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A SELECTION OF POEMS SUITABLE FOR USE
IN THE CHRISTIAN EDUCATION
OF THE JUNIOR CHILD

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LOIS BROWN

by
LOIS MARGARET BROWN
A. B., Muskingum College

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TABLE OF CONTENTS

CHAPTER I	INTRODUCTION	2
A.	Statement of the Subject	2
B.	Importance of the Subject.	3
C.	Procedure in the Development of the Subject. . .	4
D.	Definition of 'Junior' Child.	5
CHAPTER II	THE RELIGIOUS FUNCTION OF POETRY IN THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD . .	6
A.	The General Religious Function of Poetry	6
1.	To inspire to Christian conduct and service .	7
2.	To reveal the truths of the Christian religion	9
3.	To express religious feelings and aspirations	13
B.	The Religious Function of Poetry in the Christian Education of the Junior Child	17
1.	To inspire the junior child to Christian conduct and service	17
2.	To enhance the truths of the Christian religion for the child.	19
3.	To furnish a high medium of expression for the religious feelings and aspirations of the junior child	20
CHAPTER III	DETERMINING FACTORS IN THE SELECTION OF POETRY FOR THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD.	24
A.	Selection According to the Religious Function of Poetry	25
B.	Selection According to the Nature of the Junior Child	26
1.	Characteristic interests of the junior child.	27
a.	Interest in activity	27
b.	Interest in reality	28
c.	Interest in the heroic	29
d.	Interest in the mysterious	29
e.	Interest in social participation	30
2.	Characteristic capacities of the junior child	31
a.	Intellectual capacities.	32
b.	Emotional capacities	33
c.	Spiritual capacities	35
C.	Selection According to Literary Standards of Poetry	38

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C.	Selection According to Literary Standards of Poetry	38
1.	Beauty of form	40
2.	Truth and sincerity of thought	42
3.	Depth of feeling	43
D.	Summary of Criteria in the Selection of Poetry Suitable for Use in the Christian Education of the Junior Child	44
1.	General criteria	45
2.	Supplementary criteria	46
CHAPTER IV A SURVEY OF THE PRESENT-DAY USAGE OF POETRY IN THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD		48
A.	Justification of Choice of Lesson Curricula and Worship Books	48
1.	Lesson curricula	48
2.	Junior Worship Books	49
B.	Collection, Classification, and Evaluation of Poems Used in Current Curricula of Christian Education of the Junior Child	49
C.	Relative Number, Types, and Evaluation of Poems Used in Current Curricula of Christian Education of the Junior Child	51
1.	Analysis of poems	51
a.	Relative number of poems	51
b.	Dominant types of poems according to the functions defined in Chapter II.	51
2.	Evaluation of poems in the light of the criteria set up in Chapter III	52
(1)	Abingdon Religious Education Texts.	53
(2)	Beacon Course	54
(3)	Christian Nurture Series.	56
(4)	Constructive Series	57
(5)	International Graded Series	59
(6)	International System.	61
(7)	Departmental Graded Series.	62
D.	Collection, Classification and Evaluation of Poems Used in Junior Worship Books	65
E.	Relative Number, Types, and Evaluation of Poems Used in Junior Worship Books	65
1.	Analysis of poems	65
a.	Relative number of poems	65
b.	Dominant types of poems according to the functions defined in Chapter II.	65
2.	Evaluation of poems in the light of criteria set up in Chapter III.	67

CHAPTER V	A SELECTION OF POEMS SUITABLE FOR USE IN THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD	70
A.	Poems Which Inspire to Christian Conduct and Service	71
1.	The Ways	71
2.	I Would Be True.	71
3.	Be Strong.	73
4.	Selections from The Vision of Sir Launfal	74
5.	Selection from Pilgrim's Progress	76
B.	Poems which Enhance the Truths of the Christian Religion	77
1.	The Spacious Firmament on High.	77
2.	Christmas Everywhere	78
3.	Incarnate Love	79
4.	A Ballad of Trees and the Master	80
5.	Selection from In Memoriam	81
C.	Poems Which Furnish a High Medium of Expression for the Feelings and Aspirations of the Christian Religion	82
1.	Selection from "A Christmas Carol.	82
2.	Song of the Sun	83
3.	Selection from A Prayer	84
4.	Prayers	85
5.	Prayer to the Mountain Spirit	86
CHAPTER VI	SUMMARY AND CONCLUSION	89

CHAPTER I
INTRODUCTION

A SELECTION OF POEMS SUITABLE FOR USE IN THE CHRISTIAN
EDUCATION OF THE JUNIOR CHILD

CHAPTER I

INTRODUCTION

A. Statement of the Subject.

From earliest times poetry has been connected with religion. As Gummere says, "The Greeks said that poetry was invented by the gods . . . The Gallic druids taught their sacred lore in verse."¹ The Hebrews found it indispensable as a mode of expressing their deepest religious feelings as evidenced in the psalms and songs recorded in the Old Testament. That Christianity also has used poetry as a medium for expressing highest aspirations and deepest thought and feelings is shown by the countless poems which have come down to us in hymns and prayers and other forms of church worship. Few great Christian truths, few deep emotions remain unsung, for poetry can voice the high aspirations of the spirit better than any other form of language. The fact that the truths of Christianity have often been considered fit subjects of poetry is shown also in the number of better known poets who have put Christian truth into poetic form. Take for example Milton, Tennyson, Browning, Dante,

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1. Gummere, F. B., Handbook of Poetics, p. 3.

Thompson, Whittier, Longfellow, Lanier, Wordsworth, Coleridge and Christina Rossetti.

It would seem, therefore, that in the priceless storehouse of religious poetry which is our heritage, Christian education might find a valuable asset towards helping the child to act in accordance with Christian principles, to apprehend in a fuller manner its truths, and to give expression to his religious feelings. It is the purpose of this thesis to study the type of poetry which is best suited to the Christian education of the junior child, to make a survey and analysis of what has been done in that field, and to make a selection of poems on the basis of this study and survey and analysis.

B. Importance of the Subject.

One of the most noticeable characteristics of the curriculum of modern Christian education is the important place given to works which embody beauty, imagination and strong feeling, such as pictures, music, stories, plays and architecture.¹ It is believed that these things carry home messages to the child in a way often more effective than the direct enunciation of truth. Yet poetry has not been given as large a place as these other materials, es-

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1. Reference to recent books on the curriculum of religious education will support this. Cf. Powell, Junior Method in the Church School, Ch. IV, VII, IX, XII, XVI; International Curriculum Guide, Bk. 2, pp.229-234; Baldwin, The Junior Work and Worker, Chapters XII, XIII, XVIII; Bailey, The Use of Art in Religious Education, etc.

pecially in certain lesson curricula, as will be indicated in Chapter IV, the survey and analysis of present-day usage of poetry. The reason for this neglect has been pointed^{out} by a leading educator as being due to the lack of material peculiarly suited to the child.¹ Indeed, there are² few books which discuss the use of poetry.

The fact of a lack of emphasis in the use of poetry with the junior is not as important as the question as to whether the poems selected have been of the type best fitted to serve the religious needs of the junior. This will be shown more fully in Chapter IV.

In view of these considerations it is doubly important that a study and selection of poetry, as proposed in this thesis, be made. It cannot be expected that the results will be entirely adequate, but at least a foundation will have been laid for further investigation in the field.

C. Procedure in the Development of the Subject.

It will be necessary in Chapter II to lay the foundations of the study in a consideration of the religious function of poetry in the Christian education of the junior child. Chapter III will deal with the determining factors in the selection of poetry, in which the type of poetry

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1. Mrs. Sophia Fahs of Union Theological Seminary in conference with the writer.
2. See books listed in note 1 of the preceding page.

will be studied from the standpoint of its religious functions for the child, from the standpoint of the nature of the junior child, and from the standpoint of the standards of good poetry. Following the establishing of criteria will be a survey of what is being done with poetry in the field of Christian education by an analysis of the representative denominational and interdenominational lesson curricula, and a number of representative worship books. It will then be appropriate, on the basis of the criteria set up and the analysis of current curricula, to make a selection of poems which will be suitable for use in the Christian education of the junior child.

