868.

14. SUMMER SUNS ARE GLOWING

Summer suns are glowing
Over land and sea;
Happy light is flowing,
Bountiful and free;
Everything rejoices
In the mellow rays,
All earth's thousand voices
Swell the psalm of praise.

God's free mercy streameth
Over all the world,
And his banner gleameth
Everywhere unfurled;
Broad and deep and glorious
As the heaven above,
Shines in might victorious
His eternal love.

Lord, upon our blindness
Thy pure radiance pour;
For thy loving kindness
Make us love thee more.
And when clouds are drifting
Dark across the sky,
Then, the mist uplifting,
Father, be thou nigh.

We will never doubt thee,
Tho' thou veil thy light;
Life is dark without thee,
Death with thee is bright.
Light of light, shine o'er us
On our pilgrim way,
Go thou still before us
To the endless day.

William Walsham How, 1871.

15. TRUE-HEARTED, WHOLE-HEARTED, FAITHFUL AND LOYAL

True-hearted, whole-hearted, faithful and loyal,
King of our lives, by thy grace we will be;
Under the standard exalted and royal,
Strong in thy strength we will battle for thee.

Refrain:

Peal out the watchword! silence it never!
Song of our spirits, rejoicing and free;
Peal out the watchword! loyal forever!
King of our lives, by thy grace we will be.

True-hearted, whole-hearted, fullest allegiance
Yielding henceforth to our glorious King;
Valiant endeavor and loving obedience,
Freely and joyously now would we bring.

True-hearted, whole-hearted, Saviour all-glorious!
Take thy great power and reign there alone,
Over our wills and affections victorious,
Freely surrendered and wholly thine own.

Frances R. Havergal, 1874.

16. GOD OF OUR FATHERS, WHOSE ALMIGHTY HAND

God of our fathers, whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies,
Our grateful songs before thy throne arise.

Thy love divine hath led us in the past,
In this free land by thee our lot is cast;
Be thou our ruler, guardian, guide and stay,
Thy word our law, thy paths our chosen way.

From war's alarms, from deadly pestilence,
Be thy strong arm our ever sure defence;
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace.

Refresh thy people on their toilsome way,
Lead us from night to never-ending day;
Fill all our lives with love and grace divine,
And glory, laud and praise be ever thine.

Daniel C. Roberts, 1876.

17. THERE'S A SONG IN THE AIR

There's a song in the air!
There's a star in the sky!
There's a mother's deep prayer,
And a baby's low cry!
And the star rains its fire
While the beautiful sing,
For the manger of Bethlehem
Cradles a King!

There's a tumult of joy
O'er the wonderful birth,
For the Virgin's sweet boy
Is the Lord of the earth.
Ay! the star rains its fire
While the beautiful sing,
For the manger of Bethlehem
Cradles a King!

In the light of that star
Lie the ages impearled;
And that song from afar
Has swept over the world.
Every hearth is aflame,
And the beautiful sing,
In the homes of the nations
That Jesus is King!

We rejoice in the light,
And we echo the song
That comes down through the night
From the heavenly throng.
Ay! we shout to the lovely
Evangel they bring,
And we greet in his cradle
Our Saviour and King!

Josiah G. Holland, 1872.

18. O BEAUTIFUL FOR SPACIOUS SKIES

O Beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!
America! America!
God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law.

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!
America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

O beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam,
Undimmed by human tears!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

Katherine Lee Bates, 1893.

19. WE'VE A STORY TO TELL TO THE NATIONS

We've a story to tell to the nations
That shall turn their hearts to the right,
A story of truth and mercy,
A story of peace and light.

Refrain:

For the darkness shall turn to dawning,
And the dawning to noonday bright,
And Christ's great kingdom shall come on earth,
The kingdom of Love and Light.

We've a song to be sung to the nations
That shall lift their hearts to the Lord;
A song that shall conquer evil
And shatter the spear and sword.

We've a message to give to the nations,
That the Lord who reigneth above,
Hath sent us his Son to save us,
And show us that God is love.

We've a Saviour to show to the nations,
Who the path of sorrow has trod,
That all of the world's great peoples
Might come to the truth of God.

Colin Sterne, 1896.

20. DARE TO BE BRAVE, DARE TO BE TRUE

Dare to be brave, dare to be true,
Strive for the right, for the Lord is with you;
Fight with sin bravely, fight and be strong,
Christ is your Captain, fear only what's wrong.

Refrain:

Fight then, good soldiers, fight and be brave,
Christ is your Captain, mighty to save.

Dare to be brave, dare to be true,
God is your Father, he watches o'er you;
He knows your trials; when your heart quails,
Call him to rescue, his grace never fails.

Dare to be brave, dare to be true,
God grant you courage to carry you through;
Try to help others, ever be kind,
Let the oppressed a strong friend in you find.

W. J. Rooper.

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