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A STUDY OF THE USE OF HYMNS
IN THE RELIGIOUS EDUCATION OF THE JUNIOR CHILD

by

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TO MY MOTHER AND FATHER

Whose singing faith gave melody to
the hearts and voices of their
children before childish lips found
speech, and whose constant songs
fill the home with joyous praise.

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INTRODUCTION

"That thy way may be known upon the earth,
Thy salvation among all nations.
Let the peoples praise thee, O God;
Let all the peoples praise thee.
O let the nations be glad and sing
for joy."

-----Psalm 67:2-4

"And they that dwelt apart shall know each other,
And they that hymn their solemn songs alone
Shall hear far voices mingling with their own,
And understand the utterance of a brother
In every tongue and tone."

-----Frederick Tennyson

INTRODUCTION

A. THE STATEMENT OF THE PROBLEM

"Hymn singing is vital to Protestant worship. Luther wrote hymns for his people that God might speak directly to them in his Word and that they might directly answer through their hymns."¹

More than this, hymn singing has been, from the first, vital to the Christian religion. In no other faith of the world do we find such a richness of song as we find in the history of the Christian Church throughout the ages. At times of crisis the singing of hymns has risen to heights. We find an outbreak of singing when Paul and Silas lay in the dungeon darkness at Philippi.² The period of persecution in the third and fourth centuries was a period of song. The Christian martyrs are recorded as having sung as they faced death:

"Glory be to God on high, and on earth peace,
goodwill to men. We praise thee, we bless thee,
we give thanks to thee, we glorify thee, for thy
great glory. . . ."³

What a divine spectacle in arena and dungeon! Death and

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1. H. Augustine Smith: Lyric Religion, p. v.
2. Cf. Acts 13:25.
3. Laura Armstrong Athearn: Christian Worship for American Youth, p. 170.

praise linked together! They had truly taken up the angel's song:

"Glory to God in the highest and on earth
peace, goodwill to men,"¹

the song which ushered in the coming of the Christ, the Prince of Peace.

During the time of the crusades there was another great outburst of song and many are the hymns that have come down to us from these centuries.

". . . . throughout the Reformation and the Thirty Years' War in Germany; during the Watts and Wesley days in Great Britain; and in America, led by Lowell Mason and the singing masters, and quickened by missionary propaganda, lay evangelism, and the social-mindedness of the Protestant religion,"²

hymn singing was at high tide. For, after all, hymns are a transcript of human experience, the highest aspirations of the heart; and the hymn-writers, sometimes great in historic annals and sometimes obscure and unknown, have been the "torch bearers who in all ages have sung the faith that was in them".³ When faith burned brightly mind and heart and voice joined to express that faith in song. Each year sees the addition of new hymns, until, it is estimated, there are half a million hymns,

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1. Luke 2:14.

2. H. Augustine Smith: op. cit., p. v.

3. Ibid., p. vi.

"written in more than two hundred languages,
 an impressive testimony from
 Christian experience."¹

This testimony springs from the power which lies in music,
 for music in worship arouses in the individual a sense of
 fellowship with other people, and aids him in his entrance²
 into communion with God Himself.

Since music's power in the Christian life has
 been proved by the experience of the centuries there lies
 before us the problem of using more fully its power for
 worship and action in the Junior life. The hymns and
 music used in our Sunday Schools are quite often inferior
 in quality even to the music of public schools. Surely,
 only the best should be used in the service of God. This
 poor choice, of course, is not intentional, but is due to
 the inexpensiveness of the low-grade commercial hymnals
 and to the fact that the tunes are "catchy" and "easy to
 sing" for the young ears of our age, attuned as they are to
 jazz from their earliest years. Many leaders mistake lusty
 response for right response, and, earnestly desiring to
 give the best, select sentimental thought and shallow
 melody through lack of discrimination and knowledge. It

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1. William J. Hart: Hymns in Human Experience, Preface,
 p. xi.
2. Cf. Josephine L. Baldwin: Worship Training for Juniors,
 p. 92.

has been found by experience that Juniors love to sing the songs which they have learned so well that they can sing them easily. Their liking for low-grade, sensuous song, appealing to feet rather than to heart, indicates lack of training rather than lack of ability to appreciate the good. Moravian children love Bach chorales, not because they are so superior to other children, but because their leaders have trained their appreciation.¹

In view of the power of the hymn in the Christian life, and in view of the situation existing in the Sunday Schools, the purpose of this study is to make a survey of the hymns considered best for use in the religious education of the Junior child, to analyze their contribution to his spiritual life and conduct, and to investigate some of the methods by which they may be taught. It is hoped that such a study will be helpful to the religious educator in his work with Juniors.

B. The Definition of a Hymn

There have been many definitions and conceptions of what constitutes a hymn. Authorities have not agreed. Dr. Carl F. Price, in an address before the Hymn Society of the United States, illustrated the evolution of the hymn idea with the figure of the hour glass. The Greeks had a

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1. Cf. Ibid., p. 102.

very broad conception of the hymn. This represents the top of the hour glass. To them a hymn was a song addressed to some greatly admired personage, some idea, some divinity, or some thing. Thus we have a "Hymn to Aphrodite", or a "Hymn to Beauty". This conception is still to be found in modern poets who occasionally make use of the term for their poems of a classical nature. St. Augustine, however, narrowed the definition in order to exclude the breadth of the Greeks. He is likened to the neck of the hour glass, letting only a few grains of sand through at a time, a few hymns of the ages. St. Augustine defines a hymn as a poem sung in praise of God, and the Church Council at Toledo in 633 A. D. adopted his definition which limits the hymn to an expression of praise and excludes any expression of prayer, aspiration, or social application. Furthermore, if the hymn must be addressed to God alone, all those hymns addressed to the Church, the Sabbath Day, or special ideas are cast aside. The definition of St. Augustine would deprive the Church of some of its finest hymns such as: "O, Day of Rest and Gladness", "The Day of Resurrection", "Onward Christian Soldiers" and "O, Zion Haste".

Consequently, the modern church has again broadened the conception of the hymn in an effort to save itself from the narrowness of St. Augustine's definition. There has been no accepted definition, but Dr. Price suggests some such statement as this for adoption:

"A lyric poem, devotional in spirit and reverent in tone, which is designed to be sung and which expresses the worshipper's attitude toward God, or God's purpose in human life. It should be simple and metrical in form, genuinely emotional and literary in style, spiritual in quality, and its ideas so direct and immediately apparent as to unify a congregation singing it."¹

According to this definition we may summarize the elements of the true hymn, as the modern church sets them forth, in the following points: 1. It must be devotional and reverent toward God, written in lofty tone and style.² 2. It must be suitable for congregational singing. As Gillman puts it:

"Ideally, it must pass a double test -- Does it read well? and Does it sing well? If it does the one and not the other it is not a good hymn."³

Thus, we find that the hymn must be a fit medium for concerted feeling and thought, with direct ideas and a manner and form befitting public worship.⁴ 3. It may be both subjective and objective in nature, for both are needed in the development of the Christian life. Examples of these two types of hymns are: "Am I a soldier of the Cross", for the subjective type, and for the objective,

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1. Dr. Carl F. Price, "The Nature and Purpose of the Hymn"; given before the Hymn Society of the United States at the Union Theological Seminary, November, 1932.
2. Cf. Ibid.
3. Frederick John Gillman: The Evolution of the English Hymn, Chapter I, p. 28.
4. Cf. Carl F. Price: op. cit.

"Holy, Holy, Holy, Lord God Almighty" and "Where Cross the Crowded Ways of Life". On the whole, the objective should predominate in worship.¹ 4. Its purpose is not primarily to teach doctrine, but it may and does teach doctrine by its very statement of faith. St. Paul himself pointed out to the early church:

"Let the word of Christ dwell in you richly; in all wisdom teaching and admonishing one another with psalms and hymns and spiritual songs, singing with grace in your hearts unto God."²

Gillman, in agreement with this passage points out that the hymn has a fourfold office to perform, the office of teaching, or mutual encouragement and edification, of prayer and of praise.³

Worship has been summarized as "an expression of our feelings as the people who rejoice in the love of God."⁴ May not the words, set to music, which fitly express these feelings be called a hymn?

C. Method of Procedure

1. Organization of Material

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1. Cf. Ibid.
2. Col. 3:16.
3. Cf. Frederick John Gillman: op. cit., p. 27.
4. Theodore Gerald Soares, "The Meaning of Worship", International Journal of Religious Education, November, 1929, p. 9.

The method of procedure in pursuing this study will vary in each chapter according to the nature of the material. The first step, preliminary to the selecting of hymns suited to the Junior child, will be to set up criteria for the judging of Junior hymns, in the light of the Junior's nature and needs, and of certain musical standards of composition and range. Then will follow a tabulation of the hymns judged suitable for Juniors by certain leading authorities.

The second step will be to make an analysis of the hymns which a majority of the consulted authorities mentioned as being best suited to use with the Junior child. This analysis will be made in relation to the criteria set up in the preceding chapter.

The third step will be to consider the teaching of hymns to the Junior child, both from the standpoint of general method and from the standpoint of specific methods as applied to hymn study.

The final step will be to summarize the main issues and to record the conclusions which have developed from this study.

2. Selection of Authoritative Sources

In the choice of authorities for this study it was found that a guide was much needed, since there was available such a large number of books and since these

obviously could not all be equally good. Studies in Religious Education, edited by P. Henry Lotz and L. W. Crawford, because of its splendidly classified and full bibliography on nearly every phase of religious education, compiled by Laird T. Hites, because of its recency (published in 1931), and because of the general recognition accorded it as an authority in the field, was chosen, therefore, to serve as a guide. With but few exceptions, books used in the following chapters are to be found in its bibliography. Those few which are not mentioned by Studies in Religious Education are those dealing especially with the subject of the hymn, there being no specific study of hymnology in the book. These sources, as indicated below, were selected upon some other authoritative basis.

For the sake of convenience, a threefold classification has been made of the books which were selected out of the wide field of religious education. This division is as follows: books on general worship and general teaching methods, books on hymns and hymn stories, and books on the Junior child and his worship training.

a. Books on General Worship and General Teaching Methods

The inclusion of Dr. Walter S. Athearn, because of his acknowledged leadership as a pioneer in the field of religious education, hardly needs to be justified. Among

the Studies in Religious Education bibliography at the end of the chapter on "Integration in Religious Education", by W. A. Harper, may be found Athearn's, The Church School, which is included among our sources. The list of books suggested by Dr. Hites on "General Considerations of Method", includes Betts and Hawthorne's Method in Teaching Religion as one of the three best among thirty-three books on this subject. Both of the other two center their attention on one special subject and do not cover the general teaching methods. Dr. George H. Betts is recognized as a writer in five lists, therefore, his book on How to Teach Religion has been used. Under the heading of "Worship" may be found A. W. Martin's Worship in the Sunday School. Gerrit Verkuyl and Hugh Hartshorne are mentioned as trustworthy writers in several lists which recognize some of their books but do not happen to list Devotional Leadership and Worship in the Sunday School which have been used in the following pages. Among the books listed on "Stories and Story-Telling" may be found Cather's Religious Education Through Story-Telling, one of the most widely accepted and one of the comparatively recent books on the general subject of stories and their telling in religious education.

In the field of the "Use of Art and Motion Pictures", the book by Bailey entitled the Use of Art in Religious Education, is one of the two listed upon the general subject and is the better known of the two. Under the heading of "The Teaching Process" are many books which

might be used. A. L. William Myers' Teaching Religion and Martin J. Stormzand's Progressive Methods in Teaching were selected as representative of the religious and secular approach to the same subjects. Under the subject of "Teacher Training" two books are starred as being especially fine. These are Blanche Carrier's How Shall I Learn to Teach Religion and Luther A. Weigle's The Pupil and the Teacher which were, therefore, both included.

The only books chosen for this section which are not mentioned in Studies in Religious Education are Training the Devotional Life by Kennedy and Meyer, History of the Christian Church by Philip Schaff, and Christian Worship for American Youth by Laura Armstrong Athearn. Training the Devotional Life is one of the books of the "Leadership Training Series, Standard Training Course"; Mrs. Athearn's book has the backing of Dr. Walter Scott Athearn's commendation; and Philip Schaff is one of the leading authorities in the field of Church History. Because they seemed to have a definite contribution to make to this phase of the study, they were added to the above.

b. Books on Hymns and Hymn Stories

One of the most widely accepted authorities in the field of worship through music and the singing of hymns is Dr. H. Augustine Smith of Boston University. This is evidenced in the fact that he was chosen to prepare the services of worship for the Eleventh World's Sunday

School Convention in Rio de Janeiro, (July 25-31, 1932) and to lead the convention chorus there. Three of his books were included among the sources of study chosen: Worship in the Church School Through Music, Pageantry and Pictures, the Hymnal for American Youth, and Lyric Religion. In Lyric Religion, his most recent work, Dr. Smith gives a fairly comprehensive list of authorities in the field of hymnology. For children he has included Bonsall's Famous Hymns: with Stories and Pictures and Elizabeth Colson's Hymn Stories. Both were thus used. Among the many references to the history of the hymns listed by Dr. Smith may be found the three which were used in this study: Gillman's Evolution of the English Hymn, Brown and Butterworth's The Story of the Hymns and Tunes, and Ninde's The Story of the American Hymn. Since there is a good deal of duplication of data among those who write on the history of hymnology these three were chosen as being representative of the books upon this subject.

Two authorities have been used in addition to those mentioned above: Music in Work and Worship by E. S. Lorenz, and Music and Religion by Stanley Armstrong Hunter. Both of these books are listed by Lotz and Crawford under the heading of "Use of Music".

William J. Hart has written a book called Hymns in Human Experience, a series of talks and incidents, which was consulted for its obvious bearing upon the subject of

the influence of hymns upon human life. Lastly, two addresses of Dr. Carl F. Price have been used. Dr. Price is one of the officers of the Hymn Society of the United States, and the author of three books recognized in the bibliography of Lyric Religion: Curiosities of the Hymnal, Music and Hymnody of the Methodist Hymnal, and One Hundred and One Hymn Stories.

c. Books on the Junior Child and His Worship Training

Dr. Hites, in Studies in Religious Education, under "Psychological Groups", lists in the "Childhood" division The Junior by Ernest J. Chave, and A Study of the Junior Child by Mary Theodora Whitley, these being the only two of the list which deal exclusively with the Junior child. Under the heading of "Worship" are to be found Josephine L. Baldwin's Worship Training for Juniors and Mary Alice Jones' Training Juniors in Worship, the only two books of the list to deal with Junior worship principles. In this same section is listed the three volume Curriculum of Worship for the Junior Church School by Edna M. Crandall; and in it, too, Mary Kirkpatrick Berg is recognized as an authority, although it is her book for Primaries rather than her Story Worship Services for the Junior Church which is listed. Under the classification of "Methods for Particular Age Groups" Marie Cole Powell's Junior Method in the Church School, generally recognized as an

authority, is most recent. Under the "Project Principle" bibliography recognition is given to Charlotte C. Jones. Her book, Junior Worship Guide, designed to be used in connection with the Closely Graded Church School Courses, was used as a source. Lastly, under the heading of the "Psychological Basis for Character" is to be found Norsworthy and Whitley's Psychology of Childhood which seems to be the only one of the outstanding analyses of childhood to devote an entire section to the Junior child.

Such, then, are the authorities used in this study. Further details of procedure, such as the handling of the materials found in these sources, will be outlined when necessary in the course of the study itself.

CHAPTER I

THE SELECTION OF HYMNS SUITED TO THE JUNIOR CHILD

"Then Jehovah answered Job out of the whirlwind,
and said:

Where wast thou when I laid the foundations
of the earth?
When the morning stars sang together,
And all the sons of God shouted for joy?"

---Job 38:4,7.

"From harmony, heavenly harmony,
The universal frame began;
When nature underneath a heap
Of jarring atoms lay.

God is the author and not man;
 he laid
The keynote of all harmonies;
 he planned
All perfect combinations, and he
 made
Us so that we could hear and understand."

----Robert Freeman: A Violin
Sermon, in Stanley A. Hunter:
Music and Religion, p. 115.

CHAPTER I

THE SELECTION OF HYMNS SUITED TO THE JUNIOR CHILD

A. Introduction

In the worship of every religion there is some form of music. Even the undeveloped nations of Africa have their chant, rude and weird as it may be, which has musical or rhythmical properties. In the development of the Hebrew nation and of the Christian religion we find the use of music to a marked degree. History records that the early Christian church had songs which "raised the congregation to the highest pitch of devotion".¹ This power of music over the emotions is well known for we are all familiar with the saddening or brightening effect of certain strains. When the power of the music is linked with the stimulus of thought and cadence in lyric poetry, there is a union of great strength, a union which is the² hymn.

The full effect of the hymns of the ages upon Christian living can never be ascertained, but for centuries hymns have been used to express the outpourings of the

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1. Cf. Philip Schaff: History of the Christian Church, Vol. I, p. 403.
Cf. Josephine L. Baldwin: Worship Training for Juniors, pp. 13-14.
2. Cf. Stanley Armstrong Hunter: Music and Religion, pp. 10, 167.

hearts of both individuals and congregations in praise,
 in prayer, or in aspiration. And beyond this, where
 Christians have gathered together and sung together there
 have been certain definite results accomplished in group
 worship which are of great value. Congregational singing
 has been found to have a unifying effect upon a group
 which makes differences between individuals less marked by
 an emphasis on the fundamental likenesses of all worship-
 pers. Because the hymns have given expression to inarticulate
 and unformed impulses, the thinking of the group has been
 clarified and goals have been made to seem more nearly
 attainable. The emotions which the music rouses have
 come to the aid of the thoughts expressed and have deepened
 the impressions of the hour. The hymn has been found to
 be a great aid in suffusing and melting together the
 various parts of the service, and in giving variety and
 opportunity for participation to every member of the
 congregation. And lastly, the hymn has been used as a
 means of enrichment of life as the singers were made to
 realize the countless host of those of all ages who have
 sung the same lines, and as they were made to feel their
 spiritual kinship with the great historic stream of faith

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1. Cf. Mary Alice Jones: Training Juniors in Worship,
 pp. 105-112.
 Cf. Josephine L. Baldwin: op. cit., pp. 19-23.

which has flowed out of the past and of which every¹
Christian is a living part.

In view of these potential values in congregational singing there is a widespread concern in religious educational and ministerial circles over the spiritless and apathetic participation of the congregation in the worship of the church service. This attitude is apparent especially in the congregational singing which is often but a murmur trailing after the choir. Dr. Carl F. Price, in an address on "Reality in Worship" given in February, 1933, attributed this attitude to a sense of unreality in worship whose roots are in the childhood of the worshippers. As children they sang a perfunctory exercise, without understanding or sincerely meaning the words. As adults they do the same, but since the urging of the Sunday School superintendent and the impulse of youth to activity are lacking, the voices are sobered from lusty meaningless singing to apathetic meaningless murmur. His suggested remedy is no quick cure but a process of careful work with the children. He urges that only those hymns be used which children can understand, and which can

.

1. Cf. Mary Alice Jones: op. cit., Chapter 6, "Music as an Aid to Worship".
Cf. Josephine L. Baldwin: op. cit., pp. 93-96.
Cf. H. Augustine Smith: Article on "Music in the Church School", International Journal of Religious Education, May, 1931, pp. 18-19.

express childhood's thoughts and feelings. The hymn, he affirms, should be studied and presented as carefully as any part of the worship service and thorough preparation should be made for its use.¹ McCall adds that the values which lie in the hymn are so great that another generation should not be allowed to grow up without its "liberating", "healing", "inspiring", and "comforting" virtues. Effort must be made to start children on "the harmonious stream which flows toward abundant life".²

B. Determining Factors in the Choice of Hymns for the Junior Child

The authorities consulted agree generally that the first factor to be considered in the choice of hymns for Juniors is suitability of both the language and thought of the hymn to the growing interests, needs and capacities of the pupils.³ Likewise, they agree that the second factor to be considered is the conformity of the

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1. Cf. Carl F. Price, Lecture on "Reality in Worship", given at Rutgers Presbyterian Church, New York City, February, 1933.
2. Oswald S. McCall, "When Jesus Sang", one of the collection given by Stanley Armstrong Hunter: Music and Religion, p. 167.
3. Cf. George Herbert Betts and Marion O. Hawthorne: Method in Teaching Religion, pp. 454-458.
Cf. Mary Alice Jones: Training Juniors in Worship, p. 113.
Cf. Josephine L. Baldwin: Worship Training for Juniors, pp. 77-87.

hymn tunes to the general requirements not only of good music, but of music suited to the singing voice of the child. Since the effectiveness of the hymns selected depends upon these factors, it will be necessary, in order to understand the basis upon which Junior hymns have been and should be chosen, first to study the nature and needs of the Junior child and then to ascertain certain musical standards applying especially to hymn composition.