D. Definition of 'Junior' child.

By the term 'junior' we mean the period of childhood¹ ~~approximately~~ between the years of nine and twelve.

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1. Cf. Powell,^{n.c.} Junior Method in the Church School, p. 13.

CHAPTER II

THE RELIGIOUS FUNCTION OF POETRY IN THE CHRISTIAN EDUCATION
OF THE JUNIOR CHILD

CHAPTER II

THE RELIGIOUS FUNCTION OF POETRY IN THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD

There has been much disagreement among authorities as to what is the main purpose of poetry. One of the most universal views is that it is meant to please.¹ Some writers consider this too trivial an object and maintain that it is to educate and refine,² to reveal truth,³ or to interpret life.⁴ This study will not attempt to judge which of these is the most important, interesting as such an undertaking might be. Its main interest lies in determining the functions of poetry which are of most significance to religion, and particularly to the Christian education of the junior child.

The first section of this chapter will deal with the religious functions of poetry for mankind in general, and in the second section these functions will be applied specifically to the Christian education of the junior child.

A. The General Religious Function of Poetry

In the consideration of the religious functions of

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1. Cf. The Poetic of Aristotle, p. 433, in Aristotle's Treatise on Rhetoric and the Poetic, translated by Theodore Buckley. Also John Wilson, The Recreations of Christopher North, p. 188.
2. Cf. Fraser, J. Literature, Its Character and Lessons, p. 4.
3. Cf. Shairp, J. Aspects of Poetry, p. 82.
4. Cf. Arnold, M. "The Study of Poetry", in Selections from the Prose Works of Arnold, edited by Wm. Savage Johnson.

poetry it is difficult to make clear-cut distinctions between the separate functions. With the realization that at times they merge into one another, the attempt will be made to proceed from purposes of a more objective type to those distinctly subjective.

1. To inspire to Christian conduct and service.

One of the most ancient and universal usages of poetry is that of inspiring to action. The poem of Solon beginning, "Let us march to Salamis", had such an effect upon the people of Athens in the battle of Salamis that they shook off the deep discouragement which had settled upon them and,

"propelled by a kind of celestial inspiration, flew immediately to arms, became clamorous for war, and sought the field of battle with such incredible ardour, that by the violence of their onset, after a great slaughter of the enemy, they achieved a most decisive victory."¹

Another example of poetry's practical use is found in Kashmir, northern India, where the weavers of beautiful shawls begin their work with the following prayer-poem:

"Quicken our senses,
Make them ache
Till they weave
A garment soft as moonlight,
But invincible as the thunderbolt.
When it is wrought men will marvel
and exclaim:
"Man has not woven this beauty,
Only madness could have made it!"²

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1. Lowth,² Lectures on the Sacred Poetry of the Hebrews, p. 26.
2. Auslander,¹ The Winged Horse, p. 11.

If poetry is effective in the realms of political and industrial activity, it is no less so in Christian conduct and service. Even Max Eastman, a modern critic, while maintaining that "the poetic as such is not concerned with conduct or the conveyance of meaning", yet adds significantly,

"But when one is concerned with conduct and desires to convey a meaning, conveys it poetically, he adds to his speech a great and separate power. He not only gives to our mind the indication, or the general information that he wishes, but he gives to our bodies an acute impression less easy to forget. To read in practical language is to be told, but to read in poetry is to learn by experience."¹

The Hebrews recognized this "great and separate power" when they expressed their precepts not only in practical form as found in the law, but in the poetry of the Psalms. Today we still feel the force of the first Psalm with its unforgettable figure of the tree planted by the rivers of water bringing forth its fruit of high ethical conduct.

It is by no means unusual to find poetry exerting influence in movements of social service and reform. Arthur Hoyt in seeking to account for the social passion in many a modern English young person says,

"It is because Christ's ideal of brotherhood and service has been made beautiful and glorious in verse and story . . . It is wonderfully significant that on each birthday of Robert Browning a company of boys and girls from the most crowded and wretched part of South London lay their tribute of flowers on his grave in Westminster Abbey."¹

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1. Eastman, ^MEnjoyment of Poetry, p. 193.

bey".¹

He says further that American literature has also maintained a high social standard, and among those writers who exerted an influence in eradicating slavery he mentions the poet Whittier.² Other poets who have been lamps to our feet are Markham, whom Stidger calls a "great preacher-poet",³ Tennyson,⁴ Longfellow and Lowell.⁵ One writer goes so far as to say, "All the great poets of the past derive their greatness for us in the present from the fact that their effective force on life still survives".⁶

2. To reveal the truths of the Christian religion.

Poetry has long been thought of as a powerful vehicle of truth. We are indebted to the Greeks for the beautiful symbol of poetry,--the winged horse, Pegasus, which Bellerophon tamed that he might kill the Chimaera. Auslander describes their conception of poetry in these words:

"they (the Greeks) saw how great singers rose on wings of imagination, leaving the world of ordinary words and men, and striking with lightning strokes of truth through littleness and lies and evil. And they made the winged horse the swift steed of poets, the symbol of song."⁷

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1. Hoyt, Arthur, "How Can We Develop in the Individual a Social Conscience", in *The Aims of Religious Education*, p. 38, 39.
2. Ibid, p. 39.
3. Stidger, *Planning Your Preaching*, p. 66.
4. Cf. Fraser, *Literature, Its Character and Lessons*, p. 4.
5. Cf. Machail,⁴ "The Study of Poetry", in the *Rice Institute Pamphlet*, Vol. II, p. 26.
6. Ibid, p. 24.
7. Auslander, *The Winged Horse*, p. xv.

Aristotle, one of the Greeks, maintained that poetry is truer than history, as Horne has pointed out.¹ Horne goes on to quote Canon Cheyne in comparing the Psalms with the Acts: "God as the truth of history may be, the truth of poetry may for purposes of edification be even better".²

Although it would not be wise to make poetry pre-eminent as a carrier of truth, as perhaps Aristotle does, yet undoubtedly truth finds in poetry a magic power which shortens the road to the human heart. "It is simply that when the truth is put beautifully you can grasp it with something more than reason . . .".³ There are times when reason, though necessary, falls a little short, for after all, truth is more than reason. There are eternal qualities which elude words, yet which can be suggested, and poetry "with its wist and its woo, its rich suggestion and its hint of evercalling hills"⁴ can help in the realization of these things.⁵

The truths peculiar to religion are enhanced by poetry no less than other truths. In fact, it seems that poetry is returning to native ground when it expresses religious

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1. Horne,^{h.h} "Story-Telling and Studying, p. 24. Horne interprets this opinion of Aristotle thus: "This paradox is resolvable if we compare the poetry of Homer with the history of Herodotus; the one is universal, the other is local".
2. Ibid, p. 24.
3. Royden,^M "Beauty in Religion, p. 27.
4. Boddy,^w "Poetry and Religion", in International Journal of Religious Education, May 1931, p. 14.
5. Cf Boddy, p. 14.

truth, for here is its birthplace.¹ Religious truth, like other truth, needs to commend itself to the heart as well as to the intellect, and there is great loss when it does not. As Boddy says, "Much of the barrenness and not a few of the misunderstandings and divisions in modern Christianity are the result of thinking of religion fundamentally as a science".² It is indeed significant that people differing in details of creed will sing the same songs.³

That poetry is an effective teacher of Christian truth might be shown merely by a study of our great heritage of religious poetry. The Psalms, though written long before the time of Christ are Christian poetry in a peculiar way.⁴ So strong has been this conviction from early times that the Psalter,

"was the first book which the early Church put into the hands of her young converts, the primer of her religious teaching; and no man could be admitted to the highest order of the clergy unless he knew the Psalter by heart."⁵

Among the many Psalms which perform the function of revealing truth there might be mentioned the thirty-second, expressing in very personal language the truths relating to the forgiveness of sin; the hundred and third, marvelous

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1. Cf. Introduction to this thesis, p. 2.
Cf. Lowth, p. 31, foot-note.
2. Boddy, p. 14.
3. Cf. Boddy, p. 15.
Cf. Lowth, p. 31.
4. Cf. Robertson, The Poetry and Religion of the Psalms, p. 5.
5. Ibid, p. 7.

in the full conception of God displayed, and the hundred and twenty-seventh with its definition of true prosperity.

Not only ancient poets, but those of more modern times have helped men to perceive the truths of the Christian religion. One of the most universally recognized of these is Milton. In the sonnet "On His Blindness" we find him enunciating the high and serene truth of God's sufficiency and the service of some men "who only stand and wait", This is only one of the many places in which Milton takes the role of preacher-poet. Of poets who have assumed a like role, Browning and Tennyson must not be omitted. Browning's "Saul" might be chosen in this connection with its conception of the surpassing power of Christian ministry in the righting of wrong. A quotation from the opening of "In Memoriam" will serve to show Tennyson's part in all of this:

"Strong Son of God, immortal Love
Whom we, that have not seen thy face,
By faith and faith alone, embrace,
Believing where we cannot prove."¹

The discussion of this aspect of the value of poetry would be incomplete without mentioning a significant repository of Christian truth: the hymn. Benson says:

"It is important to remember that in the mind of the plain everyday Christian . . . the hymns he uses devotionally, and especially those he loves, do more to form his religious thinking than anything else except

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1. The Poetic and Dramatic Works of Alfred Lord Tennyson, Student's Cambridge Edition, edited by W. J. Rolfe, p.163.

the Bible".¹

These are a few of the many hymns which perform this function: "There is a Green Hill Far Away" with the cross and its meaning as the theme, "The Church's One Foundation" telling of the meaning of the church in its relationship to Christ, "Low in the Grave He Lay" with the resurrection as its theme, "The Spacious Firmament on High" telling of the creation as revealing God, "Peace, Perfect Peace" proclaiming a heart at rest for the Christian, "It Came Upon the Midnight Clear" telling of the meaning of Christmas.

While modern poets do not seem to take the stern attitude of Milton toward his duty as a poet, it is true that Christian truths are still being celebrated in poetry. Not only is there continuing interest on the part of the poets themselves, but others have drawn up anthologies of modern religious poetry or have included modern poets in anthologies of the religious poetry of the world.² It seems, therefore, that as long as the Christian religion will touch the hearts of men, poetry will go alongside to aid in its fullest apprehension.

3. To express religious feelings and aspirations.

"The thoughts they had were the parents of the deeds

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1. Benson,^{1.5.} The Hymnody of the Christian Church, p. 19.
- 2, "Christ in the Poetry of Today" by Martha Foote Crow is an example of an anthology of modern poetry. Of general anthologies, Lyra Mystica, by Albertson and Redemption by Stewart are examples.

they did; their feelings were the parents of their thoughts'. In the movements of man's being, the first and deepest thing is the sentiment which possesses him, the emotional and moral atmosphere he breathes. The causes which ultimately determine what this atmosphere shall be are too hidden, too manifold and complex for us to grasp; but, among the human agents which produce them, none are more powerful than great poets."¹

In considering the function of poetry in relation to the feelings, the conclusion will likely be reached that if this is not the most important of the functions of poetry it is at any rate the most fundamental. For, if it is true, as mentioned above, that the springs of thought and action are found in the feelings, then the influence which poetry exerts over them must be primary in comparison with its other functions.

The first two functions, to inspire to Christian conduct and service and to reveal Christian truth, represent influences coming more or less from without; this one, expressing religious feelings and aspirations is the very essence of man's outreach: his joys and sorrows, his loves and hates, his faith and his doubts, and his longings. The lyrics of all time are the expression of these things: the songs celebrating the beauties of nature; dirges, the songs of bereavement; love songs; and the hymns, songs of faith. These say for men what they themselves would say if they but had the power to. As Shairp says, "in virtue of that

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1. Shairp, Aspects of Poetry, p. 82.

insight which great poets have, he (the poet) reads to men their own thoughts and aspirations and 'comforts and strengthens them by the very reading'¹". . ."

The lyric has adapted itself well to emotional expression in the Christian religion, for like other religions, Christianity goes deep into the heart of man. The following is a significant comment:

"One feels in a dramatic way the power of poetry to express religious feeling if one reads the two most notable utterances of John Henry Newman. His Apologia Pro Vita Sua is a fine autobiography of a mind. Through all its pages one glimpses the conflict of a sincere soul. But one gets not much deeper than dialectic . . . But when one turns to Newman's poetry, then one not only senses the conflict, but in sympathy becomes a part of it. We forget all about the incident that was the occasion of the song, but we do not forget--

'Lead kindly Light, amid th' encircling gloom,
Lead Thou me on.
The night is dark, and I am far from home;
Lead Thou me on!"²

Poetry is particularly valuable in worship where feelings of devotion, love and reverence are in evidence and where there is need of appropriate expression for prayer.

In consideration of the use of poetry to express religious feeling, attention will be given to psalms and hymns. As to the psalms, it is not surprising that such pure lyric poetry, breathing the very soul of personal religion should have come from the Hebrews, for they were a people at the same time intensely religious and emotional.³

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1. Shairp, p. 78.

2. Boddy, "Poetry and Religion", Int. Journal of R. E. p. 15.

3. Cf. Eiselen, F. C., The Psalms and Other Sacred Writings, p. 15.

"So it has come about that these old songs of Israel . . . have become . . . the devotional handbook of the world . . . When 'good books' and manuals of devotion lose their freshness and relish, when the best compacted arguments fail to bring conviction to the mind and satisfaction to the spirit, when signs and wonders produce no faith, the heart responds Amen to the simple words of the Hebrew poets and finds peace."¹

The commentator just quoted cites the twenty-third psalm and says further,

"It is so suggestive and satisfying that, when all other words put together fail to express the emotion of an overflowing heart, it comes to the believer's aid and furnishes relief."²

Many other psalms have performed a similar ministry.³

"Lead, Kindly Light", cited above, is one of the finest examples in hymn poetry of the outreach of the soul toward God. Benson mentions others:

"these (hymns of personal experience) range all the way from the first joy at finding Christ in Bonar's exquisite "I heard the voice of Jesus say", through Charles Wesley's experience of temptation in "Jesu, Lover of my soul", to the heights of consecration in Matheson's "O Love that wilt not let me go".⁴

These are but a few examples of an abundant record of the feelings and aspirations of the human heart in its movements toward God.

It would seem therefore, that among the services which poetry performs for mankind, these are of the most significance to religion: to inspire to Christian conduct and

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1. Robertson, The Poetry and Religion of the Psalms, p. 4.
2. Ibid, p. 4.
3. See Psalms xlii, li, ciii, cxxi, cxvi, cxxx, etc.
4. Benson, 152.

service, for poetry makes an "acute impression" less easy to forget than mere "general information"; to reveal the truths of the Christian religion, for poetry enhances truth and makes it commendable to the heart as well as to the intellect; to express religious feelings and aspirations, for poetry is able to give voice to man's outreach toward God.

B. The Religious Function of Poetry in the Christian Education of the Junior Child.

In accomplishing the purpose of this thesis, which is to make a selection of poetry suitable for use in the Christian education of the junior child, a fundamental question arises: Of what real value is poetry in the Christian education of the junior child? If it does not fulfill certain ends, then a selection is not necessary. However, if it does fulfill certain ends, then not only is there a reason for selection, but also a partial basis for the selection. In the first point of this chapter it was shown that poetry does have functions to perform in religion. The second point of the chapter will show how they operate in the Christian education of the junior.