A complete list of the characteristics of the Junior child and an analysis of his nature and needs would be a thesis in itself and is a subject upon which much has been written. In the following pages are listed certain Junior characteristics which have been considered to bear upon hymn study, and certain needs to which hymns have a contribution to make. The list is by no means exhaustive, for none of the writers consulted claimed that the hymn can meet every need of the child.

In accordance with the selection outlined in the general introduction, seven authorities were consulted and the characteristics and needs of the Junior child, as set forth by each, were charted. When at least four of the seven writers agreed in listing a characteristic

.

1. Cf. Mary Alice Jones: op. cit., p. 100.
 Cf. Josephine L. Baldwin: op. cit., p. 99.
 Cf. Marie Cole Powell: Junior Method in the Church School, pp. 391-392.

or need it was included in the list to be considered. None of the writers used exactly the same system of classification. For the sake of clarity and convenience, however, an arbitrary division of the characteristics was made, namely, physical, mental, social, emotional, and spiritual; and an equally arbitrary division of the needs was made, namely, right relationships, personal standards, correlation of action with standards, and reality in worship. These divisions, as indicated, are merely arbitrary, as are any divisions, since personality functions as a whole, and life, therefore, cannot be divided into compartments.

1. The Nature of the Junior Child in Relation to the Choice of Hymns

1

a. Physical Characteristics

The Junior is very active and restless. In view of this characteristic the hymn may be used as a legitimate outlet for his desire for action and a stabilizing basis for movement.

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1. Cf. Josephine L. Baldwin: op. cit., pp. 86, 167.
 Cf. Ernest J. Ghave: The Junior, pp. 16, 19, 126.
 Cf. Mary Alice Jones: op. cit., p. 48.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: Psychology of Childhood, pp. 293, 295, 297.
 Cf. Marie Cole Powell: op. cit., p. 37.
 Cf. Mary Theodora Whitley: A Study of the Junior Child, pp. 18, 140.

The Junior's voice is at the height of its soprano power. Both girls' and boys' voices are sensitive and are in danger of being forced by loud singing or too wide a range of notes. This must therefore be made a determining factor in the choice of hymns.

1

b. Mental Characteristics

The interests of the Junior child are broadening in scope. The hymn may thus be used both to express and stimulate this widening interest since hymns deal with the world, with society, with the power and universal rule of God, and with the place of the individual in it all. From home and self his horizon is broadening to take on world concepts through his social contacts and through the geography and history which are becoming a part of his secular education.

The Junior mind is very alert to take in impressions. With this alertness comes the power to memorize quickly. This is the age to begin to store the child's mind with that portion of the great hymns and literature of the church which has vital meaning for him.

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1. Cf. Josephine L. Baldwin: op. cit., pp. 18-19, 59, 84-85.
 Cf. Ernest J. Chave: op. cit., pp. 37-39.
 Cf. Mary Alice Jones: op. cit., pp. 49-50, 113-114.
 Cf. Marie Cole Powell: op. cit., pp. 39-40.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: op. cit., pp. 292-295, 298, 303-305.
 Cf. Mary Theodora Whitley: op. cit., pp. 139-149, 151, 18, 49-50. Also Chapter 8, "Hero Worship".

There is a dawning sensitiveness to beauty in form, language, and cadence. Unconsciously, the beauty of the hymn poetry can lay a foundation which will stand him in good stead through his life.

The Junior thinks concretely and has a vivid, but literal imagination. Therefore, we must choose hymns which make pictures and which are not overly symbolic. He is not able to apply a standard or a picture to more than a concrete situation. This makes it necessary to hold a discussion of hymn applications in the light of definite conduct problems or social situations.

The Junior is more interested in what the hero does than in what he is. It is more the actions than the character which appeal to him. Hymns of action, therefore, and hymns dealing with the source of strength and power for action, rather than hymns of introspection or relationship, are best for Juniors.

The Junior age is the age of secret languages and conundrums; secret societies and the mysterious delight the Junior soul. In consideration of this we find that the hymn need not be fully understood, but that there must yet be a part which is understood and closely related to his life. Such a hymn as "Holy, Holy, Holy" is far beyond his understanding and yet offers a great emotional appeal and arouses the feeling of awe in the presence of the mysterious and transcendent.

The Junior is busy with formulating and reforming standards, constantly changing in reaction to the new social life which is growing so much wider each year. Surely, hymns which are correctly taught may help him to keep his balance, to choose the standards which he finds in Christ and His followers, and to find strength in the emotional stimulus of the music to adopt these standards as his own.

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c. Social Characteristics

There is an awakening self-respect in the Junior, and a consciousness of his own worth in the world. Added to this is a growing sense of responsibility in concrete situations. A hymn may be chosen which guides and directs this self-assertive drive toward the poor and needy, toward sharing with and helping the downtrodden of the world.

The Junior age has been called the "gang age". Therefore, we must choose hymns which can build upon this strong loyalty urge and turn it toward the church and its work in the Kingdom of God. It is the thing which the African missionaries do when they call the Christian Church by the name of "The Tribe of God", utilizing a

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1. Cf. Josephine L. Baldwin: op. cit., p. 77.
 Cf. Ernest J. Chave: op. cit., pp. 20-21, 130.
 Cf. Marie Cole Powell: op. cit., p. 38.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: op. cit., p. 293.
 Cf. Mary Theodora Whitley: op. cit., pp. 142, 149, 22.

conception already existing among the people with whom they have to deal.

The desire for mastery is strong in the Junior. It is this desire which keeps the Junior practicing a certain feat of strength or agility in spite of tumbles and bruises. This desire may stimulate the Junior to master the words and music of the hymn for use in worship. On the other hand the hymns which deal with conduct may stimulate the desire to conquer temptation or a wrong habit by helping the child to find his power to win in his Master, Jesus Christ.

The competitive sense is keen and sex antagonism is quite strong at times. Song leaders often utilize this by stimulating rivalry between boys and girls in the singing of stanzas of hymns, but this is not a good practice, for the hymn is not a contest but an avenue of worship. Competition and adoration do not go hand in hand.

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d. Emotional Characteristics

The Junior is a worshipper of heroes, of the strong, the valiant, and the adventurous. His is no love for the quiet courage of humdrum existence. Those hymns,

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1. Cf. Josephine L. Baldwin: op. cit., pp. 18-25.
 Cf. Mary Alice Jones: op. cit., p. 56.
 Cf. Marie Cole Powell: op. cit., pp. 273-276, 363.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: op. cit., pp. 299-302.
 Cf. Mary Theodora Whitley: op. cit., p. 149.

then, which paint a picture of the power and activity of God, and of the courage, the strength and the wonder-working power of Jesus; those hymns which tell of His strength to control Himself and others and of His sacrifices - those are the hymns which should be chosen, since such presentations can win the heart of the Junior.

The emotions are easily stirred at this age. To this characteristic is due much of the power of the hymn over the Junior. It also sets bounds to its use lest violence be done to the child's undeveloped emotional nature and instability be the result.

Because the Junior's sense of his own worth and place in society is developing, he is sensitive to praise and blame, to approbation and condemnation. Those hymns may be chosen, therefore, which set forth the actions pleasing to God and resembling the actions of Jesus.

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e. Spiritual Characteristics

The elements of Junior worship have been listed by Powell as the outreaching of self toward God and the feeling that God reaches toward us, some clear thinking about the things which concern God and ourselves, and

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1. Cf. Josephine L. Baldwin: op. cit., p. 18.
- Cf. Mary Alice Jones: op. cit., pp. 50, 106.
- Cf. Marie Cole Powell: op. cit., pp. 362, 368.
- Cf. Carl F. Price, Lecture on "Reality in Worship", given at Rutgers Presbyterian Church, New York City, February, 1933.
- Cf. Mary Theodora Whitley: op. cit., pp. 139-142.

some definite attitude and line of conduct accepted. Other authorities agree with Powell in this classification of the elements of worship and concur with her also as to the Junior's capacity for all three elements. Because of his vivid imagination he may have a real, if crudely concrete, idea of God and with his quick emotional reaction he may have a very definite sense of fellowship with God. His desire for action will stir him to take a definite attitude and decide upon a line of conduct.

In view of the rapidly developing capacity for worship the hymns which express the joy of fellowship and the outreaching of the soul toward God will be of great value to the Junior. The hymns which picture God and the individual's relationship to God in concrete fashion will be needed, and the hymns which express a definite attitude and those which point out a clear line of conduct will be helpful.

Habits for a lifetime are being formed in the Junior years. It is important, then, that the singing be done sincerely and worshipfully. Otherwise, habits of inattention and meaningless form will fix themselves so strongly as to be fetters not easily broken by the spirit of devotion. The right choice of hymns has much to do with making worship real to the child.

2. The Needs of the Junior Child in Relation to the Choice of Hymns

a. The Need for the Right Relationship with God¹

The Junior child surely needs to establish a personal relationship with God. On the side of the child is reverence, gratitude, confidence and trust, love, repentance for definite acts of wrong-doing, and obedience to the will of God. On the part of God is the assurance of fatherly care and love. The relationship of the child to God is established and bound together in the fellowship of prayer. In view of this need of the child those hymns should be chosen which will tend to engender the right attitude of the child toward God, which will assure him of God's love and power by rightly picturing the reality and nature of God, and which express the prayer of the Junior heart, deepening its emotion by the very utterance

b. The Need for the Right Relationship with Jesus Christ²

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1. Cf. Josephine L. Baldwin: op. cit., pp. 19, 112-116.
 Cf. Blanche Carrier: How Shall I Learn to Teach Religion, pp. 71-74.
 Cf. Ernest J. Chave: op. cit., p. 161.
 Cf. Mary Alice Jones: op. cit., Chapter II, "Guiding the Junior's thoughts about God", pp. 58, 106. Also Chapter V., "Training Juniors in Prayer: Methods".
 Cf. Marie Cole Powell: op. cit., pp. 311, 364-365.
2. Cf. Josephine L. Baldwin: op. cit., pp. 18-19, 116-117.
 Cf. Ernest J. Chave: op. cit., p. 161.
 Cf. Mary Alice Jones: op. cit., p. 52.
 Cf. Marie Cole Powell: op. cit., pp. 117, 120-122, 311.
 Cf. Blanche Carrier: op. cit., pp. 74-77.
 Cf. Mary Theodora Whitley: op. cit., p. 151.

The Junior child needs such a presentation of Jesus Christ as to make him see the Saviour Jesus, the greatest Hero of Heroes, the strong and mighty, the obedient to God, the gentle and loving, - a picture so real that it will draw the child to admire and love, and to give his full heart allegiance to the matchless Christ. The hymns which present this view of Jesus, of His power and His great sacrificial work for men in words which the Junior can understand; the hymns which make personal appeal to the Junior to pledge his allegiance to Christ; these are the hymns which should have a place in the religious education of the Junior child.

c. The Need for the Right Relation
to the Church¹

The church is often a puzzling term to the Junior, or else it stands for an adult organization, rather remotely connected with himself except at such times as he must sit still upon its pews. The Junior, with his dawning respect for himself as an individual, needs to come to an understanding of the place and accomplishments of the church in the world and to find a definite place

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1. Cf. Ernest J. Chave: op. cit., pp. 85, 132, 161-162.
 Cf. Mary Alice Jones: op. cit., pp. 52-53.
 Cf. Marie Cole Powell: op. cit., pp. 338-339. Also
 Chapter 23, "The Junior and the Church".
 Cf. Blanche Carrier: op. cit., pp. 80-84.
 Cf. Mary Theodora Whitley: op. cit., p. 152.

for himself in its work. The hymns which present the opportunities for service to the individual, to society, and to the world as the work for the church to do; the hymns which present the glorious company of the Christians of past ages which has made up the church universal; surely, these are the hymns which the Junior needs. They can be used to vitalize with vision and emotion the more definite teaching of the class hour, home, or worship service.

d. The Need for the Right Relation to Society¹

The Junior child needs to adjust himself to the varied factors which make up the world about him, and one of these is his right relationship to other people in home, school, and play. He needs to learn to respect the property rights of others and to develop a sympathy for their needs and desires, and a spirit of ready helpfulness; to learn to cooperate instead of standing aloof as an individual. Therefore, hymns must be chosen which tend to stir the sympathy, which point to the way of helpfulness, and which excite the desire to subordinate self to the needs of the group and others.

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1. Cf. Josephine L. Baldwin: op. cit., p. 22.
 Cf. Ernest J. Chave: op. cit., Chapter II, "Problems of Adjustment", pp. 130, 162.
 Cf. Mary Alice Jones: op. cit., pp. 151-152.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: op. cit., p. 296.
 Cf. Mary Theodora Whitley: op. cit., pp. 149, 151, 28-33, 36-38.

e. The Need of a Set of Personal Standards for Life¹

The Junior world is a confusing one. From reliance upon the authoritative utterances of adults as to right and wrong, he comes to see that adult standards often are in conflict and he is faced with a choice. The hymns which point to the right and highest standards and which help the Junior to make and adhere to decisions in accordance with these standards must be the hymns which should be chosen.

f. The Need for Correlation of Action with Standards²

The Junior's mind, as noted in the section on Junior nature, is not quick to correlate a standard recognized and accepted in one situation with other situations which may arise. It is obvious, therefore, that the hymns chosen must not only relate to standards

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1. Cf. Blanche Carrier: op. cit., pp. 77-78, 84-88.
 Cf. Ernest J. Chave: op. cit., Chapter II, "Problems of Adjustment", p. 162.
 Cf. Mary Alice Jones: op. cit., p. 52.
 Cf. Marie Cole Powell: op. cit., pp. 178-182, 371, 456.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: op. cit., pp. 295-296.
 Cf. Mary Theodora Whitley: op. cit., p. 151.
2. Cf. Blanche Carrier: op. cit., pp. 78-79.
 Cf. Ernest J. Chave: op. cit., Chapter II, "Problems of Adjustment", p. 163.
 Cf. Mary Alice Jones: op. cit., pp. 160-161.
 Cf. Marie Cole Powell: op. cit., pp. 142-143, 366-367, 456.
 Cf. Naomi Norsworthy and Mary Theodora Whitley: op. cit., p. 304.
 Cf. Mary Theodora Whitley: op. cit., p. 44.

of life, but must be so taught that the Junior will see their wide application to definite situations of varying kinds. Only thus can he be helped to bridge the gap between recognition and action and so to be a "doer" of the word and not a "hearer" only.

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g. The Need for Reality in Worship

Much of our worship is unreal to the Junior through his failure to understand the meaning of the forms which we employ, and through his lack of skill in using the forms of worship. In this choosing and teaching of hymns, then, hymns within the understanding and experience of the child must be chosen, hymns in which he can sincerely express himself. Further, he must be so familiar with the hymn that mechanical difficulties do not distract his mind from God. He cannot worship when his attention is fixed upon the mechanics of worship and not upon his God.

3. The Musical Standards for the Choice of Hymns

We have just considered briefly some of the characteristics and needs of the Junior child which would govern our choice of the words of the hymns to be used in his religious education, and so we come to the next question which deals with the type of music which may be

1. Cf. Josephine L. Baldwin: op. cit., pp. 50-52, 59, 80-81.
- Cf. Mary Alice Jones; op. cit., pp. 53-55.
- Cf. Marie Cole Powell: op. cit., pp. 383-384, 387.
- Cf. Ernest J. Chave: op. cit., pp. 79, 84, 85.

the vehicle of the words and the expression of the feelings deeper than words.

The musical standards governing the hymn tune will be considered under the general heads of suitability of words and tune, suitability of range, and excellence of music. This arbitrary classification was adopted for the sake of facilitating a synthesis of the points made by accepted authorities on the Junior and on the hymn tunes.

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a. Suitability of Words and Tune

In the first place, words and music must fit one another as a hand and glove, as the flower and its fragrance. As a rule it is not well to use the same music for two sets of words. This applies especially to the use of a secular melody and sacred words. The tune will raise a secular set of associations which will not be in harmony with the new religious ideas. Tune and words of both hymns and secular songs become so wedded as to confuse thought when new words are introduced.

In the second place, the words must interpret the mood and add emotional coloring. The higher notes

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1. Cf. Elizabeth Colson: Hymn Stories, Foreword
Cf. George Herbert Betts and Marion O. Hawthorne: Method in Teaching Religion, pp. 254-258.
2. Cf. Josephine L. Baldwin: op. cit., pp. 98-99.
Cf. Mary Alice Jones: op. cit., pp. 98-102.
Cf. Marie Cole Powell: op. cit., pp. 391-392.

as a rule express soaring thoughts and feelings while the lower notes express subdued moods. As an example one need only picture the effect of singing "Brightly Gleams our Banner" to the tune of Merrial, the tune to which "Now The Day is Over" is usually sung. The combination is almost ludicrous, although the words of both hymns have the same meter. The music does not interpret the thoughts although it does contain the same number of feet to the line.

A third requirement is that words and music fit together in the matter of stressed syllables and notes. In the Hymnal for American Youth by H. Augustine Smith, numbers 138 and 139 by chance have the same 7676d meter. Yet one cannot sing "O Jesus I Have Promised" to the tune of St. Kevin on the opposite page to which "Looking Upward Every Day" is sung. The natural stress of the words falls thus: "O J^ésus I have p^romised to s^érve thee to the énd". The music of St. Kevin makes one sing the words thus: "O J^ésus I have promised to serve th^ée to th^ée énd". In consequence, the thought is destroyed by the annoyance of having to mispronounce the words.

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b. Suitability of Range

The Junior's voice is fuller and more brilliant than at any other age of childhood, but it is still a

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1. Cf. Walter Scott Athearn: *The Church School*, pp. 138-140.
Cf. E. S. Lorenz: *Music in Work and Worship*, pp. 123-126.

delicate bit of mechanism. It is an easy thing to injure the Junior voice with a striving after too much volume, too sustained effort for a full, heavy tone, or too large a compass of high and low notes. The best range for children is from D above middle C to D an octave higher. They should not try to sing much over this except for an occasional F above or C below. Furthermore, any hymn which remains above B for several phrases requires too much sustained power of the child and will result in flatting. Lastly, it is also good to try to avoid extreme intervals such as occur in "I Know that My Redeemer Liveth".

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c. The Excellence of the Music

The instinct of the human heart in contemplation of the majesty and goodness of God has always been to offer the best in worship. Since this is true one feels instinctively that it is impossible really to enter the presence of God on a cheap or unworthy melody, even as it is impossible to enter His presence with what one feels to be cheap phrases of vain desires. Thus, it is no more than right to demand that the hymn music which is used in our

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1. Cf. George Herbert Betts and Marion O Hawthorne: *Method in Teaching Religion*, pp. 454-458.
 Cf. E. S. Lorenz: *op. cit.*, p. 157-163.
 Cf. Josephine L. Baldwin: *op. cit.*, pp. 102-103.
 Cf. Marie Cole Powell: *op. cit.*, p. 391.

worship should conform to the standards of the highest music, and that only the best be used in our services. The qualities of a good hymn tune may be summarized as follows:

1. The hymn tune should possess musical charm and beauty.
2. The hymn tune should have clear design and melody, with enough individuality and expressiveness to stand alone.
3. The hymn tune should give a feeling of progression from line to line and a feeling of completion at the close.
4. The hymn tune should have harmonies and intervals simple enough for the untrained voices of the average congregation to be able to follow it.