1. To inspire the junior child to Christian conduct and service.

One of the three major objectives of religious education as listed by Betts is to provide skill in living,¹

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1. Betts, G. H. How to Teach Religion, p. 47.

or as stated in the caption above, Christian conduct and service. Such conduct and service ~~are~~ necessary in order that the full benefits of the training in fruitful knowledge, and right attitudes may be realized. As Betts says,

"Unused knowledge quickly vanishes away . . . the interests, ideals, and emotions which are aroused without at the same time affording a natural outlet for expression in deeds and conduct soon fade away without having fulfilled the purpose for which they exist."¹

Granted that Christian conduct and service ~~are~~ necessary outcomes, how ~~are they~~ to be realized in the junior child? Certainly the answer is not found in merely laying down a set of rules for the junior, but in something more powerful, namely, proper motivation. To quote Betts again, "No act is performed and no line of behavior followed on the part of any sentient being except as it is caused by some ²adequate compelling force or consideration." It is just here that a place may be found for poetry, for as was seen in the preceding section poetry is able to exert influence in action. Because of the deep impressions which it may make not only upon the mind of the child but upon his emotions, poetry helps to provide the necessary motivation to skilful living. Hence it may be concluded that poetry may be a means toward the fulfillment of one of the recognized objectives for the junior child.

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1. Ibid, p. 92.
2. Method in Teaching Religion, p. 78.

2. To enhance the truths of the Christian religion for the child.

Betts states that:

"The religious life is intelligent; it must grasp, understand, and know how to use many great truths. To supply our children with religious knowledge is, therefore, one of the chief aims of our teaching."¹

Miss Powell in commenting upon the importance of this aim, points out the fact that "during the years between nine and twelve the accumulation of information is particularly rapid".² It is highly desirable then, that the truths of the Christian religion be made available to the junior child at a time when many types of information are claiming his attention. Although the junior is hungry for information, he is not yet able to apprehend truth with the reasoning power he will have later, and therefore, to quote Miss Powell again,

"Moral and religious ideas must be winged with fire if they are to mount supreme above all the undesirable information which life itself is constantly thrusting upon the mind of youth".³

The child even more than the adult needs to have truth made beautiful and appealing to him, and as was brought out in the first section its simplicity and loveliness helps to supply this need. What Archibald Alexander said of hymns applies well to poetry:

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1. How To Teach Religion, p. 92.
2. Junior Method in the Church School, p. 47.
3. Ibid, p. 48.
- 4.

"It is a fact that unlettered Christians retain in their minds more of the gospel in the words of the spiritual songs which they are accustomed to sing than in any other form, and children can perhaps be taught the truths of religion in this way, more effectually than in any other . . . the understanding with most certainty through the feelings of the heart".¹

3. To furnish a high medium of expression for the religious feelings and aspirations of the junior child.

Although the junior is thought of, and rightly so, as being interested in the objective side of life, it has been demonstrated that he is also capable of intense emotion.² In recognition of this fact modern Christian education has sought to provide the junior with adequate media for his religious emotion in the service of worship, for as Miss Baldwin says,

"The purpose of a service of worship for juniors is to arouse the highest emotions of which boys and girls are capable and to furnish a medium through which those³ emotions may be expressed, intensified and fostered."

Since as was shown earlier in the chapter, poetry is of value in expressing religious feelings and aspirations, it might well aid in fulfilling the purpose of junior worship as stated above. In addition to the inherent values in the mere expression of religious emotion, there is a secondary value of poetry in helping to educate and refine these emotions. This value was included in Miss Baldwin's

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1. As quoted by Benson in The Hymnody of the Christian Church, p. 148.
2. Cf. Jones, Mary Alice, Training Juniors in Worship, p. 50
3. Josephine L. Baldwin, The Junior Worker and Work, p. 113

statement as seen in her use of the words "intensified and fostered". That poetry, and particularly poetry of the highest type, may assist in this second step, can be seen from its very nature as an expression of man's deepest feelings. Indeed Ruskin defines poetry as "the presentation by the imagination of noble grounds for noble emotions".¹ Winchester in commenting upon this definition says, "Now, if literature be what we have defined it, must it not obviously be one of the best means for this healthy cultivation of imagination and emotion?"²

In recognition of the fact that before a selection of poetry for religious use can be made it is necessary to show that poetry has an important religious function to perform, this chapter has defined this function first, by setting forth the general religious values of poetry, and secondly by explaining them in specific relation to the junior child. To summarize, the religious function of poetry in the Christian education of the junior child is seen in three aspects, each of which fulfills a need in the religious life of the junior: first, poetry may be used to inspire the junior to Christian conduct and service; se-

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1. As quoted by Caleb T. Winchester, in an article entitled "Literature as a Means of Religious Education in the Home", in the Religious Education Association, Proceedings of the Second Annual Convention, Phila. 1904, p. 38.
2. Ibid, p. 40.

cond, poetry may enhance the truths of the Christian religion for the junior; third, poetry may furnish a high medium for the expression of the religious feelings and aspirations of the junior.

CHAPTER III

DETERMINING FACTORS IN THE SELECTION OF POETRY FOR THE
CHRISTIAN EDUCATION OF THE JUNIOR CHILD

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Poetry which is used for children, says one educator,¹ must express what they feel, but express it better than they themselves can express it. The same authority, after remarking that at the present time in religious education little poetry is being used, gives as the reason for this neglect the scarcity of good poetry for children. What has been used in the past was adult poetry, or in other words, poetry which did not express what the child felt. Although we may feel certain that among our heritage of religious poetry there are poems which the junior child may both understand and love, surely there is a need for culling out such poems. In order to do this in the best possible manner, it is necessary to set up criteria of selection which will ensure at least to some extent the choice of poems of real worth to the junior child.

In the preceding chapter justification was made for the use of poetry with the junior. It will be the purpose of this chapter to set forth determining factors out of which may be drawn the criteria of selection mentioned above. There are, of necessity, three main factors which determine

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1. Mrs. Sophia Fahs of Union Theological Seminary in conference with the writer.

the type of poetry for the junior. The first relates to the spiritual values of the poetry, the second is the individuality of the junior's nature, the third is the literary value of the poetry to be chosen.

A. Selection According to the Religious Function of Poetry.

Since a full discussion was made in Chapter II of the present study of the religious function of poetry in the Christian education of the junior child, it will be unnecessary to make additional statements at this point. However, emphasis should be given to the point that, whereas, in the preceding chapter the functions were described from the standpoint of their importance in justifying a selection of poetry for the junior child, in this chapter their importance lies in their assisting in selection. They represent here the necessity not only of psychological connection between poetry and the junior child, and the necessity for the poetry to be of high literary value as a branch of art, but of the necessity for real spiritual value for the junior child. The following statements bear this out in connection with the use of poetry and other literature in junior worship:

"If spiritual insight, ethical vitality and emotional power be lacking, the loveliest of lyrics is not fitted for the purposes of worship."¹

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1. Weigle, Luther A., and Tweedy, Henry, H., Training the Devotional Life, p. 35.

"Some leaders, intrigued by a captivating phrase or new way of expressing an old idea, have introduced material into a worship service which has not the slightest religious appeal, and to the extent that it made any impression tended to secularize the service."¹

It is also to be recognized that poems differ in their particular function; some may perform all three of the purposes defined in Chapter II, while others may fulfill one more adequately than another. Therefore, the summarizing statement may be made that poetry to be used in the Christian education of the junior child shall be characterized, either in individual poems or collectively, by the following spiritual values: ability to inspire the junior to Christian conduct and service; ability to express the junior's religious feelings and aspirations.

B. Selection According to the Nature of the Junior Child.

There are other factors beside spiritual values which have bearing upon the choice of poetry for the junior child. Granted that the poetry is of spiritual value, what rapport is there between such poetry and the child's nature and experience? Adults may recall how meaningless some passages of poetry were to them as children, for instance, that figure in the Psalms: "Keep me as the apple of the eye."² The argument has been made that although these things are as yet unappreciated by the child, they will have ~~greater~~ greater value for him as an adult if contact was made with

1. Baldwin, Josephine, *Worship Training for Juniors*, p.64.

2. Psalm 17:8.

them as a child. Certainly there is a degree of truth in this, and we should not want to rule out all materials which the child cannot fully comprehend. Yet as has been reiterated, the child has present needs which should not be overlooked. The need arises, therefore, of studying the nature of the junior child in order to discover the further criteria of selection. In this study attention will be given first to the interests and second to the capacities of the junior which condition the appeal and value of poetry for him.

1. Characteristic interests of the junior child.

In the study of the relation of the junior's nature to the selection of poetry, it seemed of value and importance to choose only those elements which apply specifically to the study. The child's interests seemed to be one of the best approaches for discovering these elements.

Miss Powell makes this significant statement:

"Some one has called interests 'life-savers'. They may be either life-savers or life-destroyers. So powerful are they in determining the set of a man's character that they are of the utmost concern to the teacher. A man gives attention to that in which he is interested."1

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a. Interest in activity.

Certainly one of the most noticeable characteristics

1. Powell, Junior Method in the Church School, pp. 35-36.
2. See regarding this characteristic the following references: Baldwin, J., The Junior Worker and Work, p. 20; Jones, Mary A., Training Juniors in Worship, p. 49; Chave, E., The Junior, pp. 119, 126; Norsworthy and Whitley, M., Psychology of Childhood, p. 292.

of the junior is his interest in activity. He is continually asking, "What are we going to do next?" and his restless little body is quick to respond to what is to be done.

This quotation from Miss Brockway describes him well:

"Noise! Life! Energy! Incessant motion! Diseases incident to childhood vexed preceding years. Nature seems to grant to the junior comparative immunity . . .

"Perhaps never again in his life will he feel so keenly the sensation of boundless, rushing energy. One writer suggests: 'Think of how you feel some fine, crisp morning after a good night's rest, awake and ready for the day's task. Then multiply your feelings of strength and energy ten times. You are ten times as hungry, ten times as desirous of shouting and singing, ten times as good-natured, ten times as full of mischief, ten times as eager for the next act. This is the junior.'"¹

Not only is the junior himself anxious to act, but the material with which he works must suggest action. Therefore, the poetry which he will like will be full of movement. Its rhythm will be simple and marked.² The subject matter will not be introspective, but decisive. One authority on the junior recommends the use of poetic commands:²

"A junior boy was asked why he liked a certain mandatory poem. 'Oh, it is so explaining' was his answer. 'It tells you just what to do.'"³

b. Interest in reality.

Closely related to the junior's preference for activity,

1. Brockway, Meme, Church Work with Juniors, pp. 17-18.
2. Baldwin, Worship Training for Juniors, p. 65.
3. See regarding this characteristic the following references: Baldwin, The Junior Worker and Work, p. 20; Jones, p. 50; Norsworthy and Whitley, p. 88; Powell, p. 36; Whitley, Mary Theodora, A Study of the Junior Child, p. 49.

is his interest in real life. He is done with fairy-stories, and wants the concrete. "Is it really true?", he asks. Therefore, poetry which is highly fanciful will not appeal to him, but that which is full of pictures of real things.¹

c. Interest in the heroic²

"This is the period of life's first idealism"³, says Weigle in describing the junior period. "These first ideals are concrete. They are found always in some person". As to what type of person appeals to them it is the one who does things. Says Miss Powell, "Ideals of right living will be appreciated most readily by juniors through the concrete acts of the heroes whom they admire"⁴. Since heroes have such an appeal for the junior, among the poems chosen for him some should deal with men of heroic deeds. Therefore, the poetry chosen for him will tend to be of a dramatic sort.

d. Interest in the mysterious⁵

The junior finds irresistible fascination in things

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1. Mrs. Fahs in the conference with the writer, referred to before.
2. See regarding this characteristic: Weigle, The Pupil and the Teacher, p. 42; Powell, 36; Whitley, Op. cit., p. 295.
3. Weigle, Op. cit., p. 42.
4. Powell, p. 37.
5. See regarding this characteristic: Norsworthy and Whitley, p. 303; Baldwin, Worship Training for Juniors, p. 85; Jones, p. 51; Baldwin, The Junior Worker and Work, pp. 116, 117, 151.

which he does not understand, or which are in some way mysterious or secret. He likes puzzles, conundrums, secret languages, and he is drawn also to spiritual mysteries, such as the power of God, and the holiness of God. These spiritual mysteries do not daunt him, but urge him to reach out, and thus minister to his spiritual growth. Therefore, the poems which are chosen for him may not always be wholly within his understanding.

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e. Interest in social participation.

There is yet another interest of the junior relevant to the selection of poetry, which is closely tied up with his interest in activity, in reality, and in the heroic, and that is his enjoyment in social participation. This is the gang age. This social consciousness needs to be cultivated for the junior has also individualistic tendencies which need to be balanced with altruistic attitudes. Therefore, the poetry whose message is social will appeal to him, and will be helpful to him.

In view of the fact that the child's interests are a key to that to which he will give attention, the interests which related most to poetry have been chosen as ^{partial} basis for the selection of poetry suited to the junior. The most significant of these are: interest in activity,

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1. See regarding this characteristic: Norsworthy and Whitley, p. 292; Weigle, Op. cit., p. 39; Powell, p. 35; Jones, p. 62.

interest in reality, interest in the heroic, interest in the mysterious, and interest in social participation.

Therefore, poetry chosen for the junior child will suggest movement in form and thought, it will be concrete, it will deal with heroic deeds, and will tend to be dramatic, it will deal sometimes with spiritual mysteries, and it will contain a social message.

2. Characteristic capacities of the junior child.

While the interests discussed in the preceding section are of significance in helping to determine the criteria of selection of poetry for juniors, they do not represent completely the determining factors. The child may, in a superficial way, be interested in materials which, from the standpoint of his capacities, may yield him little good. It will be noticed that some of the interests, particularly those dealing with reality and the mysterious, tend to overlap with the child's mental capacities, while others, such as the interest in the heroic and in social participation, touch on his moral and spiritual capacities. This overlapping is quite natural in view of the indivisibility of personality,¹ and in the discussion of capacities, the attempt will be made to supplement and complete the discussion of interests.

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1. Cf. Powell, p. 31.

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a. Intellectual capacities.

The attention span of the junior, though in advance of the primary child, is still of short duration, and of the sensory type. Therefore, in addition to being pictorial, the poems used with him should not be too long, nor require much attention to detail in the discussion of them with the junior. Neither should the poem be of great complexity of thought, requiring much exercise of the reasoning power.

"In general, children lack in richness, in definite-²ness, and in detail of sense perceptions." This accounts for their inability to appreciate symbolic, abstract language which requires that both sense perception and generalization be carried on at the same time. As Mary Theodora Whitley says, "We must remember that abstract ideas are built up from separate concrete experiences".³ She goes on to say:

"Children associate meanings with words according to the special occasion when they heard the term used. Thus, an eleven-year-old asked to explain what 'pity' meant, said, 'She lost her pocketbook; it was a pity.'"⁴

Therefore, the poetry to be used with the junior shall not

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1. For this characteristic see the following references: Baldwin, Worship Trainings for Juniors, pp. 59-61; Baldwin, The Junior Worker and Work, p. 20; Jones, Training Juniors in Worship, p. 49, 113; Norsworthy and Whitley, Psychology of Childhood, pp. 100, 105, 115, 247, 303; Powell, Junior Method in the Church School, p. 41; Whitley, A Study of the Junior Child, pp. 49, 144-147.
2. Norsworthy and Whitley, p. 115.
3. Whitley, p. 147.
4. Ibid.

contain a great amount of symbolism and of abstract ideas.

However, this does not preclude the presence of a certain amount both of symbolism and abstraction, else how is the child's mind to grow in appreciation of that which is finally the soul of poetry? Psychologists tell us that along with the simplicity of the junior's mind, there is noticeable increase in mental alertness. Josephine Baldwin while recognizing the fact that most symbolism and abstraction is incomprehensible to the child says significantly, in connection with the use of Scripture:

"There must be inspirational passages which will furnish wings for the imagination and give birth in new thoughts and feelings. While the main part of the language should be such as child can understand, the ideas may be somewhat above him."¹

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b. Emotional capacities.