4. Summary of Criteria Set Up as a Basis for the Choice of Hymns for the Junior Child

When we considered the nature of the Junior child in relation to hymns we found that the Junior is physically active, and that his voice is at the height of its soprano power. Mentally his interests are broadening. He is alert, increasingly sensitive to beauty, very concrete and literal in his thinking, more interested in action than character, delighted by the mysterious and busy with the formulation of new standards. Socially he is growing in self-respect, is loyal to the gang, has a strong desire for mastery and a keen competitive sense. Emotionally, he is a hero-worshipper, is somewhat unstable, is sensitive, has a marked capacity for worship, and is at an important habit-forming period of life.

In discussing the needs of the Junior child we noted his need for a right relationship with God, with Jesus Christ, with the Church, and with others. These relationships demand and help to formulate right standards of action and the correlation of varying situations within the standards adopted. Lastly, he needs reality in worship.

In a general study of the musical standards for the hymn it was found that suitability of words and tune as to stress and mood, suitability of range for the Junior voice, and the general excellence of music required by art, are the criteria to be applied.

In view of these findings the following list of questions may be applied by the religious educator when he chooses the hymns which are to be a part of Junior worship.

a. General Questions

- (1) Is there beauty of thought and expression in this hymn?
- (2) Are the imagery and symbols simple enough for the concrete and literal Junior mind?
- (3) What is the scope of the hymn? Does it deal with the interests of a Junior?
- (4) Is the hymn objective enough for the active Junior child?

b. Religious Questions

- (1) Does the hymn picture God as active, powerful and loving?
- (2) Does the hymn picture Jesus, the Son

of God, as the great Hero, obedient, loving, strong, and courageous?

- (3) Does the hymn present the picture of the Church to appeal to the Junior: past glory of accomplishment and courage, present task, and future work and goal?
- (4) Does the hymn express the normal Junior reactions to these conceptions: awe, loyalty, love, desire to act, or prayer for strength beyond himself?
- (5) Does the hymn issue a challenge to loyalty to God and Christ, to courageous struggle against recognized foes, to unselfish service, to definite responsibility in the church and world?
- (6) Is there an element beyond the immediate grasp of the child which will open up a vision of further understanding and experience?

c. Questions in Regard to Music

- (1) Is the range suitable to the child's voice?
- (2) Are words and tune suited in stress and mood?
- (3) Is there excellence of composition: beauty, melody, progression, unity, and simplicity?

It is not probable that all of these points can be found in each hymn, but the general questions should certainly be answered in the affirmative if a Junior is to use the hymn. No one hymn will present Jesus, God, and the Church adequately, but there should be some religious value for the Junior if the hymn is to be used. In regard to the music, the tunes may be of varying excellence, but

the requirements of range and suitability of words and tune should certainly be met.

C. A Tabulation of Hymns Judged Suitable for Use with Juniors

For the tabulation of hymns judged suitable for use with Juniors the writer charted all the hymns listed for Juniors by the following eight authorities:

Josephine L. Baldwin - Worship Training for Juniors
 Mary Kirkpatrick Berg - Story Worship Services for
 the Junior Church
 Elizabeth Colson - Hymn Stories
 Edna M. Crandall - Curriculum of Worship for the Junior
 Church School, 3 vols.
 Charlotte C. Jones - Junior Worship Guide
 Mary Alice Jones - Training Juniors in Worship
 Minnie E. Kennedy and Minna M. Meyer - The Training
 of the Devotional Life
 Marie Cole Powell - Junior Method in the Church School

The results of the tabulation were as follows:

Twenty-two hymns were listed by four authorities.
 Fourteen hymns were listed by three authorities.
 Fifty-five hymns were listed by two authorities.
 One-hundred-thirty hymns were listed by one authority.

The total number of hymns judged suitable for use with Juniors by the leading authorities thus was found to be two hundred twenty-one. These lists may be found in Appendix I. It is not claimed, of course, that these represent an exhaustive study of the field of hymns for Juniors, since not one of the authorities did more than

give a selected list of hymns which would serve as examples of the qualities to be sought in the Junior hymns. The lists, therefore, are to be used in an illustrative way rather than as a complete survey of the hymns suitable for Juniors.

The following list comprises the twenty-two hymns most often mentioned which will form the basis of further, more specific study. The complete text of each of these may be found in Appendix II.

Hymns for Worship

Fairest Lord Jesus
Faith of Our Fathers
Holy, Holy, Holy, Lord God Almighty
Rejoice Ye Pure in Heart
The King of Love My Shepherd Is

Hymns of Nature

For the Beauty of the Earth
Summer Suns are Glowing
This is my Father's World

Hymns of Patriotism

O Beautiful for Spacious Skies
God of our Fathers, Whose Almighty Hand

Hymns of the Christians Seasons

The Day of Resurrection
O Little Town of Bethlehem
There's a Song in the Air
Come Ye Thankful People Come
We Plough the Field and Scatter

Hymns of Conduct

Dare to be Brave, Dare to be True

I Would be True
 Marching with the Heroes
 Onward Christian Soldiers
 True-Hearted, Whole-Hearted

Hymns of the Missionary Enterprise

Fling out the Banner
 We've a Story to Tell to the Nations

D. Summary

In the foregoing material it has been found that the selection of hymns for the Junior child is to be based upon the physical, mental, social, emotional, and spiritual characteristics of the child. They must be chosen with a view to meeting his need for a right relationship with God, with Christ, with the Church, and with others; for his need of a set of personal standards and correlation of his actions with his standards; and for his need of reality in worship. In the third place, hymns should be chosen whose words and tunes are harmonious in spirit and stress, whose range is suited to the child's voice, and whose music conforms to the standards of excellent composition. Lastly it was found that eight authorities in the field of the use of the hymn in worship of the Junior child listed two hundred thirty different hymns which they considered suitable for Juniors. Since twenty-two of these hymns were each mentioned by four of

the eight authorities, these are listed for special consideration and analysis in the following chapter. The criteria set up will constitute the background for this analysis.

CHAPTER II

AN ANALYSIS OF THE TWENTY-TWO HYMNS JUDGED MOST SUITABLE FOR USE WITH JUNIORS

"And I saw a new heaven and a new earth:
. . . . and I saw the holy city, new
Jerusalem."

---Revelation 21:1.

"They sing as it were a new song before
the throne."

----Revelation 14:3.

". the city is built
To music, and therefore never built
at all,
And therefore built forever."

----Alfred Lord Tennyson

CHAPTER II

AN ANALYSIS OF THE TWENTY-TWO HYMNS JUDGED MOST SUITABLE FOR USE WITH JUNIORS

A. Introduction

In the foregoing chapter certain needs of the Junior child and certain musical standards were considered. On the basis of these there was drawn up a brief set of criteria which must guide any leader of Juniors in selecting hymns for the religious education of the Junior child. Following this, a comparative list of the hymns used by the leading authorities in the training of Juniors was made. It ought to be valuable at this point to analyze briefly, in the light of the above criteria, the twenty-two most approved Junior hymns in order to discover the inherent qualities which make these suitable for a Junior child.

In accordance with their content and general classification, these hymns have been classified as hymns of worship, hymns of nature, hymns of patriotism, hymns of the Christian seasons, hymns of conduct, and hymns of missionary enterprise. The text of the hymns has been taken from the Hymnal for American Youth by H. Augustine

Smith, in comparison with The Hymnal of the Presbyterian Church, U. S. A., The Methodist Hymnal of the Methodist Episcopal Church, South, and The New Hymnal of the Protestant Episcopal Church. In instances of differences of key and arrangement the notations as to the range of the tunes are based upon the arrangement in the Hymnal for American Youth, since that hymnal, prepared especially for youthful voices, is so widely used.

B. Analysis of the Hymns

1. The Hymns of Worship

a. Fairest Lord Jesus

"Fairest Lord Jesus" is a hymn of unusual beauty of expression and thought and a splendid hymn for Juniors on account of its concreteness of imagery. Jesus is fairer than the "meadows", "woodlands", "sunshine", "moonlight", and the "twinkling starry host". What lovely pictures flock upon the "inward eye" of which Wordsworth speaks. A Junior can worship Jesus, the "altogether lovely", when thus described in terms of the beauties which he knows and in which he delights.

There is no presentation of God, the Church, or of service. The hymn is one of pure praise, adoration and delight. The picture of Jesus is a winsome one for

the hero-worshipping Junior. In His beauty, transcending all the works of Creation, He is no passive figure, but the "Ruler of all Nature", and both God and man. His work is to bring songs to the sad; angels and men join to worship Him, and the singer offers honor to the "Lord Jesus". A Junior can grasp these conceptions; can experience delight and offer loyalty. There is no challenge here to service. The challenge is rather to adore with an emotional reaction, but such a challenge lays the foundations for loyalty in the shining visions it evokes.

Musically the range of "Crusader's Hymn" is good, from F to F with the major part in the middle register. The melody is strong enough to stand alone and the harmony is simple, dignified, and quiet as befits the song of sunny woodlands with their spring sounds, and the still moonlight and twinkling stars. The beat of emphasis fits the words and has a swing of gently swaying trees. Juniors, physically alive to the world about them, can sing this and feel its steady pulse. And yet, with all this, there is the strength and dignity befitting the "Ruler of all Nature". An interesting item in the suitability of hymn and tune here is found in the fact that wherever the name of Jesus occurs in the hymn the first syllable is given two beats and thus receives more emphasis. This swelling

emphasis on the first syllable of Jesus' name is the natural result of impelling love, and the music gives the emotion full expression.

The Junior will not tire of this hymn or outgrow it, for the more he learns of Jesus the more meaning the term "Fairest" will have when applied to Christ. Further, the sentence, "Thou my soul's glory, joy, and crown", beyond his present grasp, is an opening to deeper experience with coming years.

b. Faith of Our Fathers, Living Still

"Faith of our Fathers" is primarily an expression of loyalty, and therefore within the experience of the Junior emotionally. The Junior, with his hero-worship, can be stirred to this loyalty as he thinks of the fathers of our faith who dared "dungeon", fire and sword". These are concrete images in the first stanza, and his avowal to remain as true to God as they, even to paying the penalty of death, is an expression of a possible reaction.

The second and third stanzas apply the loyalty aroused by the historical glory of the first stanza to a missionary effort to win all nations. It is a wide goal and its aim is to make all nations free. This is to be done through a preaching of "kindly words and virtuous life". Juniors, with their broadening geographical

training in school, can sing of all nations with real meaning. True freedom, however, is a conception beyond their grasp and will probably mean concrete situations such as freeing slaves. It is a good "stretching" conception upon which they may exercise their thinking powers. They can understand "kind words" and "virtuous life". The hymn thus appeals to immediate Christian living with a world outlook. There is no teaching of God except that He is the source of truth, and no mention of Christ or the Church, except that both are inextricably tied up with any thinking upon the faith of our fathers. The courage and action of the hymn should appeal greatly to a normal Junior.

The range of music in the tune "St. Catherine", which is usually used, is exceptionally good, being from D to C as arranged in the Hymnal for American Youth. Most hymnals put it one note higher. There is simple and steady progression and a firm, decisive close as befits a song of determined action. Words and music are unified in emphasis and the time is quick enough to suggest movement and excitement. Harmony and melody are excellent.

c. Holy, Holy, Holy, Lord God Almighty

Of this hymn H. Augustine Smith says,

"There is nothing more majestic in range of 400,000 Christian hymns than this"¹

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1. H. Augustine Smith: Worship in the Sunday School through Music, Pageantry and Pictures, p. 21.

a statement which makes us wonder whether the hymn is suitable for Juniors. In the first stanza we have the praise of the Trinity, hardly a Junior concept since adult minds have never fathomed it. In the second stanza is the picture, from the fourth chapter of Revelation, of the saints before the throne, the glassy sea, the cherubim and seraphim, - all beyond the Junior's experience. The third stanza is even more abstract, picturing a holy God as far above sinful man who cannot behold Him, a God "perfect in power, in love, and purity". Juniors can hardly grasp this, since their elders themselves do not. The fourth stanza comes nearer Junior experience, since as one of the creations of God, he can offer his praise. And yet the authorities unite in listing this hymn as one of the best worship hymns for Juniors.

Since the value of this hymn does not lie in concrete or fully understandable imagery and words, nor in appeal to loyalty, nor in missionary fervor, nor in its service element, nor in an expression of Junior thoughts, nor in stirring activity and heroic appeal, why should it be chosen for Juniors? The answer seems to be that the hymn suggests great and wonderful things beyond the comprehension of our minds. More than any other hymn, perhaps, does this hymn voice the awe and mystery, the almost trembling sense of smallness and inadequacy in the

felt presence of a holy, mighty, glorious, yet loving God. The emotions are here made vocal, and emotions are felt, not intellectually analyzed. Therefore, although Juniors cannot fully understand the hymn, they should not be cheated of the awe, reverence, and joy which its surging lines bring.

Elizabeth Colson in writing of the use of this hymn with Juniors says:

"In teaching this splendid hymn we come to one of our great privileges; that of marveling with the Juniors about the great, wonderful mysteries of our religion. In this hymn there are many mysteries. Children live in more than one world, and the world of mystery is one of them. Juniors find it more romantic and delightful to read and to use words that make pictures for them that their eyes cannot see. Nor do they wish for us to handle too crudely their ideas, in our efforts to bring theirs within the range of undesired possibility. How fine that this is true! For worship demands not only exquisite thoughts and expressions, but a sincere belief in the unseen, which is faith. True worship departs from all that is material and small; from much that we can comprehend.

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 "Let the teachers who feel that they would rather leave the greatness of the task of thinking with the children about the Trinity until they are older, remember that this is the age of romance and fresh thinking and that they are often called upon to sing or to hear sung, the "Doxology", and the "Gloria".¹

Musically, the tune "Nicaea" is admirably suited to the words. The opening words "Holy, Holy, Holy" progress from a low breathing of adoration to a full tone as the worshipper gains in confidence, and then the music rises to a burst of ecstasy in "All thy works shall praise

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1. Elizabeth Colson: Hymn Stories, p. 57.

thy name in earth and sky and sea". The melody is simple and clear, lovely in calm, sustained sweetness. The harmony is flowing. Words and music fit one another in emphasis in an unusual way. The emotional tone given to the words "Holy, Holy, Holy" has been noted. A further example might be taken in the second line of the fourth stanza, "All thy works shall praise thy name". Here, in reading the line we would emphasize "thy" as applied to name. The music gives "all" a count and a half, thus making the word emphatic. "Thy" as applied to works receives only half a beat and is briefly sung in order to center upon works. But when we come to "praise thy name" each of the three words receives an equal count on a high pitch, both facts making these three words dominant in the line. The range is from E to E, a good octave for Junior voices. The phrases are short and so do not demand too much sustained effort from Junior throats. Of the general excellence of the music Brown and Butterworth say:

"Grand as the hymn is, it did not come to its full grandeur of sentiment and sound in song-worship 'till the remarkable music of Dr. John B. Dykes was joined to it. None was ever written that in performance illustrates more admirably the solemn beauty of congregational praise."¹

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1. Theron Brown and Hezekiah Butterworth: The Story of the Hymns and Tunes, p. 51.

d. Rejoice, Ye Pure in Heart

For the Junior, loving to do and to move, loving the heroic and the physically daring, the hymn "Rejoice, Ye Pure in Heart" is a good worship hymn, for it voices the joyful thanks of vigorous living, the worship which finds expression in action. Stanza one calls upon the Christian to wave his festal banner high. Stanzas two and three give a thrilling glimpse of the multitude of old and young, angels and mortals who join in singing praise. The hymn goes on to call for a song as "full and strong as ocean's surging praise". There is nothing especially quiet about the Junior. He would love the ocean's roar. The closing lines again bring to mind the marching army, a heroic conception. It is a hymn to stir to praise and action. The imagery is concrete and the words are beautiful. There is the "banner" of the "cross of Christ". The picture of the Christian flag might well arise in the child's mind. There are the singers named, the ocean, and the warriors, - all concepts which can be pictured in concrete images. The hymn is objective, centered upon praise of God, not on self-analysis.

There is no special teaching concerning Christ, or God, but there is a fine picture given of the Church, an unbroken heroic army, marching from out of the past, young and old, all singing the same songs of rejoicing and praise. There is a call to join the army but no

definite service is pointed out. A number of phrases, such as "true rapture, noblest mirth", and "Golden day", would need careful discussion and explanation.

On the whole, one might say that the great value in the hymn lies in its stirring note of joy and action in our praise to God.

The tune, "Marion", to which the hymn is usually sung, is written in march time for the feet of the advancing army. The range is good, from E to D, less than an octave, and the whole tone bright and vigorous. The harmony is light and not too full, well-suited to a youthful group. The chorus is especially good with its decisive "rejoice" which sounds like a trumpet call. It is a hymn to set the spirits soaring emotionally and the Junior can express his over-flowing energy in its lines.

e. The King of Love My Shepherd Is

Since the twenty-third Psalm is a part of the training of most Primary children, we have a store of conceptions of God and Christ as the Good Shepherd of the sheep from which to draw. This hymn and the psalm may mutually enrich the understanding one of the other. To the Old Testament idea of "The Lord is My Shepherd" the hymn adds the New Testament parable which Jesus told of the Good Shepherd who bore the lost sheep home so gently. The Junior might like to compare and find the difference

in psalm and hymn, for he is of an enquiring mind.

The pictures in this hymn are very concrete. There are the shepherd and the waters, the pastures and the rod and staff. As a rule Juniors do not care for symbolic presentations, but this hymn is so concrete, its symbols are so familiar, and it can be filled with so much meaning from past and present teaching, that it may be used. The teaching concerning Christ as our good Shepherd tells of His love; His unfailing goodness; His care for each individual; His forgiveness and gentleness to the disobedient; His presence to help and deliver, even from the fear of death. It is a satisfying thought that in Christianity the child may be taught of death, a necessary teaching, through the pictures of an unafraid companionship with a Shepherd of love and comfort, and of a song of praise in the shepherd's house "forever". Here is no strained or gloomy teaching but one which can help the Junior to think of the future life without fear, and with trust and confidence. Sooner or later he must meet death at close contact. As Mrs. Clarence Dickinson said before a meeting of the Hymn Society in November, 1932, "We must give them hymns for the future as well as for the present." In commenting upon this statement she told of a little child who had lost his brother in death and of her finding that little child singing to himself, "I have a Brother in the Promised Land". Thus, although thinking of death and immortality is not usual in the Junior, yet he must

eventually face them. At some time we must fortify his young soul so that he will not be overwhelmed in the day of sorrow.

The reaction to the conception of the Good Shepherd is expressed in praise and trust. The Junior, though he is so rapidly becoming independent, yet feels the need of the leader, the strong Good Shepherd who can deliver from danger. There is no call here to loyalty or service, but only an expression of adoration and trust.

The music, "Dominus Regit Me", is strongly melodic and of flowing pastoral simplicity. It ranges one octave from D to D and has no large intervals between notes, which makes it unusually good for congregational singing. H. Augustine Smith says of the tune:

"It is a beautiful and vivid interpretation of the fearless Shepherd, ready to dare any peril for his sheep. The melody is pronounced, giving opportunity to bring out clearly and strongly the emphatic words as syllables, such as 'king', 'shepherd', 'goodness', 'never', 'nothing', 'he', 'forever', in the first stanza. It has a descending note, suggesting the genuine restfulness of this great hymn of trust. Its rhythm is even and steady, fitting the syllables in a remarkable manner, while its harmony is rich with unusual strength of movement in the inner voices."¹

2. Hymns of Nature

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1. H. Augustine Smith: Lyric Religion, p. 395.

a. For the Beauty of the Earth

As a simple "Te Deum" for Juniors the concrete naming of the causes for thanksgiving and praise in this hymn could hardly be surpassed. Each stanza presents a clear-cut conception. The first two speak of the enfolding love of God shown to us in the world about, the various manifestations being specifically named. The third stanza links human love with the divine ordinance of our lives, naming members of the family. The last stanza broadens the human love theme by thanksgiving for the Church which embraces all human relationships and brings God into human ways. There is beautiful progression of thought and clear concrete expression. The thought is first universal, then personal, then world-wide or international. All is linked with God, the "Lord of all", by the recurring refrain, and the experience of thankfulness is voiced for the Junior. The hymn is within the grasp of a Junior child and yet goes beyond leaving room for growth in an understanding of the love of God, the joy of human love, and the sacrifice to which the church calls. The Church here is presented as a holy, praying, world-wide Church, one which sacrificially serves. The idea is a little beyond Junior experience, but he can receive the vision of its world-wide bounds.

The tune, "Dix", is melodic, harmonized simply,

and suited to the words. The range is excellent for children's voices since it covers just an octave, E to E. The accented beats ensure the proper emphasis on the important words, "human love", "brother, sister, parent, child", and "thy church". There is a suggestion of antiphonal structure in the music in that every line repeats the same melody. Phrase answers phrase until all voices unite in the refrain. It suggests joy answering joy mounting to the burst of united praise.

b. Summer Suns are Glowing

"Summer Suns are Glowing", another of the nature hymns, begins similarly to "For the Beauty of the Earth" with two stanzas which present the picture of the love of God as evidenced in His works of creation. The Junior child can enter into the joy of the summer time with the "land and sea" under the "mellow rays", and he has listened to the "thousand voices of the earth" on summer days. These things he knows if he has had any country experience at all. But unlike the preceding hymn the last two stanzas progress to a spirit of prayer and an avowal of faith in response to God's manifest love. "Lord upon our blindness thy pure radiance pour" is not the expression of a Junior because of its symbolism and abstract thought, but when coupled with the next lines "For thy loving kindness make us love

Thee more" the prayer may become a Junior prayer. The loving-kindness of God may be specifically listed by a Junior and be in his thinking as he sings. The last stanza pictures the journey of life and death with the Lord beside the pilgrim. It is a foundation idea of the divine constant companion which a Junior needs. So the hymn, though not suited to Juniors in some parts, is a splendid hymn for Juniors because, beginning with its basis of his concrete experience of the love of God, it voices a prayer for more love for God in return, and trust in the Creator God as personal Companion and Leader.

The music, "Ruth", is flowing and melodic with a quite distinctive progression. There is a sense of fulfillment in its close as it comes to rest in the note upon which it begins. The four-four time is steady, sure, and unhurried as it should be to suit the joyful praise and trustful prayer of the lines. The range is good, being from E to E.

c. This is My Father's World

In his book Lyric Religion, H. Augustine Smith has spoken of this hymn as "sky-born music", and further says,

"Like a spring which bubbles up from earth and makes glad everything around it, this hymn seems to have bubbled up from the heart

of a true lover of God, a genuine optimist to make glad the hearts of all who sing."¹

The optimism is the true optimism founded on the strong basis of the fact that "This is my Father's World".

This is a nature hymn but nevertheless a hymn concerning God. Stanza one presents Him as the Creator, the active Wonder-Worker in terms of concrete imagery. Stanza two presents Him as everywhere in His world, praised by His creation, shining in "all that's fair", and speaking through the rustling grass. Stanza three presents God as the Ruler, powerful to bring His plan to pass. These are the ideas of God which appeal to the Junior, lover of the heroic and strong. There is a challenge in the line "the battle is not done" and a standard-forming social outlook in the last stanza which is best expressed in the words of the writer himself:

"This is my Father's World
O let me ne'er forget
That tho' the wrong seems oft so strong,
God is the Ruler yet.
This is my Father's world
The battle is not done
Jesus who died shall be satisfied
And earth and heaven be one."²

This is the philosophy of the Book of the Revelation. Can

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1. H. Augustine Smith: Lyric Religion, p. 409.
2. H. Augustine Smith: Hymnal for American Youth.

it but be passed on to the Junior, it will save him alike from false optimism and hopeless cynicism. It is a conception based on his experience of God in nature and therefore is within his growing understanding.

The music "Terra Beata" is not as melodic nor are the harmonies as sure and felicitous as they might be, but nevertheless the tone is flowing and dignified. On the whole it interprets and suits the words, being bright and sure. In the line "Jesus who died shall be satisfied" the emphasis of the music makes us sing "Jesus" with emphasis on the second syllable, but this is due to the irregularity of the poetry and not to the music which suits the other stanzas at this point.

3. Hymns of Patriotism

a. God of Our Fathers, Whose Almighty Hand

Here is a hymn written for the Fourth of July, 1876 in honor of the Centennial Celebration of the signing of the Declaration of Independence. This very fact gives it an appeal to the hero-loving Junior. But the hymn is more than an appeal to the heroic. It is a stirring prayer, and an outburst of praise. Stanza one pictures again the God of majesty and power in the rulership of the world of nature. Stanza two brings God close as the loving "ruler, guardian, guide, and stay" of each indi-

vidual in our free nation. Stanzas three and four, building on stanza two, add a prayer for peace, for increasing religion, for guidance, and for "love and grace divine", and round out the whole by an offer of praise to the God with whom the hymn began. The conception of God as the active and mighty appeals to a Junior, as does the concrete imagery of the vision. The historical reference to freedom finds roots in the Junior's school training concerning the Pilgrim Fathers, George Washington, and others. The last two stanzas present conceptions a little beyond Junior understanding since they are general and abstract. "True religion", "toilsome way", "never-ending day", "grace divine" and "land" will need some specific explanations to make them meaningful to the Junior.

Musically the hymn has a very strong emotional appeal if the "National Hymn" tune by Warren be used. It opens with a blare of trumpets dear to the souls of noisy Juniors who find great satisfaction in the loud and startling. The trumpets continue to sound throughout the hymn. It is thrilling and stirs the senses. The emotions aroused deepen the appreciation of the might and power of God, and quicken the fervor of devotion for our country's sake. The melody is strong and firm. The harmony is full but not too heavy. The range is suited to children, being

from E to E. Beauty and strength characterize words and music, a combination to arouse intense emotions.

b. O Beautiful for Spacious Skies

Story and pictures combine to make this hymn one of unusual appeal to Juniors. Every line of stanza one could be illustrated in pictures with stereoptican views of America. It is no wonder that this is true, for the hymn was begun by Katherine Lee Bates as she stood on Pike's Peak "above the fruited plains". The second stanza unites the pilgrim story of the first settlers with those who went pushing on westward later, the frontiersmen of our nation. Stanza three follows history on through the Civil War and stanza four visions the ideal when America shall have accomplished a social order "undimmed by human tears". The music should awaken emotion to vitalize the heroism of the history which will appeal to the Junior imagination. The ideal will unconsciously build a standard for his social ideals.

But the hymn is more than a song to America, it is a prayer for "brotherhood", for "self-control" and "law", for the true "success" which lies in "nobleness", for spiritual rather than material things. These conceptions are within Junior understanding and are much needed in the education of the Junior that he may take

his place in a society made up of many nationalities; that he may be a law abiding, self-controlled citizen; that he may value right above money, But higher than all, the hymn takes the singer to God who alone is the source of blessing, and with whom is the power to accomplish. So the hymn is at once "a prayer, a confession, and a¹ declaration of confidence in God's guidance".

The usual hymn tune used for this hymn is "Materna" which is also used for "O Mother Dear Jerusalem". The music fits the words beautifully and is lovely in melody and harmony. Its rhythm is strong enough to uphold the words but the music does not dominate. It is simple enough for successful congregational use and has the good octave range of E to E.

There is, however, another tune, "Sleeper" which is given by Elizabeth Colson as the original music for the hymn words. She says of it:

"Note how the tune, 'Sleeper', suits the words. 'America!' becomes a glad shout, higher and higher when repeated. It could not be sung indifferently."²

4. Hymns of the Christian Seasons

a. O Little Town of Bethlehem

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1. H. Augustine Smith: Lyric Religion, p. 274.
2. Elizabeth Colson: Hymn Stories, p. 29.

For sheer beauty of thought and word, and still, hushed beauty of melody there are few hymns which can rank with "O Little Town of Bethlehem". The first two stanzas give the story picture, the dark streets and shining light, the angels and then the clear song of "peace to men on earth". Juniors love its colors of midnight sky, and the contrast of dark streets and shining angels all of which make pictures for their eyes. It centers thought on the long-ago but ever new, first Christmas night. The third and fourth stanzas deal with abstract conceptions but in real and personal guise. Jesus will enter the heart ready to receive Him, the hymn states. And so on this basis the natural and loving response is the prayer of the fifth stanza, too beautiful to be broken up for analysis:

"O Holy Child of Bethlehem
 Descend to us, we pray;
 Cast out our sins 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!"¹

The Junior child's heart can open to the Christ child. The Junior is often conscious of specific sins and feels the need of being rid of them. Furthermore, the Junior child can gain an understanding of Jesus as God and Man when he

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1. H. Augustine Smith: Hymnal for American Youth.

learns to call Jesus "Emmanuel", "God With Us".

Thus the hymn presents Junior thoughts and voices a Junior experience and prayer, yet the full realization of the indwelling Christ will come with the growth of a life time, and so the hymn become a new prayer whenever it is sung.

It is a simple carol, easily sung, but of enduring quiet melody and pleasing harmony. The range is good, from D to E.

The music was written by a friend of Philips Brooks at his request and Ninde says of Mr. L. H. Redner's tune "St. Louis":

"Nothing more perfectly suited to the words could have been composed than this tune."¹

b. There's a Song in the Air

There are a number of Christmas hymns such as "While Shepherds watched their Flocks by Night", and "We Three Kings of Orient Are" which tell again the beautiful narrative of the events clustering about the birth of Jesus. This hymn gives an interpretation of the facts of the story so familiar to Juniors, and broadens the meaning of the star, the song, and the "virgin's sweet boy". Perhaps it is for this reason, because it goes

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1. Edward S. Ninde: The Story of the American Hymn, p. 332.

deeper than narrative, that five of the seven writers on hymns for Juniors have chosen it as a Junior Christmas hymn.

The picture of Jesus here is of the helpless baby, but nevertheless a King, and a Saviour. He is called the "Lord of the earth". His rule is in the "homes of the nations". This linking of the Baby with the Risen Ruler, the Christmas Child with the heroic Man and Dying Saviour of whom they know in the later chapters of the Gospel, is an important correlation of thought which sometimes is neglected. We have noted before that Juniors need correlation of thinking and this hymn offers a good opportunity for it.

Furthermore, the pictures of Jesus here are appealing to Juniors. Their ready sympathy and love can respond to the "baby's low cry", and their loyalty and devotion can go out to the "Lord of the earth" and the King of the nations. The call to joy, to "echo the song", to "shout to the lovely evangel" are Junior reactions, for they are energetic in responses.

The words and the thoughts are beautiful and the pictures, for the most part, are concrete enough for any Junior's literal imagination. There is the star, the fire, the manger, the angels called "the beautiful", and "the

hearth". The idea of the "age impearled", whatever that may mean, gives a soft radiance to the light in place of sharp brilliance, and Juniors, with their love of sensations, can appreciate the loveliness of the phrase if it is explained.

This is a worship hymn, expressing joy in the birth of Jesus and love for our "Saviour and King". These can and should be Junior experiences.

Various tunes are used for these words. H. Augustine Smith uses the tune "Emmanuel" which is lyric in melody, and softly harmonious. It fits the spirit and emphasis of the words. It has the excellent range of E to E. Other hymn tunes of a quietly joyous tone seem to be equally suitable.

c. The Day of Resurrection

The hymn, "The Day of Resurrection" comes singing its song of victory and "joy that hath no end" out of a lonely desolate monastery, Mar Saba, in the eighth century. Out of bleak surroundings sounds forth the "victor-strain". It is this spirit, this bubbling joy, this triumphant face-forward and rejoicing in our Risen Christ, that is the hymn's greatest contribution to the Junior who needs and delights in this springing vitality of life. Easter stands for life and for assurance to the Christian and this hymn expresses the meaning of

the Resurrection of our Lord.

There are a few phrases and conceptions difficult for the Junior. "Passover of God", "from death to life eternal" need explanation to be meaningful, but the conquering power of Jesus in stanza one, the story of Matthew 28:8 and 9 in stanza two, with its prayer for clean hearts, and the call to praise in stanza three, are the vital, energetic, concrete, and active conceptions for a Junior's thoughts upon Easter.

When we link the heroic, glorious picture of Christ here presented with the heroic picture of the writer, John of Damascus, the Junior's hero-loving heart should thrill with the determination to conquer and rejoice as the Christians of other ages have done.

Two tunes are used for this hymn, "Rotterdam" by Berthold Tours was composed for the words and interprets them beautifully. Colson says of this tune:

"There are two important parts to a hymn - the music and the lines. The word and thought should be made clear and intensified by the music. This is true of the tune Rotterdam to which this hymn should be sung.

"Note the glad heartiness of belief in the last lines of the first stanza. The music makes this statement a certainty. High notes often accompany high thoughts. It seems right that the important word "day" in the first line should be high and triumphant."¹

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1. Elizabeth Colson: Hymn Stories, p. 43.

But the tune "Lancashire" is more generally used. H. Augustine Smith chooses it for his Hymnal For American Youth. The range of "Lancashire" from E to E is easier to sing than that of "Rotterdam" which runs generally higher from E to F. The melody of "Lancashire" is simpler than Rotterdam, there are fewer difficult intervals, and the whole is more diatonic. Of the excellence of this music of "Lancashire", Smith says;

"It has quickness and vigor enough to make an instant appeal to youth, and with them - a rare combination - genuine dignity and melodic surety."¹

d. Come, Ye Thankful People, Come

"Come, Ye Thankful People, Come" seems to have undergone a number of changes. It was written in 1772, edited in 1844, re-edited in 1858, and now appears in two forms. There is the usual one of four stanzas used in most denominational Hymnals, which is also used by Smith, Farnsworth and Fullerton in The Children's Hymnal, and by the Evangelical Lutheran Synod in their Junior Hymnal. A new editing has been done by Hugh Hartshorne in his Book of Worship of the Church School. H. Augustine Smith follows Hartshorne in the Hymnal For American Youth and Edna M. Crandall does the same in her Curriculum of Worship for the Junior Church School, Vol. I.

The two editions are included here for the

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1. H. Augustine Smith: Lyric Religion, p. 223.

sake of comparison:

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 Father, 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."¹

"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 world is God's own field,
Fruit unto His praise to yield;
Wheat and tares together sown,

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1. Hugh Hartshorne: The Book of Worship of the Church School, p. 47.

Unto joy or sorrow grown;
 First the blade, and then the ear,
 Then the full corn shall appear:
 Lord of harvest, grant that we
 Wholesome grain and pure may be.

"For the Lord our God shall come,
 And shall take His harvest home;
 From His field shall in that day
 All offences purge away;
 Give His angels charge at last
 In the fire the tares to cast,
 But the fruitful ears to store
 In His garner evermore.

"Even so, Lord, quickly come
 To Thy final harvest-home;
 Gather Thou Thy people in,
 Free from sorrow, free from sin;
 There for ever purified,
 In Thy presence to abide:
 Come, with all Thine angels, come,
 Raise the glorious harvest-home."¹

The Hartshorne edition avoids the theological teachings of the older form. Here is a single theme, God the bountiful Provider and Source of all our harvests. The expression of the heart is simple praise and thanksgiving, and the challenge is to raise the song of praise in God's house. These are simple conceptions, full of concrete pictures which would appeal to the Junior. The praise and physical joy of singing would suit the Junior's desire for liveliness and literalness, and the reaction of gratitude is well within his experience. For these qualities the recent edition is both beautiful in phrase and ideas and is well adapted for use with the Junior.

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1. Presbyterian Hymnal, p. 655.

There are, however, rich values for the Junior in the older words and a philosophy of life which is within his grasp. The first stanza speaks of the concrete experience of harvest and winter storms all in the care of God. The second stanza combines two parables of Jesus, the parable of the Tares, and the parable of the Sower. Blanche Carrier in The Kingdom of Love¹ uses this passage. The symbols are very concrete and simple. The Junior can sincerely desire to grow strong and good in God's world. To praise, the stanza adds the strengthening note of prayer and responsibility. Then, the third stanza carries the idea to completion with the coming of Christ again to right the wrongs and to deal with men in justice. The Junior's inquiring mind has already asked the question, "Why does God let the wicked live?", and this hymn may be used to help him formulate his concept of the patient justice of God.

The fourth stanza is a natural climax, a prayer for the day when Christ will make the world right, "gather His people in", "free from sorrow, free from sin". The last two lines echo the familiar twenty-third Psalm's close, "And I shall dwell in the house of the Lord forever".²

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1. Cf. Blanche Carrier: *The Kingdom of Love*, p. 153.

2. Psalm 23:6.

The second return of Christ is plainly taught in the Scripture, and however it be interpreted, some teaching of the activity of the Risen Lord should be a part of our presentation of Jesus Christ. Although meditation upon death and heaven are not the usual Junior modes of thought,¹ their quick sense of justice can be roused to make real their desire for the rewarding of God's people. Lastly, there is nothing dismal in the conception of the justice of God. Attention is centered on reward, not on retribution.

Thus, though the older words go deeper, yet they are not too abstract for Junior comprehension. They give him a philosophy of life to save him from adult despair; they appeal to his sense of justice and they challenge not only praise, but pure and wholesome living.

"St. George's Windsor", is the tune used for this hymn. Its range is within the child's voice, from D to E, and the melody is clear and joyous, fitting the words and interpreting the mood.

e. We Plough the Fields and Scatter

This is the song of a peasant's gratitude, for it is taken from a poem by Matthias Claudius in which he describes the harvest feast of Paul Erdmann, a peasant

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1. Cf. Mary Alice Jones: op. cit., p. 108.

in Germany. Simplicity characterizes its whole tone. The gifts of nature are enumerated and God is thanked as Maker of them all, and Giver of their bounty to man. The pictures are beautiful. Every line presents a new one, and the close is heartfelt and fitting since in return for manifested love from God the singer offers an humble, thankful heart. The simple, literal and sincere feelings of a peasant, close to nature and close to God, are unusually kin to the Junior in his love of pictures and nature and his easily-stirred love and gratitude. It is a splendid Junior hymn.

The music, "Dresden", has been characterized as "popular", though somewhat boisterous. Just such a hymn tune is needed for the interpretation of a Dutch peasant's song. Just such a tune will not offend a Junior with his desire for strong reactions. The melody is clear, the harmonies both simple and sure, and the whole within a child's range. The range is difficult for it stretches an octave and a half, from B to F, but since it climbs only once to F and descends only once to B, with the rest of the tune in the middle register, it is not too great a strain on the Junior voice.

5. Hymns of Conduct

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1. Cf. H. Augustine Smith: Lyric Religion, p. 438.

a. Dare to Be Brave, Dare to Be True

Here is a hymn of courage and a hymn to challenge to vigorous Christian living. Who has not seen one Junior squaring up with another with the provocative words: "I dare you"? It is a word to start instant action! And the hymn begins "Dare to be Brave". It is a challenge from the first, a challenge to be courageous for right, to help others, and to be kind. Thus a standard is set up of right action for self, cooperative action in society, and kind action in personal relationships. It is a comprehensive enough standard on the horizontal level, and so concrete as to be easily transferred to specific life situations.

But the hymn does not stop with this alone. The Junior needs resources beyond himself and so the hymn brings to his mind Christ, his Captain, a Junior ideal. God is pictured as the strong, loving Father, constantly attentive to the need of His child, a personal and understanding God who is able to aid. Such a God as this is the God a Junior can obey and love, as he obeys and loves his own father if that father be the man to merit it. The Junior respects authority where he recognizes it as right, and the authority of Christ, as the Captain,

"mighty to save", is an authority which can command his
¹
 allegiance and obedience.

The music for this hymn is not great, but it is good, with emphatic rhythm and interpretative emphasis on "brave", "true", "right", and "captain" and on the other important words. The range, C to E, is within the child's voice but is a little hard for younger Juniors. However, the words are so fine, that they would overcome much worse defects.

b. I Would be True

"I would be true" was the message of a young man of twenty-three years to his mother. He was challenged by the missionary task in Japan as he faced life work and the needs of the world for the first time. He had no thought of writing a hymn. It is the expression of aspiration for a life in harmony with the highest ideals
²
 of truth, purity, courage, love, and humility, and all because of "others", not because of self. This objective quality and its standard forming statements make it a hymn valuable for Juniors with their awakening awareness of the needs of others. To be true to a trust, to dare to help others no matter what it costs, to be friendly to all, never to be proud, to be joyful through everything,

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1. Cf. Mary Alice Jones: op. cit., p. 112.