Just as the attention-span of the junior is short, so also is the duration of the junior's feeling. This is another argument for short, simple poems. However, while the emotions are short-lived, they are of great intensity and not apt to be under great control. In one of the best psychologies of childhood written from a religious standpoint, we find this statement:

"Children's emotions are intense, but they also tend to

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1. Baldwin, Worship Training for Juniors, p1 60.
2. See regarding this characteristic: Norsworthy and Whitley, pp. 91, 304; Powell, pp. 55, 56; Whitley, pp. 139, 143, 149; Jones, 50, 51, 56. Baldwin, p. 151.

be more short-lived than the adult's. They need to be controlled but not eliminated; they are a precious asset for motivation, for calling out energy, and as such should be preserved and cultivated. The need is to raise them to intellectual and spiritual levels from the physical and material levels at which they first appear!"

It is the last sentence of this quotation which gives us the cue for another characteristic of the poetry which shall be used with juniors. That is, that while it should be fraught with feeling, this feeling should be of a sane, spiritual type. Excessive emotionality should be avoided, and as much as possible, sentimentality.

As to the specific nature of the junior's emotions, these have been touched on before, particularly in connection with his interest in the mysterious, and will be mentioned also in connection with the junior's spiritual capacities. However, there are a few things which must be mentioned here. In addition to the junior's capacity for awe, he is able to experience feelings of reverence and devotion to and love for God. Therefore, not only shall the poems contain something of spiritual mystery, but they should express emotions of reverence and devotion and love toward God. To further qualify this statement, one point of motivation ~~of~~ such feelings is to be found in the junior's ready response to the phenomena of nature. Mary Theodora Whitley says in this connection:

"Awe in the sense of respect before the mysterious and

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1. Norsworthy and Whitley, p. 91.

unknown is found occasionally, chiefly in the presence of something overwhelmingly big or different in nature, such as the ocean, tall trees in the woods, the world revealed under the microscope, a great conflagration, the presence of death."¹

Our literature is rich in nature poetry, and certainly some of it should be used with the junior to aid in the cultivation of religious emotions.

A discussion of the junior's capacity for emotion would not be complete without some mention of his ability to experience social feelings. The poetry which is used with him should contain something of sympathy for suffering, love and unselfishness toward enemies and friends alike, kinship with people of other nations, for the junior responds quickly to such desirable attitudes.²

c. Spiritual capacities.³

In the first point of this chapter one of the determining factors in the selection of poetry for the Christian education of the junior was the necessity for the poems to be of real spiritual value. As we have proceeded to study the junior's interests and capacities other determining factors have emerged, some of which qualify the nature of those spiritual values; others help to describe the framework or setting for them. This last point on the spiritual

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1. Whitley, p. 140.

2. See above, page 30.

3. See regarding this characteristic: Baldwin, Worship Training for Juniors, p. 59; Baldwin, The Junior Worker and Work, p. 149--154; Jones, pp. 106--113; Norsworthy and Whitley, pp. 230, 247-294, 295; Powell, 43, 53, 55; Whitley, 138-153; Weigle, The Pupil and the Teacher, p. 45.

capacities will further qualify their nature.

Hugh Hartshorne gives us this prayer written by a ten-year-old boy, characterizing it as "a true product of childhood religion":

"Oh Lord, we do a good many wrongs in a day, but you are kind and tender, and you forgive us. And we must try to do better, and we must keep on trying, and we will keep on trying for you are in us, and helping us all of the time."¹

In many ways this prayer illustrates characteristics of the junior's spiritual experience. It may show, for one thing, that we are apt to underestimate the junior's capacity for real spirituality.

One of the characteristics which is to be seen in this prayer and which may be noted in other circumstances is the junior's capacity for faith. As Josephine Baldwin says: "Faith and trust are perhaps never again as absolute and unquestioning as in the junior period."² But there are other abilities: for fellowship with God, for loving God, for having a sense of sin, for persevering in right doing, and a certain disposition toward obeying.

Corresponding to these characteristics of the junior's own experience are his conceptions of God: God as powerful, God as a Friend, God as One who is displeased with, but who forgives sin, God as One who wants obedience from

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1. Hartshorne, Hugh, *Childhood and Character*, p. 113.
2. Baldwin, *The Junior Worker and Work*, p. 151.

his children, God as Helper. In all this the junior, if properly guided, may also understand that Christ is the revelation of these attributes. It is not expected that any child will be in possession of all these characteristics, nor that there are not others less desirable. One thing to guard against is literalness. The junior's belief in prayer may become a belief in the granting of petty favors. There is a tendency on the part of some educators to question his capacity for real gratitude:

"Gratitude . . . is imperfectly developed. True the habit of expressing thanks may be well formed, and there may be 'a lively sense of favors to come', as some one has defined gratitude."¹

In view of these spiritual capacities of the junior child, the poetry which is used with him should express such experiences and concepts as faith in a powerful God, fellowship with a God who is a friend, confession of sin and trust in a God who forgives, resolution toward right-doing and dependence upon a God who helps, obedience to a righteous and fatherly God, and finally, love for a loving God. As a further qualification, poetry should express a spiritual conception of God, and should avoid a too literal and materialistic interpretation of God and His favors to mankind.

While the junior's interests furnish a partial basis

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1. Whitley, p. 141.

for the selection of poetry for him, there is need for studying his capacities in order to give a full basis of selection. The capacities of the junior which seemed most related to poetry are his intellectual, emotional and spiritual capacities. From a study of each of these capacities we discover certain criteria for the poetry to be used with the junior: first, according to the intellectual characteristics, the poems should not be too long and of great complexity of thought, they should not be too symbolic and abstract, though they may contain a certain amount of symbolism and abstraction; secondly, according to the emotional capacities, the poems should be of a sane, spiritual type, avoiding sentimentality, they shall express feelings of devotion^{to} and love for God, and kindly feelings toward other^s; thirdly, according to spiritual capacities, the poems should express faith in God, fellowship, confession of sin, trust for forgiveness, resolution toward right doing, obedience and love for God, and should avoid a too materialistic conception of God.

C. Selection According to Literary Standards of Poetry

So far, the determining factors in the selection of poetry have related directly to the purposes which poetry should perform for the child, and to its adaptation to the child nature. We come now to factors which are more indirect in their relation to the selection of poetry in the

Christian education of the junior, yet still important. Indirect, because although many preach the value of art for art's sake, in the realm of Christian education, poetry must be the servant of religion. Yet, in order to serve religion well, poetry must come up to certain literary standards. Although we do not deny the possibility of a person's receiving real spiritual value from poetry which would not rate high artistically, there seems to remain a subtle connection between that which is high spiritually and that which is high from an aesthetic standpoint. While Matthew Arnold takes some extreme attitudes in his opinion of the value of art, there is certainly an element of truth in the following statement which he makes:

"So far as high poetic truth and seriousness are wanting to a poet's matter and substance, so far also we may be sure, will a high poetic stamp of diction and movement be wanting in his style and manner."¹

However, there is one thing to be remembered and that is that there is poetry peculiarly suited to the child which adults would not appreciate nor find valuable, and that therefore adult appreciation is not a reliable standard for choice. The literary criteria have been organized around three qualities which the poetry should have: beauty of form, truth and sincerity of thought, and depth of feeling.

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1. Matthew Arnold, Selections from the Prose Works of, edited by William Savage Johnson, p. 66.

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1. Beauty of form.

At the end of his long analysis of poetic form in The Science of English Verse, Sidney Lanier says, as one of his summarizing statements:

"For the artist in verse there is no law: the perception and love of beauty constitute the whole outfit; and what is herein set forth is to be taken merely as enlarging that perception and exalting that love."²

It is, of course, easier to perceive than to analyze beauty. Yet it is necessary to mention a few of the main principles involved in loveliness of poetic form, in order that our judgment of poetry for the junior may be more intelligent. Perhaps one of the most obvious of these principles is that the poem be written in the best possible English. Some hymns have been known to err in this respect. One authority gives this verse as an example of poor English:

"Let this be my pleading, before the white throne
When I for the judgment shall be;
No merit have I, but Jesus thy Son,
He careth for even like me."³

The words of this verse are so changed around as to be hardly sensible.