2. Ibid, p. 95.

these are the ideas which both set up a standard and issue a challenge to meet the standard. They involve concrete situations, and they meet a Junior need. They also provide room for growth in the understanding of their true meaning. For these reasons it is a good Junior hymn.

The phrases are beautiful in thought and expression. There is no mention of God, Christ, or the Church, and thus, in a strict sense the poem is not a hymn. It may however be classed as a hymn under Dr. Price's definition quoted in the Introduction,¹ which speaks of a

"lyric poem, devotional in spirit . . .
which . . . expresses the worshipper's
attitude toward . . . God's purposes in
the world."

In the teaching of this hymn the connection between these aspirations and allegiance to Christ can very readily be made.

The tune "Peak" is simple and straightforward. There is clear melody and quiet harmony, both interpretative of the simple creed they express. The last phrase of each of the two stanzas is raised on high level of aspiration but comes to rest again just at the close. The range is wider than the best hymns for children, being from C to E but it is not too sustained a demand for their voices.

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1. Cf. Introduction: p. 6.

c. Marching with the Heroes

The Junior loves action and heroes, strength and vitality. This hymn offers action in "marching", offers the vision of heroes; offers the opportunity to follow in their footsteps, nay, more, to be a real "comrade" of heroes; offers the joyous vitality of song and movement; offers loyalty to a Captain who was great enough to command the respect of all the "warriors" of the past. It is a Junior hymn in all these things.

There is a standard-forming ideal set here for conduct. These heroes of old were faithful to their duty, stood for the right, helped the weak, and were loyal to their Captain. The very singing of their steadfastness impels the determination to live as courageously and as joyfully as they.

The hymn is objective, centered upon active ideals, The hymn is strong in expression and more abrupt, in an imperative fashion, than beautiful. There is strong impetus to service and a challenge to loyalty and high living. These are Junior requirements in a hymn. There is little theological content here, for the hymn challenges action rather than thought.

Musically, words and tune, "Via Militaris", fit admirably. The melody is quick, march time. It is almost impossible to keep one's feet still when singing it and

the very strains have the physical effect of excitement, a lifted head, and expanded chest. Its action should have strong appeal for the Junior child. The tune has the good range of D to E.

d. Onward Christian Soldiers

The hymn, "Onward Christian Soldiers", is both a hymn of action and a hymn of praise. There is a strong challenge to follow the cross of Jesus against the foe named in the second stanza, Satan and his hosts. There is no definite mode of conduct pointed out; rather does the hymn content itself with stirring the emotion, arousing the will to follow Christ, the "royal Master", as a soldier daring everything. This is the challenge to delight a Junior's hero-loving soul. The "gang" instinct forms a good basis for the appeal to join the "mighty army", and the joyous abounding vitality of the Junior makes him glad to raise his voice with others.

The picture of Christ here presented is one to appeal to Juniors for we see Jesus as a "royal Master" and King, as one whose promises cannot fail, whose Kingdom is too strong to be overthrown.

Of the music Brown and Butterworth say:

"The grand rhythm of 'Onward Christian Soldiers'
- hymn and tune - is irresistible whether in

band march or congregational worship".¹

The tune, "St. Gertrude", was written by Sir Arthur Sullivan, composer of much notable music. It admirably suits the words of this hymn in mood and rhythm. Written in the first place as a children's marching song, it has remained a favorite with them ever since. The range is from C to E. but the tones of C. and D are touched only once. The major portion of the melody is pitched admirably for children's voices.

e. True-Hearted, Whole-Hearted, Faithful
and Loyal

This is a hymn which combines deep spirituality with strong endeavor and stirring challenge. The words repay thoughtful study. There is a manifest progression from stanza to stanza.

Stanza one is an avowal to battle faithfully and loyally through the strength of Christ. The Junior, delighting in combat, can sing this verse with whole-hearted vigor.

Stanza two expresses the realization that the "valiant endeavor" is to be coupled with "loving obedience". There is joyous battle but a controlled line of action. Still the Junior, admiring his hero, can

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1. Thereon Brown and Hezekiah Butterworth: Story of the Hymns and Tunes, p. 186.

gladly offer his loyalty and obedience to recognized authority.

Stanza three progresses still further to a full and free surrender to the "Saviour all-glorious". This is more an adolescent and adult expression, but even the Junior may glimpse opportunities for further growth, and give his whole soul, so far as he knows, in this full surrender. Explanations, carefully made, will link this aspect with the preceding clauses of Christ as King controlling our "wills and affections". The Junior is learning to subordinate his will to the group, and therefore can enter somewhat into an understanding of the surrendered will.

There is a swing about the tune, "True-Hearted," which is joyous and compelling. Words and music fit one another perfectly. The melody is very "singable" and the harmony like marching feet. Musically it is not great, but good, and the range, C to D, is well suited to children's voices.

6. Hymns of Missionary Enterprise

a. Fling Out the Banner

Here is a hymn of a succession of pictures and, for that reason, an appealing hymn for Juniors. We find the flag, with all the thrill which it has for the Juniors,

and the picture of the angels looking out from heaven on the crowding nations. The picture of the woman who touched the hem of Jesus' robe and was healed will make stanza four meaningful if brought into the Junior's knowledge. Otherwise the verse lacks its major meaning for a Junior or anyone else. The scope of the hymn is world wide, and its challenge is to the individual as a part of the Church. The dominant word "fling", a word of vigorous action, strikes a keynote which will appeal to Juniors.

There is no presentation of God or of the Church, but there is a rich meaning poured into the symbol of the Christian flag when the first stanza sings of "The Cross on which the Saviour died". There is only one reaction expressed for the singer, and that is an acknowledgment of no power in self, but only in Christ. A Junior, faced with the world, can understand that the message which wins is the story of Jesus Christ, and so find a definite act to do in flinging out the banner by telling of Christ everywhere, at home through his life, and abroad through his gifts and prayers. H. Augustine Smith says of the hymn by way of summary:

"It expresses in golden poetry what every Christian in his heart knows that Christianity can and should do."¹

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1. H. Augustine Smith: Lyric Religion, p. 95.

The hymn tune, "Waltham", is excellent music, an excellence witnessed by Professor Smith who says that,

"No hymn tunes, even by Dykes and Barnby, surpass . . .

. . . Waltham".¹ And Ninde says of it that though

" the swift succession of vivid pictures and its ringing challenge make it one of our greatest missionary lyrics, yet the happy joining of this hymn to its spirited tune has had much to do with its widespread use."²

The range is good, from D to E.

b. We've a Story to Tell to the Nations

Kennedy and Meyer, in their book Training the Devotional Life, speak of Juniors enjoying hymns of courage and action such as "We've a Story to Tell to the Nations",³ and Powell, in her book on Junior Method in the Church School, attests the fact that Juniors may sing this hymn from their hearts when they have been made to realize the need of the light in the hearts of the nations, and to appreciate the willingness of boys and girls to sacrifice in order to follow Christ.

The stanzas build one upon another in a fashion which delights the Junior's developing sense of sound and balance. Starting with a simple gospel story

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1. Ibid., p. 97.

2. Edward S. Ninde: The Story of the American Hymn, p. 152.

3. Cf. Minnie Kennedy and Mina Meyer: Training the Devotional Life, p. 62.

in the first stanza, it adds a song in the second. Christianity as a singing religion in contrast to non-Christian, songless religions may be emphasized here. Then, in the third stanza, the message of Jesus as a revelation of God's love in sending His own Son, is added, to be climaxed in the fourth, with the revelation of the personality of Jesus Himself, as Saviour. It is the heart of the message which started a band of twelve on a world crusade, this message of a Saviour. The picture of Jesus as Saviour, understanding men and showing what God is like, coupled with the picture of Christ as King over all the world made light by His presence, is one to command the love of the Junior, the hero-worshipper.

The hymn is vigorous and objective. It is a personal commitment to a great endeavor and withal a challenge to missionary work. The hymn tune, "Message", is well fitted to both words and spirit. Its range is E to F, but the F occurs in only one measure and so will not be too great a strain for children's voices.

C. Summary

Viewing as a whole this analysis of the twenty-two hymns most approved for Juniors, we find that they do not run counter to, but rather fulfill the requirements of the criteria set up in chapter one upon the basis of

the theories of the leading authorities in the religious education of Juniors. Their contribution to the well-rounded life of the Junior seems to lie in their influence¹ on his right thinking, right attitudes, and right conduct. For his right thinking they offer conceptions of God and His work in the world, of Jesus Christ and His relationship to the individual, of the Church and its great task, in concrete pictures and hero tales. As a reaction to these various conceptions the hymns may express joy, gratitude, loyalty, obedience, courage, or sympathy and friendliness² for others. For his right conduct the hymns point out the loyal action, the helpful deed and unselfish act, the missionary love and zeal which should characterize the true follower of Jesus Christ. Added to the impetus of the lyric expression of these conceptions and ideals is the emotional stirring which the music engenders, and the consequent deepening of each determination through expression in singing, an expression which involves physical,³ mental, and spiritual reactions.

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1. Cf. George Herbert Betts: *How To Teach*, Chapter III.
2. Cf. Hugh Hartshorne: *Worship in the Sunday School*, pp. 50-56.
3. Cf. George Herbert Betts and Marion O. Hawthorne: *op. cit.*, p. 452.
Cf. Stanley Armstrong Hunter: *op. cit.*, p. 108.

CHAPTER III

THE TEACHING OF HYMNS TO THE JUNIOR CHILD

"Speaking to one another in psalms and hymns and spiritual songs, singing and making melody with your heart to the Lord."

----Ephesians 5:19.

RULES FOR SINGERS OF HYMNS

Learn the tunes.

Sing them as printed.

Sing all. If it is a cross to you take it up and you will find it a blessing.

Sing lustily and with good courage.

Sing modestly. Do not bawl.

Sing in time. Do not run before or stay behind.

Above all, sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away by the sound, but offered to God continually.

---John Wesley

H. Augustine Smith, Lyric
Religion, p. 139.

CHAPTER III

THE TEACHING OF HYMNS TO THE JUNIOR CHILD

A. Introduction

If the great values which the hymn has for the worship and conduct of the Junior child are to be conserved and used, the best methods for presenting and teaching a hymn must be found in order to make it a meaningful avenue of worship and an instrument by which the will to live the Christian life more fully may be aroused.

A comparative study of the authorities in the field of teaching and worship in the Church School revealed the fact that they advise the use of any methods which will serve the purpose of illuminating the meaning of the hymn for the Junior and of releasing its dynamic in his life. No authority covers every method of teaching a hymn. H. Augustine Smith has been found to treat the matter most broadly and concretely in his Worship in the Church School Through Music, Pageantry and Pictures, but other writers touch other phases which he does not include, each having a further suggestion to offer. This discussion of the teaching of hymns to the Junior child, will be therefore,

of necessity, a compilation of the most important contributions of the various writers,, classified under the outstanding topics covered.

One point on which the authorities seem to be pretty well agreed is the strategic position occupied by the leader and pianist, and the need for careful selection among candidates for these offices. Since the teacher must come before the teaching, and since this fact is so generally recognized, the qualifications of the leader and pianist will constitute the first topic for consideration. Four general teaching suggestions touching upon the use of the hymnal, the introduction of a new hymn, the value of memorizing hymns, and the dangers of mis-using hymns will constitute the second topic. Six specific methods with special reference to the teaching of hymns, namely, discussion, story-telling, correlation with Scripture, picture study, dramatization, and the use of miscellaneous activities, will constitute the third topic. These were chosen on the basis of their recognized standing as legitimate teaching methods, and on the further ground of their having been used by the authorities for teaching hymns. Examples of each of the six methods as applied to the teaching of the hymn may be found in Appendix III.

B. Qualifications of the Leader and Pianist

A synthesis of the suggestions made by authorities

concerning the qualifications of leader and pianist has resulted in the following grouping of points: sincerity of Christian character, the combination of enthusiasm and dignity, the attitude of a student, a love for and an understanding of children, a working knowledge of worship music, and an ability to work with others.

1¹ 1. Sincerity of Christian Character

The first and most important requirement of both the music leader and the pianist is that of a sincere Christian character, a spirit devout and capable of meditation, praise, and adoration. Musical knowledge is, of course, important, but character is the basic consideration since the leader and pianist have a large share in the outward control of the Junior's worship. One cannot lead on an unknown path.

2² 2. The Combination of Enthusiasm and Dignity

The leader and pianist must be enthusiastic if they would inspire others to worship with joy, but it is

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1. Cf. Marie Cole Powell: Junior Method in The Church School, pp. 460-461.
Cf. Elizabeth Colson: Hymn Stories, Foreword.
Cf. A. W. Martin: Worship in the Sunday School, pp. 60ff.
Cf. H. Augustine Smith: Worship in the Church School through Music, Pageantry and Pictures, pp. 49-51.
2. Cf. Marie Cole Powell: op. cit., p. 459.
Cf. Elizabeth Colson: op. cit., Foreword.
Cf. A. W. Martin: op. cit., p. 60 ff.

not the "pep" meeting enthusiasm which is sought. Instead there should be the coupling of a quiet dignity with the glow of enthusiasm. The tone of the leader needs to be clear, positive, and warm, but not loud.

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3. The Attitude of a Student

Good singing does not rest upon stunt leadership or competitive schemes, but rather upon an intelligent understanding and a devout spirit of worship upon the part of the congregation, with a leader who is a humble and eager servant of those whom he leads. He is a student first of all, glad to pass on the interesting and helpful news he finds about the hymns, their tunes and origins, their histories and interpretative possibilities. Three minutes of a good story will do more to stir heartfelt singing than half an hour of "Louder please", "Now ladies, see if you can beat the men".

Besides being a student of hymns, the song leader should be an earnest student of the Bible, quick to sense the fragile values of the worship service and keen to link the hymn with its spiritual sources in the Scriptures. He will study literature and Church History also that he may bring to his group an ever-increasing

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1. Cf. H. Augustine Smith: op. cit., pp. 49-51.
 Cf. Marie Cole Powell: op. cit., pp. 458-459.
 Cf. Josephine L. Baldwin: Worship Training for Juniors, p. 50.
 Cf. Elizabeth Colson: op. cit., Foreword.
 Cf. A. W. Martin: op. cit., pp. 60ff.

richness of background for their songs of devotion and praise.

4. A Love for and an Understanding of Children¹

The leader of song and the pianist must love and understand children if they are to help them to worship. The leader must sense the moment for prayerful song, or for an outburst of praise. He must sense the time for comment and the time to refrain from words. He can gain this only if he lose all thought of self and give all his attention to the group. He is like a doctor of spiritual health with his fingers upon the emotional pulse of his patients. The pianist, by the tones and modulation of his music, aids and abets the leader in the ministry of music.

5. A Working Knowledge of Worship Music²

The leader must know how to choose the best in music taking into consideration the singing abilities of the worshippers. Pianist and leader together need to interpret the hymn in tempo, brilliancy and tone. The leader should know when to sing a hymn, through, as it is written, when to use a certain portion with new meaning as

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1. Cf. Josephine L. Baldwin: op. cit., pp. 50-52.
Cf. H. Augustine Smith: op. cit., pp. 49-51.
2. Cf. A. W. Martin, op. cit., pp. 60ff.
Cf. H. Augustine Smith: op. cit., pp. 49-51.

a prayer, when to enrich some certain high point of the service with a hymn stanza, when to have the hymn read instead of sung. He should study to know how to present the hymn, how to vary it with antiphonal singing, or by responsive hymn and Scripture arrangement. He should be able to dramatize hymns on occasion. Above all, he must study to make the hymns harmonious parts of the worship service, subordinating himself and making hymns, Scripture, story or talk, and season all one whole as far as possible. The pianist's share in this is most important, for it is the musician's task to smooth the rough edges of the component parts of a worship service and bind them together with the threads of melody played for offertory, opening and closing periods, or transition moments. The pianist may induce a spirit of reverence or he may destroy the possibility of worship through his manner of playing.

6. An Ability to Work with Others¹

Too often has the choir been called the war department of the church and with too good reason. The Christian leader and pianist, in contrast to this situation, should be able and glad to work with the minister, superintendent, teachers, and pupils, for the common goal of a finer and more sincere worship of God.

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1. Cf. A. W. Martin: op. cit., pp. 60ff.

C. Some General Teaching Suggestions

These four general teaching suggestions, compiled from various sources as indicated above, are included on the basis of variety and worth.

1. The Study of the Hymnal Itself¹

"Hymn singing languishes today because leaders of song do not know the hymn-book. They will not learn; they will not pay the price of musical leadership; they will not subject themselves to the necessary discipline. Other methods are easier; cheer leader stunts."²

These are the words of H. Augustine Smith who goes on to speak of the study of the meaning, history, and interpretation of hymns, necessary for the leader of song. But beyond these points which we have mentioned before, there is a study of the hymnal itself and its arrangement for the use of the church. Laura Athearn, in her book, Christian Worship for American Youth, has written a very simple outline of study which is partly quoted and partly paraphrased in Appendix III, A. It may serve as a guide for the leader himself, and then as a teaching plan by which he may pass on to the children his new knowledge and method of using the hymnal.

Such a study as this recorded above is necessary

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1. Cf. H. Augustine Smith: Worship in the Church School Through Music, Pageantry and Pictures, p. 17.
Cf. Marguerite Hazzard: Teaching Songs to Juniors, in The Guide, October, 1932.
2. H. Augustine Smith: op. cit., p. 17.

for the Junior. Often he comes into the Junior department never having used a hymnal. He finds a method of printing quite different from his school books, meaningless names and numbers, and strange mechanics of indices and arrangement. The child struggles along with his face buried in the hymnal, lagging behind the music, puzzling over the mysteries of this new tool which should be a source of joy and delight. And yet this could be easily remedied, for "There can be no poor singing where there is understanding and real knowledge".¹

2. The Introduction of a New Hymn to Juniors²

No one can sing worshipfully when frantically trying to follow new words and new music. It is, therefore, important that a definite time be allotted in which to prepare in advance for the use of new hymns. This will necessitate planning ahead, since a new hymn should be studied with Juniors for three or four weeks in short periods each week. It is only in this way that the hymn can come to have real meaning by association and repeated thought, and can become a part of the child's permanent consciousness.

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1. Marguerite Hazzard: op. cit., p. 7.
2. Cf. Mary Alice Jones: Training Juniors in Worship, pp. 115-118.
Cf. George Herbert Betts and Marion O. Hawthorne: Method in Teaching Religion, pp. 458-459.
Cf. Laura Armstrong Athearn: op. cit., p. 166.

Musically, the leader should set the manner of singing by his own expression and tone when singing or speaking of the stanza. Children can mimic a tone better than they can follow directions to sing softly, lightly, or loudly. With children lightness and softness are most desirable, and too much striving for a loud tone will only result in strained voices and shattered reverence of spirit.

It is most important to have enough books for the children to study words and music at close range rather than to depend on memorization.

¹
Mary Alice Jones gives the steps in teaching a new hymn to Juniors clearly and simply. The other authorities are in fundamental agreement with her procedure which is condensed and paraphrased as follows:

1. The leader sings the hymn through, asking the children to listen and be ready to tell her what they heard, drawing attention especially to the thoughts expressed.
2. After a discussion, the leader may sing the hymn through again, asking for additional ideas.
3. Parts of the hymn may then be discussed and illustrated by pictures or objects. Any method of teaching which the teacher can make suit the hymn should be used. The leader will tell the children something of the story connected with hymn writer, tune or history.
4. In the subsequent drills the leader may find it necessary to sing the hymn to the children again in order to give them the interpretation and mood of

.

1. Cf. Mary Alice Jones: op. cit., pp. 116-118.

the hymn.

5. A study is then made of each stanza separately, explaining the meaning of the phrases, and singing each stanza just after the discussion of its significance in our lives.

Of course, this method takes more time than the careless allowing of the Junior to learn, or not to learn, the hymns of the church through the familiarity gained by repetition alone, but though the hymns learned by this method will be fewer in number, they will be richer in meaning and more conducive to genuine worship.

As to the number of songs per year, perhaps one hymn each month is enough for Junior study. In this study stanzas should not be omitted unless totally unsuited to the child's use. If such be the case it might be well to choose another hymn for study.

3. The Value and Method of Memorizing a Hymn¹

During the Junior period of years the child should commit to memory a good many hymns of the church. These memorized hymns will afford a point of contact with other worshipping groups. If the words, apart from the music, can be recalled at will they may become a real source of strength in time of trouble or temptation, and serve

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1. Cf. Josephine L. Baldwin: op. cit., pp. 84-85.
Cf. Marie Cole Powell: op. cit., pp. 236-246.
Cf. George Herbert Betts and Marion O. Hawthorne: op. cit., pp. 170-177.

as an outlet and channel of expression for his sorrow, praise, or joy. This is the value of learning the words both with the hymn tune and independently of the music. A second value of the memorized hymn is the contribution it has to make toward awakening the child to the delight of lyric poetry, a time of awakening which stands out as a "landmark in the formation of character second only to that of conversion."¹

As to the method of memorizing, the following suggestions are a simplified list. Of first consideration is the genuine appeal and value of the material for the child. If it be found worth memorizing, then it should be studied and appreciated as a whole before it is broken into parts according to units of thought. These smaller units should be repeated until they can be recalled at will, adding unit to unit until the whole is learned. Drill periods for Juniors should not be too long, and varied means of practice should be introduced for the sake of the active Junior. Lastly, the material memorized should be used and recalled at frequent intervals.

Authorities seem to agree that ten or twelve hymns a year is the best goal for memorization in the Junior curriculum. If a detailed study of the hymn be

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1. Josephine B. Baldwin: op. cit., p. 85.

followed for several weeks as is suggested in preceding sections of the chapter, the active-minded Junior should be able to remember the words with little additional drill.

4. The Dangers Attending the Misuse of Hymns with Juniors¹

Because the dangers of the misuse of hymns in the program of religious education are by no means negligible, they will now be briefly considered.

Hymns are often used as "fillers" for a program instead of as vital parts of the worship experience. To some leaders it seems that nothing but a hymn will cover the bustle of late-comers to the meeting, or take up the few noisy minutes at the beginning of a service. Yet no hymn writer ever had such a purpose in mind for the use of his hymn, and it does not seem just to the author so to abuse his production, nor yet right so to abuse the sacredness of the hymn. The opening hymn should be used for arresting the mind and thoughts of the worshipper, to draw him gently away from disturbing thoughts and to lead him to think of God.

There is danger of monotony in the use of hymns through the indifferent and careless preparation of leaders

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1. Cf. Gerrit Verkuyl: Devotional Leadership, Chapter VII, "Worship in Song".
 Cf. Mary Alice Jones: op. cit., pp. 105-118.
 Cf. Henry Van Dyke: "Music as An Aid to Faith" in Stanley Armstrong Hunter: Music and Religion.

who do not take the time and thought necessary to plan ahead and to learn new hymns in sufficient time to use them at the season when they are needed. No matter how fine a hymn may be, too much repetition will make it meaningless and commonplace. Suiting hymns to theme, season, and time of worship, will guard against this monotony. Planning in advance will provide for the learning of new hymns, as has been noted in previous sections.

There is great danger that leaders may force children and young people into insincerity by the use of hymns which do not express the sincere thoughts and feelings of the singer. If this policy is continued one of two results will follow: either the child will form the habit of singing without thinking or meaning the words and so lose the values of the hymn, or else he will become morbid or hypocritical through singing words which he does not understand and so cannot mean. When a leader chooses a hymn such as "Love Lifted Me" for young children to sing he may receive lusty response for the sake of the appeal of the rather popular tune, but he can not have a sincere expression of the experience of a group of children through this hymn.

And lastly, there is a danger in the careless choice of the catchy "jazz" Sunday School and evangelistic hymns which make more appeal to the feet than to the heart.

For this reason the use of orchestras is discouraged. Certain instruments such as saxophone, flute, or drum, do not lend themselves to the expression of religious meaning, but suggest the dance-hall rather than the Church. On the other hand the pipe organ, harp, and violin, are especially suited to the expression of reverence or praise. All our emotions can be expressed in music and influenced by music. Music is an art, but it may be degraded and become a drug instead of an inspiration.

As Hunter says:

"There are musical drugs and intoxicants that loosen all the sinews of control, and stir the sensual passions to a wild and fatal excess. . . . The upward and downward path of music may be traced most clearly in the primitive and undeveloped race like the Negroes. Their jazz tunes represent the tendency to revert to barbarism. . . . Their Negro spirituals breathe, in strangely moving cadences, the aspirations and yearnings of a retarded and oppressed race toward beauty, peace, and freedom of soul!"¹

Since the wrong use of the hymn may degrade the hymn's high office, may destroy its meaning through too constant use, and may appeal to the downward pulling emotional tendencies of life through a "jazzy" melody, it is of great importance that we study to use the hymn to the best advantage in the religious education of the Junior.²

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1. Henry Van Dyke: "Music as an Aid to Faith", in Stanley Armstrong Hunter: *Music and Religion*, pp. 26-27.
2. Cf. Laura Armstrong Athearn: *op. cit.*, p. 166.

D. Some Specific Methods Suited to the Teaching of the Hymn

A study of the text-books on the worship of Juniors and collections of suggested worship programs for Juniors, has yielded examples of six types of teaching as applied to hymns: discussion, story-telling, correlation with Scripture, picture study, dramatization, and the use of miscellaneous activities. These six methods will be considered briefly with respect to general principles. Examples of the application of these principles, which have been discussed by the authorities, will be considered. The longer examples will not be included in the text but will be found in Appendix III. Among these there are several quotations of suggested programs, taken from Lyric Religion by H. Augustine Smith, which, though not specifically Junior programs, are included for their rich suggestiveness and for the ease with which they can be adapted for Juniors.

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1. Teaching the Hymn Through the Discussion Method

With Junior children, whose power to carry on a

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1. Cf. Marie Cole Powell: op. cit., pp. 150-151, 156,- 161.
 Cf. George Herbert Betts and Marion O. Hawthorne: op. cit., pp. 219-221, 224-226.
 Cf. George Drayton Strayer and Naomi Norsworthy: How to Teach, pp. 213-218.

logical discussion is very limited, the discussion of any subject is usually a wider development of the question and answer method. The Junior's experience is too narrow to be a basis for protracted discussion; therefore a simple form of procedure with frequent questions from the teacher will be best, in order to culminate in fruitful conclusions and clear thinking.

The advantages of the discussion method, thus simplified with questions and answers, are many. It motivates the child by making use of his natural desire for self-expression. It quickens his thoughts and helps him to think clearly by putting him on his mettle through competition with others. It teaches him to respect the judgments of others, and to cooperate in arriving at a conclusion. It trains the child's powers to put his thoughts into words. It discourages snap judgments. It reveals the places of imperfect understanding, and gives the teacher the opportunity to make the subject of practical value to the child by bringing it close to the interests and problems of the individuals in the group.

A few simple rules which may serve as a guide in this question-discussion method are the following:

Questions should follow the trend of the material but not be too concerned with mere facts, always going to the deeper significance of the facts.

Questions should economize time and be concise and definite so that there is no doubt of their exact

meaning and application.

Questions should be asked conversationally, addressed to the group first before one person is designated to answer.

Each question should build upon the preceding question, leading the child on step by step.

Questions must be on the level of the child's understanding and be based on his experience.

This discussion-question method is one of the methods most widely used for the study of the meaning of the hymn. By this method both implication and application of the phrases may be made clear. With this means picture study may be linked to illumine the central thought of the hymn. Of all methods it is the most generally useful and most widely used.

a. Examples of the Discussion Method as Used
in Hymn Study

(1) The following questions are suggested by Jones to be used preliminary to teaching "From Greenland's Icy Mountains".

"Are there people in the world today who have never heard about Jesus?
Where do they live?
Do you suppose God loves those people?
Has he made their land beautiful?
Do you suppose that he wants them to live on without knowing about Jesus?
Do you suppose that the people would like to know about Jesus?"

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1. Cf. Mary Alice Jones: op. cit., pp. 117-119.

(2) In the three volumes of The Curriculum of Worship for the Junior Church School by Crandall there is a wealth of material in discussion hymn-studies, well worked out, correlated with both art and Scripture. Each program has been tested in a Junior department. The selection of the plan which is used for teaching the hymn, "Dare to Be Brave, Dare to Be True" was made almost at random.¹ It may be found in Appendix III, B.

2. Teaching the Hymn Through Stories²

The story appeals to both young and old. Jesus taught much by parables, for a truth clothed in the garb of a story becomes "rich in meaning and pregnant with appeal". Story-telling has been the channel through which religious thought has been distilled in young and old. Stories have built ideals and set up standards in every age and in every land whose history has survived.

There is much that could be said of the merits, choice, and use of story-telling. It will suffice here, however, to only mention certain high points. Juniors love stories and respond readily to them. Stories are

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1. Cf. Edna M. Crandall: Curriculum of Worship for the Junior Church School, pp. 143-145, Vol. II.
Cf. George Herbert Betts and Marion O. Hawthorne, op. cit., pp. 226-229.
2. Cf. Katherine D. Cather: Religious Education Through Story-Telling, pp. 12, 95-106.
Cf. Marie Cole Powell: op. cit., pp. 264-276.

of value for the Junior because, among other things, they make truth attractive, impressions lasting, ideals luminous, and certain conduct acts and attitudes desirable in his eyes. With the pleasure they give they bring to the child an attitude which is receptive to teaching. The teaching of a story is easily recalled and broadening to the child's growing concepts and experiences.

The stories chosen for the accomplishment of these things must take into account the Junior interest in adventure, achievement, heroes, and true historical tales. Biography can thus be used with telling effect in work with Juniors.

The story method is adapted well to the use of hymn study. There are stories to be found concerning hymn and tune writers, concerning the names of the tunes and the history of the effect of the hymn on individual lives, concerning the content of the hymn itself. There is a wealth of material in history and biography for Juniors.

a. Examples of the Use of the Story in Hymn Study

(1) The Story of the Hymn Writer

The words of "I Would Be True" are words which speak to the Junior heart and challenge his sincere singing. But the words glow with new meaning when the story of their author, Howard Arnold Walter, is told.

His heroic and sacrificial life and early death are sketched by H. Augustine Smith in Lyric Religion. The hymn was the young missionary's own Credo, and he nobly lived up to the lines whose keynote is "others"¹.

A second example is taken from Elizabeth Colson's Hymn Stories, a story concerning John of Damascus, the author of "The Day of Resurrection", a story which makes real the meaning of the phrase "our joy that hath no end"². This story in full may be found in Appendix III, C.

(2) The Story of the Hymn Tune

An interesting example of a hymn tune whose name suggests a story is found in "Nicaea", the tune to which "Holy, Holy, Holy, Lord God Almighty", is usually sung. "Nicaea" is the name of a city in Asia Minor in which the first great Ecumenical Church Council was held, the council which, in 325 A. D., established the doctrine of the Trinity after prolonged and thrilling struggle. The hymn was given its name because of its Trinitarian theme. Colson makes brief use of this geographical and historical connection,³ but there is enough historical data here to furnish a number of stories. Such historical narratives would open new vistas of appreciation of these

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1. Cf. H. Augustine Smith: Lyric Religion, p. 165.

2. Cf. Elizabeth Colson: op. cit., pp. 44-45.

3. Cf. Ibid., p. 45.

men of old who dared their all for the purity of the doctrines which we are taught and who at last won even the Emperor Constantine to their cause. History is full of these stories which appeal to Juniors. We need to search them out and use them more fully than we have ever done before. An example of such a story is included in Appendix III, D.

(3) The Story of the Words of the Hymn

There are a number of hymns which yield story interest as inherent qualities within their stanzas. Dr. Carl F. Price suggests the two following for use with ¹ Juniors:

"The Son of God Goes Forth to War" with the story of the stoning of Stephen, and
 "Hushed Was the Evening Hymn" with the story of Samuel.

Colson uses the story of the passover in Egypt in connection with "The Day of Resurrection" to make the phrase "the passover of gladness" ² meaningful.

(4) The Story of the Influence of a Hymn

The hymn "Dare to Be a Daniel" has a most interesting incident related in connection with its influence. The following is told by a city missionary:

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1. Carl F. Price, Lecture on "Reality in Worship", at Rutgers Presbyterian Church, New York City, February, 1933.
2. Cf. Elizabeth Colson: op. cit., p. 45.

"One little fellow, unconscious that he was being watched, walked down the street, singing at the top of his voice, 'Dare to be a Daniel, dare to stand alone'. Then, coming to a stop before a peanut vender and looking at him in the face, said, 'Did you know that there is only one God and one Lord Jesus Christ?'

"'Why, No,' said the man bewildered.

"'Well, it is true,' said the child, and passed on singing, 'Dare to have a purpose firm, dare to make it known.'"¹

The story of the effect of another hymn, "Stand Up, Stand Up for Jesus" is told by Dr. S. Parkes Cadman. After a radio service at which this hymn had been sung, he one day received a letter from a cripple who said that he had been much stirred by the singing of the hymn and added:

"I have been on crutches for more than twelve years, but today when you sang, 'Stand Up for Jesus' I got up from my bed and stood out of respect for my Master."²

3. Teaching the Hymn Through Correlation with Scripture³

History records many times and places where the Bible has been a forbidden book, yet always, the spiritually-minded of the generation have fed their souls upon it year after year, and generation after generation. Christianity has been called the religion of the Book, for

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1. William J. Hart: Hymns in Human Experience, pp. 141-142.
2. Ibid., p. 104.
3. Cf. George Herbert Betts and Marion O. Hawthorne: op. cit., pp. 143-144.
Cf. Notes from a lecture given by Mrs. W. E. Bachman in April, 1931, at the Biblical Seminary in New York.
Cf. Elizabeth Colson: op. cit., Foreword.

wherever Christians have gone they have taken the Bible with them, firmly proving its ability to remake lives, to illumine and shape the destinies of people of all races and climes. It is the instrument of the Holy Spirit and the background and source of our spiritual thinking.

It is no wonder then, that when we make a study of the hymns of the Christian Church we find almost every line reflecting a Bible passage, breathing the same spirit. The men and women who sang were Bible-fed and their song is often a metrical version of a Bible passage translated into life. A search into the Biblical background of the thinking of the writer will often yield rich treasure of inspiration and value.

As a definite example, the hymn "Holy, Holy, Holy, Lord God Almighty" may be taken, with its second stanza about the golden crowns and glassy sea, the cherubim and seraphim adoring the "blessed Trinity". The picture is a lyrical version of the fourth chapter of Revelation. Other examples are found in the nature hymns which are closely linked with the Psalms and their song of the heavens which "declare the glory of God"¹. The hymns of patriotism have learned their song of the "King of Kings and Lord of Lords"² from the Bible, and their conception

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1. Psalm 19:1.
2. Revelation 19:16.

of God as ruler of the nations from such Psalms as the 44th or 67th with its lines:

"O let the nations be glad and sing for joy,
For thou wilt judge the peoples with equity,
And govern the nations upon earth."¹

The Christmas and Easter hymns are meaningless apart from the gospel story, and even the Thanksgiving hymns depend upon the primal Biblical statement, "In the beginning God created the heavens and the earth"², and the continued care of God expressed to Noah, "seedtime and harvest shall not fail"³. A conduct hymn, such as "Onward Christian Soldiers", has its Bible basis in the meaning of the Cross and the promise of Jesus that His Kingdom shall not fail. Furthermore, the idea of the Christian soldier lies in the passage to Timothy urging him to be a "good soldier of Jesus Christ"⁴. And lastly, one cannot sing "We've a Story to Tell to the Nations" apart from the story summed up in John 3:16 and sent forth in Jesus' command, "Go ye therefore"⁵.

The rules which apply to the choice of Scripture passages to use in connection with hymn study are the same which apply to the choice of all Junior materials. In the choice must be considered the Junior's nature, his needs

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1. Psalm 67:4.
2. Genesis 1:1
3. Genesis 8:22.
4. Cf. Matthew 16:18, Revelation 11:15, and I Timothy 2:3.
5. John 3:16, and Matthew 28:19.

and interests; then must be considered the material itself, its suitability for the purpose, its concreteness, its beauty, and its appeal to the Junior. The points which are demanded for the hymn are also the requirements which must be met by the Scripture passages chosen. An example of the correlation of hymn and Scripture is to be found in Appendix III, E.

4. Teaching the Hymn Through the Use of Pictures²

Looking through three volumes of Crandall's Curriculum Guide and further through Bonsall's Famous Hymns: with Stories and Pictures we find that the pictures used in connection with the teaching of the hymn are of three types: illustration of the Bible incident of message of the hymn, illustration of the spirit of the hymn, and illustration of the historical background of the hymn.

For example, Mrs. Bonsall, in teaching "When Morning Gilds the Skies", uses a picture by Jules Adolphe

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1. Cf. Marie Cole Powell: op. cit., p. 111.
Cf. George Herbert Betts and Marion O. Hawthorne: op. cit., pp. 142-143.
Cf. Minnie E. Kennedy and Minna M. Meyer: Training the Devotional Life, pp. 50-52.
Cf. Mary Alice Jones: op. cit., pp. 124-130.
Cf. Josephine L. Baldwin: op. cit., pp. 59-63.
2. Cf. Edna M. Crandall: op. cit., three volumes.
Cf. Elizabeth Hubbard Bonsall: Famous Hymns: with Stories and Pictures
Cf. George Herbert Betts and Marion O. Hawthorne: op. cit., p. 10.
Cf. Albert Edward Bailey: The Use of Art in Religious Education, pp. 68-70, 519.
Cf. Josephine L. Baldwin: op. cit., pp. 181-189.

Breton, "The Song of the Lark", to illustrate the spirit of the hymn. The same ecstasy of the early morning is to be found in both. For a hymn with a Biblical story she uses "O Little Town of Bethlehem", and the picture of the wise men going to the Child, a representation painted by Henry A. Harper. For "The King of Love My Shepherd Is", she uses the painting of the "Lost Sheep" by Alfred N. Soord. Lastly, Mrs. Bonsall uses pictures in connection with the historical background of a hymn, by coupling "Faith of Our Fathers" with the picture "The Departing of the Mayflower" by Bayes, and by coupling a picture of Wartburg castle, where Martin Luther was hidden from his enemies, with the hymn which he wrote, "A Mighty Fortress is Our God". Miss Crandall follows the same general method as Mrs. Bonsall.¹

The advantages of using a picture with a story or discussion lie in the sharpness and vividness of a picture and its ability to arouse feeling. A picture, furthermore, is easily recalled and its impressions are permanent. Used with a story it doubles the impression by adding sight to hearing. The Junior's growing demand for realism is satisfied by the picture which gives definiteness to the story.

Since art visualizes, interprets, emotionalizes,

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1. Cf. Elizabeth Hubbard Bonsall: op. cit., pp. 20, 40, 108, 70, 110.

and reveals spiritual values, since works of art may build ideals by the use of suggestion, art should be used whenever it is possible. Bailey has summarized the artist as a builder of ideals in these words:

"He finds us blind and he leaves us seeing. . .
He finds us thinking that the outside of life
is all there is in it and he leaves us with
the certainty that the unseen and eternal are
the only realities. And he has done this
largely by suggestion. . . "1

The guiding considerations for the selection of pictures for Juniors must be based on the Junior himself. Added to this must be the consideration of the suitability of the picture to illustrate the hymn. The picture should be adequate in size, idealistic in spirit, and as true to fact as possible.

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5. Teaching the Hymn Through Dramatization

Many hymns adapt themselves well to dramatic use. Who is not familiar with their place in Christmas, Easter, and religious pageants of all kinds, serving to interpret the scenes with new feeling and emotion. But some hymns especially lend themselves to dramatization with the hymn itself as the center of the drama.

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1. Albert Edward Bailey: op. cit., p. 31.
2. Cf. George Herbert Betts and Marion O. Hawthorne:
op. cit., p. 355.
Cf. Marie Cole Powell: op. cit., pp. 346-349.
Cf. A. L. William Myers: Teaching Religion, pp. 134-142.

Drama, maintains Powell, helps to provide fruitful knowledge since the child learns content by way of attaining the greater goal of understanding and feeling the part he is to play. Drama may help to develop right attitudes and conduct by arousing the right emotion and giving expression to the conduct whose cultivation is desired. These values may be brought into conjunction with the power of lyric poetry and music which is the hymn.