A second principle is that the rhythm of the poem shall

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1. See regarding this characteristic: Weigle, *Training the Devotional Life*, p. 35; Royden, *Beauty in Religion*, pp. 8, 10; Baldwin, *Worship Training for Juniors*, p. 76; Benson, *The Hymnody of the Christian Church*, pp. 113, 121, 138; Milton, as quoted and interpreted by Coleridge, in *Lectures and Notes on Shakespeare and Other English Poets*, pp. 184, 185; Magnus, Laurie, *Introduction To Poetry*, pp. 2, 4
2. p. 315.
3. Baldwin, *Worship Training for Juniors*, p. 76.

flow smoothly and shall be suited to the thought. A poem celebrating one of the most profound of experiences should hardly be written in the manner in which this one is written:

"Holy Week and Easter then,
 Tell who died and rose again
 O that happy Easter day
 'Christ is risen, indeed', we say."¹

Furthermore, the poem should be characterized by simplicity. By this is meant not merely that it should be comprehensible, but that it should be written in as few words as are necessary to express the full idea, and that it should be free from ornamentation.

Lastly, the words of the poems should possess a living, luminous quality. Over-used 'poetic' phrases should be avoided, yet this does not mean that the words should be strange and unusual. Take for example such simple lines as these which follow.² Not a word is included which a small child might not understand, yet every line is wonderful in beauty:

"There is a green hill far away,
 Without a city wall,
 Where the dear Lord was crucified,
 Who died to save us all.

"He died that we might be forgiven,
 He died to make us good."

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1. This verse was printed in the Christian Nurture Series, in Christian Seasons, Teacher's Manual, p. 237.
2. Maude Royden uses these lines as an example of simplicity in Beauty in Religion, p. 10.

To summarize, beauty of form implies that the poem shall be written in the best possible English, that the rhythm shall flow smoothly and be suited to the idea, that the words be simple, yet lovely in quality.

2. Truth and sincerity of thought.¹

Shallow sermonizing has no place in real Christianity, and poetic form should not be employed as an occasion for its introduction into Christian education. Such a verse as the one which follows is not only cheap in form, but partially untrue in thought, though the message it attempts to approximate is worthy. The third line is particularly 'pious'.

"I'll tell you the use of a penny,
And one that is better than any;
Never for cake or for candy to spend it,²
But over the world to the heathen to send it."

No normal parent or teacher would sincerely agree with such a thought, carried to extreme as it is. Thus, the thought of the poem to be used with the junior should be true to life, and should be able to be sincerely uttered by the average person.

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1. See regarding this characteristic: the following references: Weigle, p. 36, 37; Baldwin, Op. cit., p. 64; Magnus, Introduction to Poetry, p. 54;
2. This verse was quoted in Baldwin, Worship Training for Juniors, p. 64, as an example of sermonizing and sentimentality.

3. Depth of Feeling.¹

Louis Untermeyer says that "no man can write a line of genuine poetry without being 'born again' "², using religious terminology to describe the deep personal experience which must accompany the writing of poetry. Indeed, at least the first of the two characteristics just described, and perhaps the second also, is dependent upon the quality of the feeling which animates^{the poem}. To quote Untermeyer again:

"No literary expression can . . . be called poetry that is not in a certain deep sense emotional, whatever may be its subject-matter, concrete in its method and diction, rhythmical in movement, and artistic in form."³

Without great feeling the poem is likely to fail in its purpose, and certainly the poem will not have survival power. Speaking of^{hymns} which are written 'for the occasion' rather than out of a depth of experience, Benson makes this statement:

"It is regrettable that pastors continue to make such large use of them . . . For these uninspired verses have hardly retained their old capacity for teaching and admonition. . . They do not arouse the congregation to spiritual idealism and holy imaginings. They do not light a candle in the modern heart."⁴

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1. See regarding this characteristic the following references: Weigle, p. 36; Magnus, p. 59; Louis Untermeyer in an article on "Poetry" in the Encyclopedia Britannica, pp. 106, 107; Benson, 118, 134.
2. Encyclopedia Britannica, p. 107.
3. Ibid, p. 106.
4. Benson, p. 135.

In view of the fact that the spiritual value of poetry bears a close relation to literary excellence, it is necessary to define the literary characteristics of poetry in order to complete the criteria for selection of poetry suitable to be used in the Christian education of the junior child. Upon the basis of the qualities of beauty of form, truth and sincerity of thought, and depth of feeling, the following criteria have been discovered: The poem should be beautiful in expression, which implies that it be written in the best of English, that the rhythm shall flow smoothly, and be suited to the idea, and that the words be simple, yet lovely in quality; the poem shall embody thought which is true and sincere; the poem shall show evidence of having come from a personal experience of deep feeling.

D. Summary of Criteria in the Selection of Poetry
Suitable for Use in the Christian Education of
the Junior Child.

In order that these determining factors in the selection of poetry for the junior child may be made more useful to the process of selection, they will now be summarized in the form of criteria. Since it is not possible nor desirable that every poem conform to every one of these criteria, the most necessary points will be summarized first, as general criteria. Each poem should satisfy at least these general criteria.

a. General criteria

1. The poem should fulfil at least one of the following spiritual values:
 - (1) It should inspire the child to Christian conduct and service.
 - (2) It should enhance the truths of the Christian religion for the child.
 - (3) It should give the child a high medium of expression for his religious feelings and aspirations.
2. The poem should have movement in thought and form.
 - (1) The subject-matter should suggest activity.
 - (2) The rhythm should be simple and marked.
3. The poem should be concrete and pictorial.
4. The amount of symbolism and abstraction in the poem should be small and suited to the junior's mental capacity.
5. The emotional element in the poem should be of a sane spiritual type.
6. The poem should express religious experiences and concepts suited to the junior's experience and thought.
7. The poem should fulfill the following literary characteristics:
 - (1) It should be beautiful in form.
 - a. It should be written in the best of English.
 - b. Its rhythm should be smooth and adapted to the thought and spirit. of the
 - c. Its words should be simple.
 - d. Its words should have poetic beauty.
 - (2) It should be true and sincere in thought.
 - (3) It should show evidence of having come from a personal experience of deep feeling.

b. Supplementary criteria

1. The poetry should picture the deeds of heroes in the moral and spiritual realm.
2. The poetry should embody something of spiritual mystery.
3. The poetry should contain a social message.
4. The poetry should at times be beyond the junior's grasp.
5. The poetry should be devotional. Nature poetry may be used to supply this characteristic.
6. The poetry should express such experiences and concepts of the junior as faith and trust in a powerful God; fellowship with a God who is a friend; confession of sin and trust in a God who forgives; resolution toward right-doing and confidence in a God who will help; obedience to a righteous and fatherly God.
7. The poetry should not express a too literal interpretation of God and His favors to mankind.

CHAPTER IV

A SURVEY OF THE PRESENT-DAY USAGE OF POETRY IN THE
CHRISTIAN EDUCATION OF THE JUNIOR CHILD

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A SURVEY OF THE PRESENT-DAY USAGE OF POETRY IN THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD

No proposed contribution to the curriculum of Christian education should be made without a recognition of the needs which such a contribution will fulfill. Therefore, it will be the purpose of this chapter to study the present-day usage of poetry in junior Christian education in order that the selection to be made in the next chapter will fulfill the needs which such a study will discover. This will be done by an examination of the most representative of current lesson curricula for juniors, and of the outstanding books on junior worship.