Two examples of the dramatization of hymns of contrasted types are to be found in Appendix III, F and G. H. Augustine Smith's dramatization presents the central idea of "Fling out the Banner" while Colson's gives the story of "We Plough the Fields and Scatter". These may be effective for the Junior since they give the abstract idea of the banner of Christ for the world in concrete, vivid action and picture, and make the story of one of the hymns live in action before the Junior's eyes.

6. Teaching the Hymn Through the Use of Miscellaneous Activities¹

The hymn does not seem to lend itself to many

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1. Cf. Elizabeth Colson: op. cit., Foreword.
Cf. George Herbert Betts and Marion O. Hawthorne: op. cit., pp. 311-321.
Cf. Martin J. Stormzand: Progressive Methods of Teaching, pp. 165-166.

forms of physical activity outside of the act of singing or dramatization. Colson mentions the possibility of illustrating hymns with pictures. This has proved successful. Some of the Brooklyn Week-Day Church Schools, for example, have experimented in 1933 with having the children make their own hymnbooks. The words ~~were~~ supplied to the children on mimeographed sheets. They illustrated and arranged their own booklets. A second method was tried by a class of younger Junior girls at All Angels Episcopal Church, New York City, in preparation for a worship service for which they were responsible. They desired to have a hymn study as the center of the service, and decided to correlate their favorite hymn, "He Who Would Valiant Be", with Scripture. The teacher supplied them with a list of passages, ~~some~~ suited to the thoughts of the hymn and some not. They evidenced a surprising amount of selective ability and discussed the meaning of the phrases with enthusiasm. The teacher added a story of John Bunyan, the writer, to the study. The correlation of Scripture and hymn which was arranged by the children may be found in Appendix III, H.

The activities themselves should be pupil-initiated as far as possible, with the adult leader as an aid and guide. The teaching should follow the steps of a project, locating and defining the problem, formulating a plan of procedure, carrying out that plan, and criticizing

the results.

E. Summary

In recapitulation of the outstanding points of this chapter it is found that the choice of a leader and pianist is of great importance since they have the worship service much in their hands. They should be chosen for Christian character and musicianship. They should lead the Junior in a study of the hymnal itself, its value and its use, and should know how to present new hymns to the Junior so that they may affect both attitudes and conduct. Following this it was noted that Juniors should memorize ten or twelve hymns a year for a permanent possession. The dangers and abuses of the hymns were briefly summarized and lastly, the six specific methods of study which could be applied to hymns were touched upon and exemplified in quoted hymn studies. These methods were: discussion, story-telling, correlation with the Scripture, picture study, dramatization and the use of miscellaneous activities.

We thus find a most interesting field for work open before us, a field whose varied and stimulating contributions to the religious life of the Junior lie ready for the use of the leader with the eyes to see, the will to study, the heart to feel, and the voice to sing.

SUMMARY AND CONCLUSION

SUMMARY AND CONCLUSION

Music is "love in search of a word" said the poet, Sidney Lanier. Henry Van Dyke, commenting upon this says: "I think it is also worship putting on her garment of praise."¹

A glance at the history of the Hebrew and Christian faith reveals this relationship of love and praise. Where the heart has burned with the love for God; where the soul has been made new through the redemption in Jesus Christ; there has praise over-flowed the lips of the people of God. From desert and city, from monastery and marketplace, from dungeon and palace, have come the hymns which are still sung by Christian people. The experiences of the heart are the same in all the centuries since the love and praise expressed are in "Jesus Christ the same, yesterday, and today and forever"². The testimony of the ages is to the power of music to make worship articulate, and to awaken man to a sense of fellowship with God and with his fellows.

Because this is true, and because many Sunday

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1. Henry Van Dyke: "Music As An Aid to Faith", An article from Stanley Armstrong Hunter: Music and Religion, p. 27.
2. Hebrews 13:8.

Schools are using cheap, sentimental songs and "jazzy" melodies through a lack of discrimination in choosing the hymns which aid worship, this study was undertaken with a threefold purpose in mind, namely, to survey the hymns which are considered best for use in the religious education of the Junior child, to analyze their contribution to his spiritual life and conduct, and to discover some of the methods by which they may be taught.

It was discovered at the outset that there is no generally accepted definition of a hymn, but that the elements usually recognized as essential are to be found in Dr. Carl F. Price's statement:

" A lyric poem, devotional in spirit and reverent in tone, which is designed to be sung and which expresses the worshipper's attitude toward God, or God's purpose in human life. It should be simple and metrical in form, genuinely emotional and literary in style, spiritual in quality, and its ideas so direct and immediately apparent as to unify a congregation singing it."¹

A study of authorities in the field of the religious education of the Junior child revealed certain basic considerations for the selection of Junior hymns. It was found that hymns must be chosen in view of the physical, mental, social, emotional, and spiritual characteristics of the Junior child. In the second place,

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1. Dr. Carl F. Price, "The Nature and Purpose of the Hymn"; given before the Hymn Society of the United States at the Union Theological Seminary, November, 1932.

the child's need for a right relationship to God, to Jesus Christ, to the Church, and to others, his need for a set of personal standards with action correlated to ideals, and his need for reality in worship, must be considered in order to choose hymns which have a permanent and valuable contribution to make to the child's Christian character and experience. In the third place, hymns should be chosen whose words and tunes are harmonious in spirit and stress, whose range is suited to the voice of the child, and whose tunes are of excellent musical composition. These basic considerations as to the nature and needs of the Junior child in relation to hymns, and as to the musical standards applying to hymns, were gathered together under certain questions which comprise a set of criteria for choosing a hymn for Juniors. The examples of such selection, given by eight leading authorities, amounted to the total number of two hundred twenty-one hymns for Juniors. Out of this list there were twenty-two hymns mentioned by four of the eight authorities. These twenty-two, accordingly, were chosen for special emphasis and study.

The analysis of the twenty-two hymns viewed as a whole yielded certain findings regarding the contribution of hymns to Junior life and worship. In the first place, the twenty-two hymns fulfilled the requirements of the criteria previously set up. In the second place, their effect upon the child was found to be threefold, fostering

right thinking, right attitudes, and right conduct. To help his thinking the hymns pictured God as Creator, powerful, holy, active, loving and caring personally for each of His children. Jesus Christ was described and worshipped as the personal Saviour, Son of God and Son of man, the Great Hero, gentle, loving, and strong. The church with its glorious company of the faithful, its present task and future destiny, was presented to the Junior as a call to follow and identify himself with the Kingdom of God. Linked with these presentations the hymns expressed a spirit of love, joy, gratitude, loyalty, obedience, courage, worship and adoration toward God, and a spirit of sympathy and friendliness toward man. As a conclusion and an outgrowth of the right concepts and attitudes the hymns pointed out the loyal act, the helpful deed, and the missionary love and zeal which should characterize the true Christian. Added to the impetus of the lyric expression of these conceptions and ideals was the emotional stirring which music arouses, and the consequent deepening of each determination through expression in singing.

In conclusion it was found that, since the contribution of the hymn to the life of the Junior child is so great, the authorities maintained that it was of the utmost importance that these values be conserved. Stress was therefore laid on the importance of using the best methods for presenting and teaching the hymn to the Junior

child. Basic to all teaching is the teacher herself; this, therefore, was the first consideration. It was found that the leader and pianist should be chosen for Christian character and musical ability, for their love and understanding of the children, and for their ability to work with others. They should lead the Junior in a study of the hymnal itself, its value and use, and should know how to present new hymns to the Juniors so that both attitudes and conduct may be affected. Ten or twelve hymns, it was generally held, should be memorized each year for permanent possession. The dangers attending the misuse of the hymns were found to be abuse of the sacredness of the hymn, monotony which destroys the spirit of meaningful worship, forced insincerity of expression, and the degrading effect of music which suggests the dance-hall rather than the Church. Lastly, it was found that any method of teaching might be used which would make clear the meaning of the hymn and release its spiritual dynamic in the life of the child. The methods considered specifically were: discussion, story-telling, correlation with Scripture, picture study, dramatization, and the use of miscellaneous activities. The methods to be used varied according to the content of the hymn itself. Examples of each method were selected to serve as suggestive guides for the religious educator.

Such, then, are the findings of this study of the use of hymns in the religious education of the Junior

child. In contrast to the possibilities revealed in these findings one is confronted with the present limited and inadequate presentation of hymns to Juniors, and can but conclude that with a few outstanding exceptions, these possibilities have not been realized. The potential power is there, inherent in the many appropriate Junior hymns; the means of releasing this power is at hand, in the variety of interesting and enriching teaching methods. The issue lies with the leaders of Juniors.

APPENDIX I

ADDITIONAL HYMNS FOR JUNIORS AS
LISTED BY AUTHORITIES

A PRAYER

Our Father God, to whom all praise and honor should be given among men, we thank thee for the high gift of music whereby our hearts are uplifted to realms beyond this world of toil and care.

For the genius of all who have interpreted heavenly mysteries to us through this ethereal agency we thank thee.

For the response we find within ourselves to the appeal of music we give thee praise.

Attune our hearts to the symphony of thy heavenly grace, that we may evermore understand thy will for us in our daily lives, and realize unceasingly the peace that thou wouldst have us bear in our souls.

Teach us to praise thee with all our hearts and lives; thou who art forever holy.

Through Jesus Christ, Our Lord.

Amen.

- Lloyd Cassel Douglas

(Stanley Armstrong Hunter:
Music and Religion. Foreword.)

FOURTEEN HYMNS MENTIONED BY

THREE AUTHORITIES

Christ the Lord is Risen Today

Dear Lord and Father of Mankind

Father, Lead Me Day by Day
From Greenland's Icy Mountains

Hark, the Herald Angels Sing

In Christ There is No East or West

Joyful, Joyful We Adore Thee

Light of the World We Hail Thee

O Master-Workman of the Race
O Worship the King
O Zion Haste

The Summer Days Are Come Again

What a Friend We Have in Jesus
Where Cross the Crowded Ways of Life

FIFTY-FIVE HYMNS MENTIONED BY

TWO AUTHORITIES

Be Strong
Brightest and Best of the Sons of the Morning

Come Thou Almighty King
Crown Him with Many Crowns

Day is Dying in the West
Doxology - Praise God from Whom All Blessings Flow

Fight the Good Fight
For All the Saints Who From Their Labor Rest

God is My Strong Salvation
God of the Earth, the Sky, the Sea

It Came Upon the Midnight Clear
I Think When I Read That Sweet Story of Old

Jesus Shall Reign Where'er the Sun
Joy to the World, the Lord is Come

Let not Thy Hands Be Slack
Let the Song Go Round the Earth
Long Ago the Lilies Faded
Lord of All Creation

Master No Offering Costly and Sweet
My Country, 'Tis of Thee
My God I Thank Thee Who Hast Made

Now Sing We A Song for the Harvest

O Brother Man, Fold to Thy Heart Thy Brother
O God, Our Help in Ages Past
O God, Who Worketh Hitherto
O Lord of Heaven and Earth and Sea
O Lord, Our God, Thy Mighty Hand
O Love That Will Not Let Me Go
O Master Let Me Walk With Thee
Once in David's Royal City

Pass It On
 Praise the Lord of Heaven
 Praise to God

Shepherd of Tender Youth
 Silent Night
 Sing for the World Rejoices
 Soldiers of Christ, Arise
 Stand Up, Stand Up for Jesus

Tell Me the Stories of Jesus
 The Heavens Declare Thy Glory
 The Lord is My Shepherd
 The Son of God Goes Forth to War
 The Spacious Firmament on High
 There is Beauty All Around When There's Love
 at Home
 There's A Wideness in God's Mercy

Watchman, Tell us of the Night
 We Give Thee But Thine Own
 We March, We March to Victory
 We Praise Thee, O God, Our Redeemer, Creator
 We Thank Thee Then, Our Father
 We Three Kings of Orient Are
 When Morning Gilds the Skies
 When Thy Heart With Joy O'erflowing
 While Shepherds Watched Their Flocks by Night
 Who Is on the Lord's Side

ONE HUNDRED THIRTY HYMNS MENTIONED

BY ONE AUTHORITY

A Mighty Fortress in Our God
 All Glory, Laud and Honor
 All the Happy Children
 America Befriend
 America, America, We Lift our Battle Cry
 And in the Time Approaching
 Angel of Peace Thou Hast Wandered Too Long
 Angels from the Realms of Glory
 Angels High and Lowly
 As With Gladness Men of Old
 At All Times Praise the Lord
 At Length There Dawns a Glorious Day

Battle Hymn of the Republic
 Brightly Gleams Our Banner

Christ for the World We Sing
 Christians, Lo, the Star Appareth
 Come Ye Faithful, Raise the Strain
 Come, Ye Thankful People, Come

Father Almighty, Bless Us With Thy Blessing
 Father, Hear the Prayer We Offer
 Father in Heaven, Hear Us Today
 Far Out on the Desolate Billow
 For All Thy Care We Bless Thee
 For Peace and for Plenty
 Forward Be Our Watchword
 Forward Through the Ages
 For All Thy Saints in Warfare
 From Glory Unto Glory
 From the Eastern Mountains

Galilee
 God Hath Sent His Angels
 God is Love, His Mercy Brightens
 God Is Working His Purpose Out
 God of Our Boyhood
 God of Our Fathers, Known of Old
 God Send Us Men Whose Aim 'Twill Be
 God Speaks to Us in Bird and Song
 Great and Fair is She, Our Land

Hail to the Brightness of Zion's Glad Morning
 Hail to the Lord's Anointed
 Hark! Ten Thousand Harps and Voices
 Hark! The Voice of Jesus Calling
 Hark to the Sound, It Rings from Sea to Sea
 He Has Come, the Christ of God
 Hear, Hear, O Ye Nations
 Hear Us, O Father
 Heaven in Here Where Hymns of Gladness
 Heralds of Christ Who Bear the King's Commands
 Hosanna, Loud Hosanna
 How Strong and Sweet My Father's Care
 Hushed Was the Evening Hymn

I Am Trusting Thee, Lord Jesus
 I Heard the Bells On Christmas Day
 I Know Who Makes the Daisies
 I Love Thy Kingdom, Lord
 I Was Glad
 If You Cannot Cross the Ocean
 Immortal Love, Forever Full
 In Life's Earnest Morning
 In the Field With the Flocks Abiding

Jesus is Risen, Lift Up Your Glad Voices
 Jesus, Prince of Life and Truth
 Jesus Saviour, Pilot Me
 Jesus, Thou Divine Companion
 Just As I Am, Thine Own to Be
 Just for Today

Lamp of Our Feet
 Lead On, O King Eternal
 Let the Whole Creation Cry
 Let Us With A Gladsome Mind
 Looking Upward Every Day
 Lord, of All Being, Throned Afar
 Lord of the Sunlight
 Lord Speak to Me That I May Speak
 Lord, Thy Glory Fills the Heavens
 Lord, While for All Mankind We Pray
 Love Divine, All Loves Excelling
 Love Thyself Last
 Loving Words Will Cost but Little

My Faith Looks Up to Thee
 My Master Was A Worker

Nearer My God to Thee
 Now Alone for Mighty Empire
 Now Thank We All Our God
 Now the Day Is Over

O Beautiful My Country
 O Come, All Ye Faithful
 O Day of Rest and Gladness
 O God, Beneath Thy Guiding Hand
 O God, Thy World Is Sweet With Prayer
 O Happy Home Where Thou Art Loved the Dearest
 O Jesus, I Have Promised
 O Jesus, Once A Nazareth Boy
 O Love of God, So Strong and True
 O Word of God Incarnate

Praise to the Lord, Ye Heavens Adore Him

Rejoice, the Lord is King
 Rise Up, O Men of God

Saviour, Like A Shepherd Lead Us
 Saviour, Teach Me Day Be Day
 Send Thou, O Lord, to Every Place
 Sleep, Little Jesus

Take My Life and Let It Be
 The Church's One Foundation
 The Dawn of God's Dear Sabbath
 The Fathers Built This City
 The first Noel the Angel Did Say
 The God of Abram Praise
 The Gracious God Whose Mercy Lends
 The Little Flowers Came Through the Ground
 The Morning Light is Breaking
 The Old Year's Long Campaign Is O'er
 The Snow Has Vanished from the Hills
 The Song of the New Crusade
 The Whole Wide World for Jesus
 The Wise May Bring Their Learning
 There's A Beautiful Star
 There's Not A Bird With Lonely Nest
 These Things Shall Be, A Loftier Race
 Thou Didst Leave Thy Throne

Thou, Who in A Manger Lowly
To David's Son, Hosanna
To Thee, O Lord Almighty

We Are Come with Joy and Gladness
We Thank Thee Lord for This Fair Earth
Welcome Day of Gladness
With Gladness We Worship
With Happy Voices Singing
Work for the Night is Coming

Yield Not to Temptation

APPENDIX II

TEXT OF THE TWENTY-TWO HYMNS

ANALYZED

A. Hymns of Worship

1. Fairest Lord Jesus

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 woodlands,
 Robed in their blooming garb of spring;
 Jesus is fairer, Jesus is purer,
 Who makes the woeful heart to sing.

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

-Munster, 1677
 Translated circa 1850

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1. The text for all hymns is taken from H. Augustine Smith:
 Hymnal for American Youth

2. 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
When-e'er we hear that glorious word !

Refrain:

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

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

3. 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,
Which wert, and art, and evermore shall be.

Holy, Holy, Holy ! tho' 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

4. 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 your 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 thro' the darkness toil
 Till dawns the golden day.

- Edward A. Pluntre, 1865

5. 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

B. Hymns of Nature

1. 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 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,
 Off'ring up on every shore
 Her pure sacrifice of love,

-Folliott S. Pierpoint, 1864

2. 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

3. This Is My Father's World

This is my Father's world,
 And to my listening ears,
 All nature sings, and round me rings
 The music of the spheres.
 This is my Father's world,
 I rest me in the thought
 Of rocks and trees, of skies and seas -
 His hand the wonders wrought.

This is my Father's world,
 The birds their carols raise,
 The morning light, the lily white,
 Declare their Maker's praise.
 This is my Father's world,
 He shines in all that's fair;
 In the rustling grass I hear him pass,
 He speaks to me everywhere.

This is my Father's world,
 O let me ne'er forget
 That though the wrong seems oft so strong,
 God is the Ruler yet.
 This is my Father's world,
 The battle is not done,
 Jesus who died shall be satisfied,
 And earth and heaven be one.

- Maltbie D. Babcock, 1901

C. Hymns of Patriotism

1. 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

2. 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 thro' 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 defense;
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

D. Hymns of the Christian Seasons

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, list'ning to his accents,
 May hear, so calm and plain,
 His own '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. 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 tonight.

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

3. 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 that heavenly throng.
 Ay ! we shout to the lovely evangel it brings,
 And we greet in his cradle our Saviour and King!

- Josiah G. Holland, 1872

4. Come, Ye Thankful People, Come

(Comparative texts of this hymn are included in
the body of the thesis.)

5. 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:
No gifts have we to offer,
For all thy love imparts,
But what thou most desirest,
Our humble, thankful hearts.

- Matthias Claudius, 1782
Translated by Jane M. Campbell, 1861

E. Hymns of Conduct

1. 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

2. I Would Be True

I would be true, for there are those that trust me;
 I would be pure, for there are those that care;
 I would be strong, for there is much to suffer;
 I would be brave, for there is much to dare.

I would be friend of all - the foe, the friendless;
 I would be giving, and forget the gift;
 I would be humble, for I know my weakness;
 I would look up, and laugh, and love and lift.

- Howard Arnold Walter, 1883-1918

3. 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 the 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-

4. 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 thro' countless ages
 Men and angels sing.

- Sabine Baring-Gould, 1865

5. 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

F. Hymns of the Missionary Enterprise

1. Fling Out the Banner, Let It Float

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, 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, let it float
Skyward and seaward, high and wide,
Our glory only in the cross;
Our only hope, the Crucified.

- George W. Doane, 1848

2. 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

APPENDIX III

EXAMPLES OF THE TEACHING OF HYMNS
TO THE JUNIOR CHILD

A. The Hymnal as a Textbook¹

"There are times when the hymnal should be looked upon as a textbook for study, for it contains materials which are needed to help us worship, and to make our worship of greatest value. How do we use a textbook? Let us take up our hymnal. What is its title? What information does the title give about the book? Look at the title-page. What further information does it give? Who is its editor? What is the name of the publishers? Where and when was it published? Is there anything else you would like to know about this book? Does it have any preface or introduction? Can you find out the purposes of the hymnal as you read through the introduction? How are the purposes related to what you think young people need in their worship?

"Every book of importance has a table of contents. Look in your hymnal for one. Now notice the indices. How many pages does the index include. Perhaps there is a reason why it has to be so long. If you wish to find a hymn in the book, how will you look for it? Do you know its first line? Do you know to what tune it is sung? You see, the hymn-book has to have a very carefully made index because we need to know about the words of the hymn and the tune to which it is sung. Find several hymns by referring to the index of lines. Notice the classification of hymns by subjects. Does this help in the selection of hymns for a service of worship? Now find a hymn by referring to the index of tunes. (Probably 'America' will be the easiest one to find.)

Words, Meter, and Tune

"Suppose you open at the first hymn in your hymnal textbook. What is the title of the hymn? Where does its title come from? Do you think it is properly classified? Notice that under the title in small print is another name. This is the tune name. Sometimes in the same hymnal several different poems are sung to the same hymn tune. Notice that after the name of the tune there are usually some mysterious numbers or letters, or both. What do these mean? Did you ever scan poetry to find its rhythm? Count the rhythm of a stanza of a hymn which has letters under the tune name. Do you not see that the count corresponds by line to the count as represented by letters? For example, in the hymn "Jesus

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1. cf. Laura Armstrong Athearn: Christian Worship for American Youth, pp. 174-179

Saviour Pilot Me", we find in counting the syllables that each line counts exactly seven. Since the tune name "Pilot" is marked 777 777, we know that the rhythm is correct for this tune. (Have the group count out the rhythm to several hymns in order to fix this principle in mind.) Sometimes a hymn says '6767d'. This means 6,7,6,7, doubled, or, that the same rhythm is in the last four lines that is found in the first four. You will notice that occasionally there are letters instead of numerals, and perhaps you are looking at a hymn which is marked S.M. This indicates the simplest or most easy form of rhythm, and is sometimes called 'Simple Meter,' or, 6,6,8,6,S.M.D. means that this rhythm or meter is doubled, or 6,6,8,6,6,6,8,6. It is a kind of shorthand for musicians to use."

S.M. means Simple Meter, or 6686.

C.M. means Common Meter, or 8686.

L.M. means Long Meter, or 8888.

Adding D. as in L.M.D. means that the meter is to be doubled. In this case the meter would be 8888 8888.

"Suppose you wished to set this hymn to another tune, how would you proceed? Use the metrical index of tunes and find another" listed which bears the same notation. Then, try to sing the hymn to this tune. "In selecting a tune for a hymn, however, you must have in mind that you are to do more than just to make the rhythm fit. You will want to choose the finest music to give meaning to the words."

"Notice the index of authors, translators, and sources..... Notice the dates....You will find listed in alphabetical order the names of the poets who have written for this text, and the translators who have given us hymns from other languages....(The writer of the words is always on the left-hand side, and the writer of the music on the right-hand side.) If a single date is given at the top of the music, it usually means the date when the hymn was written."

The Words of a Hymn

The words of a hymn are usually written first and are an expression of prayer, praise, or aspiration. The meaning of the words is more important for worship than the tune. Look through the hymns which we love and see what they say about God, and how large a portion of the book deals with the life of Christ and the ideals which he taught.

Types of Sacred Song in Our Hymnal

"Hymnody is a general term which is used to express the sacred song materials which are used in worship. In reality there are many types of song included under this general name. Strictly speaking, a hymn is a sacred song expressing prayer, praise, or aspiration addressed to Deity -"..... A second group of songs are called "Gospel Songs." These relate to the life and teaching of Jesus, or to some great thought which has grown out of these teachings. The "Carol" is the third type. A carol "gives a story in song and is more informal than either hymn or gospel song. Finally, the last type is the "Chant" which is based directly on the words of the Scripture and is sung without much change in tone.

The Music of a Hymn

The music of a hymn is, as a rule, of a slower tempo. Worshipful moods are generally quiet and more meditative. But hymns are not all slow in rhythm, neither are they universally minor in key, nor limited in range of tone. They are quite distinct from other types of music.

B. Example of Teaching the Hymn Through the Discussion Method

Hymn- Dare to Be Brave, Dare to Be True!

"Have you ever had anyone say to you, 'I dare you to do it?' What do you usually do? There is something in the very word itself that seems to arouse fighting blood in us. There is a challenge in it that often leads us to do useless and silly things just to show that we dare to do what is suggested. If we are going to give and accept challenges, would it not be better to have something worth while to dare, something really worth while for which to fight?

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1. Edna M. Crandall: A Curriculum of Worship for the Junior Church School, Vol. II, pp. 143-145

"Our dictionaries tell us that the word 'dare' has another meaning besides 'to challenge'. It is 'to have courage.' Most of the challenges put to us take some sort of courage to carry out. We should strive for a courage that will count for something and be worthwhile.

"We have a hymn which challenges us to this kind of courage. It is called 'Dare to be Brave, Dare to be True.' Let us find it in our hymn-books.

"(Show picture: 'David Rescuing the Lamb,' Bouguereau. Ask some child to tell the story that the picture suggests.)

"Was it a brave act that David did in killing the lion? That took physical courage. He had to forget his own safety. But there is still another kind of courage.

"Let us read together the first verse of the hymn.

"What does the hymn tell us is this other kind of courage? (Courage to be true and to do the right thing.) It is sometimes harder to be true to the things that we have been taught and know are right than it is to show physical courage, especially when we are with people who do not believe as we do. Because we are not brave enough to be true, we do not speak out against sin, and sometimes are led into it ourselves. We are afraid that someone might laugh at us. The hymn says that we must be like good soldiers and fight against this kind of cowardice. The only fear that we should have is the fear of doing wrong.

"Who is to be our helper, or, as the hymn says, our captain in the fight? (Jesus Christ.)

"Let us read the rest of the hymn. These verses remind us that God, our Father, knows how hard it is sometimes to do right and that he is watching over us and stands ready to help us if we ask Him.

"The hymn challenges us to something else besides the challenge to be brave. It is the challenge to service. What does service mean? (To do something for others.) What does the hymn tell us to do for others.

"(Try to help them.)

"(Be kind to them.)

"(Be a friend to those who need it.)

"(Sing the hymn through several times, repeating the chorus without looking at the books. At last, close the books and sing the hymn.)"

C. Example of the Story of a Hymn Writer

Hymn - The Day of Resurrection

Story - John of Damascus¹

"A tall young monk with his cowl pulled well over his face walked slowly through the streets of Athens. He walked slowly because the streets were crowded. Everyone was going toward the church in the market-place, where there was to be a great celebration. The monk, whose name was John and whose home was in Damascus, had come to Athens on an errand for the church, and had found the doors of a monastery there open to him. A procession of red-robed priests was slowly marching toward the church. The eyes of John of Damascus must have glowed with interest and love, for the priests were chanting the music and words that he had written to be sung on the night before Easter. He mingled with the crowd of people and followed the priests into the church. There the chanting went on, in soft, low tones, very beautiful and very sad, for Easter Day had not yet come.

"The service was over and it was nearly midnight. The long procession of stately priests led by the arch-bishop and accompanied by the king and queen slowly left the church and mounted a platform that had been raised for them in the market-place. In the light of the stars John of Damascus saw the faces of the people who crowded there, and he knew that they expected some great thing to happen. He noticed that every one carried an unlighted taper. Some hid the tapers in the folds of their robes, for the time had not come for light. The priests continued to sing the sad chant that John of Damascus had written for them, when suddenly a cannon announced that midnight had passed and that Easter Day had come. The bishop rose and lifted the cross he carried high as he cried, 'Christ is risen!'

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1. Elizabeth Colson: Hymn Stories, pp.44-45

Every one took up the glad cry. 'Christ is risen! Christ is risen!' they called joyously to one another. A man carrying a lighted lantern went through the crowd and those whom he passed lit their tapers at his light. Thousands of tapers soon gleamed in every direction, and the light spread as one lit his taper from his neighbor's. Soon the darkness disappeared in a blaze of little lights, and there was shouting and rejoicing until daylight came, and it was Easter Day, 'the day of resurrection,' and the people were still telling it abroad - 'Christ is risen! Christ is risen!'

"As John of Damascus listened, and as he saw the light of the tapers that reminded him of Jesus who came to make the world light, and who is our Joy that has no end, he knew that he must write another song. The solemn chant of Easter eve was not enough. He must tell the rest, and the most wonderful part of the story, so that people could sing and rejoice when Easter came again. The wonder of that Easter dawn was still with him when he went into the cool quiet of the monastery and wrote the words of the hymn we have been singing. Although John of Damascus wrote his hymn twelve centuries ago it rings true, and we love to sing it. Although he wrote it in a different language, we understand it.

"How glad we are at this Easter time to 'raise the victor strain!'"

D. Example of the Story of a Hymn Tune

Tune - Nicaea

Setting of Story - The Ecumenical Council at Nicaea
in 325 A.D.

Story - The Emperor Enters

It was time for the emperor to come! Everyone was silent, still, waiting for him to come, for he was the great Emperor Constantine, ruler of the whole world. At his command one lived or died. And the emperor was about to enter the room.

It was a long room, a church room in the palace of the emperor himself. At one end was a throne of gold which shone in the candlelight. At the other end a heavy door stood open. The eyes of the three hundred men who sat on the benches and chairs down the long sides of

the room, were fixed upon that door and they were silent and expectant, waiting for the Emperor.

Each one had come to the city of Nicaea because the Emperor had commanded them to come. Some of them had suffered persecution and faced death bravely for Christ. There was Paphnutis who dragged his lame leg when he walked and who had only one eye. They had put out his eye and had made him lame, but he would not give up following Jesus. There was Paul, a Bishop from Mesopotamia, whose hands were so burned that they were all twisted and bent. He had not denied Christ even though they had burned him with red-hot irons. There was James of Nisibis who wore rough clothes of camel hair and who lived in the deserts of Egypt where he spent his days in prayer and helped the travellers. And there was an old man who had been a shepherd like David, who now taught people of God and of Jesus. There were yellow-haired men from the north of Europe and black-haired men from Africa, - all waiting! They had come hurrying over mountains and plains, over rivers and deserts, in carriages, on mules and donkeys and on their own tired feet. The Emperor had commanded it.

For there was a great question to be decided today. Arius, a long, lean man, with black hair and thin face, had said that Jesus was not the Son of God and the same as God. The Christians all over the world were getting disturbed. "If Jesus is not the Son of God," they said, "surely we have been believing lies." "But Jesus is the Son of God," said these men who had faced death for what they believed. And so the Emperor had called them to come together, and, with Athanasius their leader, to tell the world the truth about Jesus and to settle the question for all of us, even today. That is why they were now waiting for the Emperor to come.

Tramp - tramp - tramp - There came the sound of soldiers outside the door.

"The Emperor comes! The Emperor comes!" the waiting men said, as they all rose to their feet to honor the Emperor of the world.

Suddenly, flaming torches lit up the doorway, and there, in the bright light stood the tall figure of the Emperor. His shoulders were broad and his body was strong for he was a brave fighter and a great general as well as a ruler. His purple silk robe blazed with gold and embroidery, pearls and precious stones. His crown shone with many colors as the light twinkled on the gems. He

seemed so glorious and shining that they could hardly breathe. He was the Emperor!

But the emperor bowed his head as he stood there for as he looked he saw a copy of the Bible open upon a chair, and he saw all these men who had served God so bravely. Suddenly he felt that God was truly in this place, and before God even the great Emperor Constantine could only bow his head in reverence and worship. He knew that God is "King of Kings and Lord of Lords."

The emperor walked down the room very slowly, and as he took his seat upon his throne he realized that even he, the emperor of the world, was only a servant of God and of Jesus Christ who is King of the hearts of men.

E. Example of Correlation with Scripture

Hymn - For the Beauty of the Earth

A Responsive Service¹

"A synthesis of Scripture and song to bring out the deeper significance of this hymn is suggested:

"Minister:

The heavens declare the glory of God;
And the firmament showeth his handiwork.

Psalm 19:1

The earth is the Lord's, and the fulness thereof;
The world, and they that dwell therein.
For he hath founded it upon the seas,
And established it upon the floods.

Psalm 24:1,2

"Congregation:(sings Stanza One)

"Minister:

When the morning stars sang together,
And all the sons of God shouted for joy.

Job 38:7

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1. H. Augustine Smith: Lyric Religion, pp.99-101

Consider the lilies of the field, how they grow; they
toil not, neither do they spin: yet I say unto you,
that even Solomon in all his glory was not arrayed
like one of these.

Matthew 6:28,29

"Congregation: (sings Stanza Two)

"Minister:

Open thou mine eyes, that I may behold
Wondrous things out of thy law.

Psalm 119:18

I, the Lord, have called thee in righteousness, and will
hold thy hand, and will keep thee, and give thee for
a covenant of the people, for a light of the Gentiles;
to open the blind eyes.

Isaiah 42:6,7

The heart of the prudent getteth knowledge;
And the ear of the wise seeketh knowledge.

Proverbs 18:15

"Congregation: (sings Stanza Three)

"Minister:

The soul of Jonathan was knit with the soul of David,
and Jonathan loved him as his own soul.

I Samuel 18:1

A friend loveth at all times;
And a brother is born for adversity.

Proverbs 17:17

Love suffereth long, and is kind;
Love envieth not; love vaunteth not itself;
Love beareth all things, believeth all things, hopeth
all things, endureth all things.

I Corinthians 13:4,7

"Congregation: (sings Stanza Four)

"Minister:

The holy Church throughout all the world doth acknowledge
thee;

The Father of an infinite majesty; thine adorable, true
and only Son;

Also the Holy Ghost, the Comforter.

From the 'Te Deum Laudamus'

As Christ also loved the church, and gave himself up for
it; that he might sanctify it... that he might present
the church to himself a glorious church, not having
spot or wrinkle or any such thing; but that it should
be holy and without blemish.

Ephesians 5:25-27

"Congregation: (sings Stanza Five)

"Minister:

For God so loved the world, that he gave his only begotten Son, that whosoever believeth on him should not perish, but have eternal life.

John 3:16

The good shepherd layeth down his life for the sheep.

John 10:11

There is therefore now no condemnation to them that are in Christ Jesus.

Romans 8:1

Behold what manner of love the Father hath bestowed upon us, that we should be called the children of God; and such we are.

I John 3:1

"Congregation: (sings Stanza Six) "

F. Example of the Dramatization of the Central Thought of a Hymn

Hymn - Fling Out the Banner

The Illuminated Flag¹

"In a darkened auditorium a large Christian flag is held by a young woman draped in white, with a blue scarf and girdle, to suggest loyalty to the church. While the organ plays the tune, as a prelude to the singing, a spot of light is thrown on the flag:

"First stanza: Stereopticon slide of the crucifixion, or of the Cross alone.

"Second stanza: A picture of angels.

"Third stanza: Group of native Christians in Africa, China, India, or other mission field.

"Fourth stanza: A slide of Armitage's picture 'Faith', showing the woman touching the hem of Jesus' garment.

"Fifth stanza: As the words 'seaward and skyward' are sung, let the flag-bearer move to the center of screen, flag fully

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1. H. Augustine Smith: Lyric Religion, p. 96

unfurled, full light of the stereoptican on the flag. Care should be taken to have the cross on the flag clearly visible."

G. Example of the Dramatization of a Hymn Story

Hymn - We Plough the Fields and Scatter

The Hymn Story¹

"Nearly one hundred and fifty years ago, in Denmark, Hans Andersen's country, there lived a peasant who was also a poet. His name was Matthias Claudius. When there was a festival or a feast among the peasants he often wrote the story of it, and sometimes he wrote the story in verse.

"At about this time every year the fruits and grains are gathered in. In that long-ago time the people, tired after the summer of hard work in the fields, would come together in some comfortable kitchen to talk it over. Their hearts must often have glowed with thanks to God for a plentiful harvest, for the winters in Denmark are long and cold and a great deal of daily bread is needed for the hungry children.

"One night Matthias Claudius and all the neighbors were invited to the house of a neighbor whose name was Paul Erdmann, to rejoice over a splendid harvest. They found a generous supper prepared for them, the table piled high with great brown loaves of bread and wooden bowls overflowing with fruit. There was also a sheaf of wheat that the children had gathered. It was to be kept until the snow was deep and then tied to the top of a pole for the hungry little birds.

"Great, strong Paul Erdmann stood by the table, looking about his warm kitchen, its walls gleaming with pewter plates and copper pans. He saw his golden-haired children in the inglenook near the fire, which lit the happy faces of his friends, and made the colors of the golden grain, the purple grapes and red apples richer still. A song of wonder came from his thankful heart and as he stood there he sang, -

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1. Elizabeth Colson: Hymn Stories, pp. 3-6

" ' 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.'

"Every one in the room rose, and pointing to the feast that was spread before them, sang with all their hearts, -

" 'All good things around us
Are sent from heaven above;
Then thank the Lord, oh, thank the Lord,
For all his love!'

"They were all still for a minute and then the mothers, who had been thinking of the good things that had been around them all the summer, and of how much the children had enjoyed them, began to sing, -

" 'He only is the Maker
Of all things near and far;
He paints the wayside flower,
He lights the evening star.'

"The children followed their mothers' song with, -

" 'The winds and waves obey him,
By him the birds are fed;
Much more to us, his children,
He gives our daily bread.'

"The people all cried, 'Yes! yes! this is all true!' And they rose again, and sang, as they waved their caps above their heads, -

" 'All good things around us
Are sent from heaven above;
So thank the Lord, oh, thank the Lord,
For all his love!'

"Then these thankful people bowed their heads as they stood there, and sang together a thanksgiving prayer:

" 'We thank thee then, O Father,
For all things bright and good;

The seed-time and the harvest,
 Our life, our health, our food;
 No gifts we have to offer
 For all thy love imparts,
 But that which thou desirest,
 Our humble, thankful hearts.'

"Again they sang their chorus, -
 "All good things around us
 Are sent from heaven above;
 Then thank the Lord, oh, thank the Lord,
 For all his love!
 Amen.

"As though their song had been their way of saying grace, the people gathered around the table for the feast, and later, the benches and the long table were pushed aside and they played the jolliest games together.

Dramatization

"Paul Erdmann - Junior Boy
 "His children - three or four first-year Juniors
 "Their guests - the Junior Department
 "The Mothers - class of girls

First Stanza

"Paul Erdmann (standing before the department): Friends, we have worked hard all summer and God has rewarded us in a wonderful way. But how helpless we would be without his goodness! For, - (sings the first stanza).

(The guests rise, point to the table and sing vigorously the refrain.)

Second Stanza

"The mothers, from their places in the room, sing the first four lines.
 The children, from their places in the room, sing the last four lines.
 The guests rise and sing as before the refrain.

Third Stanza

"All stand and sing thoughtfully, with heads bowed.
 All sing fervently the refrain as before with the Amen."

H. Example of the Teaching of the Hymn Through the Use of Miscellaneous Activities

Hymn - He Who Would Valiant Be

A Correlation of Scripture and Hymn
as arranged by a group of children
in preparation of a worship service.¹

"Minister: Reads - Mark 1:16-18
Luke 14: 25-27
II Timothy 2:1,3

"Congregation: He who would valiant be 'gainst all
disaster,
Let him in constancy follow the Master.
There's no discouragement shall make him
once relent
His first avowed intent to be a pilgrim.

"Minister: Reads - Ephesians 6:10-18

"Congregation: Who so beset him round with dismal stories,
But do themselves confound, his strength
the more is.
No foes shall stay his might, though he with
giants fight;
He will make good his right to be a pilgrim.

"Minister: Reads - Psalm 57:1
Philippians 4:13
Revelation 7:9-10, 13-17

"Congregation: Since, Lord, Thou dost defend us with thy
Spirit,
We know we at the end life shall inherit.
Then fancies flee away! I'll fear not
what men say,
I'll labor night and day to be a pilgrim."

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1. Junior II. G. class of girls at All Angels Episcopal Church, New York, Feb. 1933.

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