A. Justification of choice of lesson curricula and worship books.

1. Lesson curricula.

The choice of lesson curricula in the survey was guided by George Herbert Betts' choice of the most representative series in his book entitled, "The Curriculum of Religious Education",¹ and by the recommendations of Vartan D. Melconian, professor of Religious Education in the Biblical Seminary in New York. These curricula represent the main interdenominational series of both the conservative and liberal points of view, namely, the International Graded Series, the

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1. Chapters XVIII, XIX, XXI, XXII, XXIV.

Constructive Studies, and the Closely Graded Church School Courses. They represent also the main denominational curricula in the Departmental Graded Lessons (Presbyterian), the Beacon Course (Unitarian), the Christian Nurture Series (Protestant Episcopal), and the Abingdon Religious Education Texts: Weekday Series. (Methodist).

2. Junior Worship Books.

Since the number of junior worship manuals is not large, the problem of their choice was not as difficult as in the choice of lesson curricula. The selection includes books which are in use in the religious education department of the Biblical Seminary in New York, or which are in the religious education library of that institution. The following books are included in the survey: Josephine L. Baldwin, Services and Songs for Use in the Junior Department of the Church School, Nellie V. Burgess, Junior Worship Materials, Elizabeth Colson, Hymn Stories, Edna M. Grandall, A Curriculum of Worship for the Junior Church School, Charlotte Chambers Jones, Junior Worship Guide, Elizabeth McE. Shields, Junior Hymns and Songs.

B. Collection, Classification, and Evaluation of Poems of Poems Used in Current Curricula of Christian Education of the Junior Child.

See chart on the next page.

CHART SHOWING THE COLLECTION, CLASSIFICATION, AND EVALUATION
OF POEMS USED IN CURRENT CURRICULA OF CHRISTIAN
EDUCATION OF THE JUNIOR CHILD

	Lessons		Poems		Classification						Evaluation			
	A	B	C	B	I		T		E		No		Yes	
						%		%		%		%		%
International Graded Series	156	1½	109	1	60	55	33	30	16	15	73	67	36	33
Departmental Graded Series	117	2½	45	1	21	47	6	13	18	40	30	69	14	31
International System Closely Graded Church School Course	235	14	60	1	37	62	9	15	14	23	47	78	13	22
Abingdon Religious Education Texts	178	5	34	1	14	41	6	18	5 *9	15 27	23	68	11	32
Beacon Course	99	5	21	1	3	14	12	57	1 *5	5 24	13	62	8	38
Christian Nurture Series	101	12½	8	1	3	37½	5	62½	0	0	5	62½	3	37½
Constructive Studies	117	17	7	1	5	71	2	29	0	0	2	29	5	71

Explanation of chart

A: Number of lessons in each series.
B: Represents the ratio of A to C.
C: Number of poems in each series.

* Poems which are descriptive in nature.

I: Poems which inspire to Christian conduct.
T: Poems which enhance Christian truths.
E: Poems which provide a medium of expressions for religious feelings and aspirations.

C. Relative Number, Types, and Evaluation
of Poems Used in Current Curricula
of Christian Education of the Junior Child.

1. Analysis of poems.

a. Relative number of poems.

A glance at the chart on the preceding page will show that, with two exceptions, the relative number of poems is not large, the largest ratio, not counting the two exceptions, being one poem to every four lessons. The International Graded Series, and the Departmental Graded Series while having ratios of one poem to every one and a half and two and a half lessons, respectively, are somewhat disqualified in their use of poetry by the large percentage of poems which do not measure up to the criteria.

Another significant observation in this connection is that in at least twenty instances the 'poems' are less than four lines in length--the majority being two lines, hardly giving grounds for saying that poetry was used in those instances. This fact may be ascertained by reference to the charts in the appendix. Therefore, it may be concluded that poetry has not received sufficient attention in the current curricula of Christian education of the junior child.

b. Dominant types of poems according to the functions defined in Chapter II.

In seeking to discover the dominant types of poems it was found that there was a preponderant number of poems performing the function of inspiring to Christian conduct

and service. Second to these were poems which were designed to enhance Christian truth for the child. In four instances the percentage of poems of the former type more than doubled the percentage of the latter type. Therefore, it must be concluded that poems performing the function of enhancing Christian truth and the function of expressing the child's religious feelings and aspirations have not received sufficient attention.

2. Evaluation of poems in the light of the criteria set up in Chapter III.

When the poems were made to pass under the scrutiny of the criteria, it was found that except in a minor instance, the number which failed to pass the test far outweighed those which received approval. With one other exception in the Christian Nurture Series, the number which were rejected more than doubled those accepted.

Both the importance of evaluation and its less objective nature as compared with foregoing procedures make necessary at this point the choosing of sample poems and their evaluation according to the criteria. This process will serve to illustrate the manner in which the evaluating in the survey was done. Two poems have been chosen from each series for special study, one rejected and one approved.

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1. In the Constructive Studies, which gave only seven poems, two were rejected and five were approved.

(1) Abingdon Religious Education Texts.

Poem rejected: "How They Brought the Good News from
Ghent to Aix", by Robert Browning.¹

This poem was used in connection with a lesson on nature to develop appreciation for God's creatures, and through that appreciation, to develop an understanding of God. Fine as the poem may be from a literary standpoint, and suited as it may be to the junior's interests and capacities, it must be rejected in view of the criteria set up, for it comes short in one respect, that is, in religious value. The poem contains no inherent realization of the power of the Maker of such a horse as is described, and rightly so, for that was not the message of the poet. Its use in a religious connection, as stated above, in developing appreciation for God's creatures and an understanding of God would be defeated, for if the poet's message came home to the child, appreciation would be felt for the horse and not for God, its Creator.

Poem approved: "We Would See Jesus", by Edgar Park.²

We would see Jesus, in his work of healing,
At eventide before the sun was set;
Divine and human, in his deep revealing,
Of God and man in loving service met.

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1. Jean Gertrude Hutton, Our Wonderful World, Teacher's Manual, p. 87. The poem was recommended, but not quoted, and since the text of it is very long, it will not be printed here. For a full text see The Complete Poetic and Dramatic Works of Robert Browning, Cambridge Edition, p. 164.
2. Fraser, Nannie Lee, Followers of the Marked Trail, Pupil's Book, pp. 210, 211

We would see Jesus, in the early morning
 Stillaas of old he calleth, "Follow me":
 Let us arise, all meaner service scorning,
 Lord, we are thine, we give ourselves to thee!

Although not a well-known poem, "We Would See Jesus" has evident merits. The religious function it performs is threefold, the last two lines making the poem of value in practical inspiration, the last two lines of the first verse revealing the uniqueness of Christ, and the whole pervaded with expression of personal religion. The poem has movement and activity in form and subject matter; it is concrete and pictorial; it is suited to the junior's mental capacity; it is suited to the junior's religious experience and concept; it is sincere and pervaded with real spiritual feeling, and moreover it is beautifully expressed.

(2) Beacon Course.

Poem rejected: "A Noiseless, Patient Spider", by Walt
 1
 Whitman.

A noiseless, patient spider,
 I mark'd where, on a little promontory, it stood isolated:
 Mark'd how, to explore the vacant, vast surrounding,
 It launch'd forth filament, filament, filament out of
 itself:
 Ever unreeling them--ever tirelessly speeding them.

And you, O my soul, where you stand,
 Surrounded, surrounded, in measureless oceans of space,
 Ceaselessly musing, venturing, throwing, seeking the
 spheres to connect them;
 Till the bridge you will need be form'd--til the ductile
 anchor hold;
 Till the gossamer thread you fling catch somewhere, O
 my soul.

1. Cobb, Cora Stanwood, God's Wonder World, Pupil's Leaflets, Lesson 9.

This poem must be discarded from the standpoint of its unsuitability to the junior nature. The very form would not commend the poem to the junior, for it would hardly seem a poem to him, with its irregularity of meter. Then, the idea is far beyond the junior's experience, for it is subjective and lacking in concreteness. All this is not to question its inherent values as a poem.

Poem approved: "For the Lifting Up of Mountains" by
¹
 Lucy Larcom.

For the lifting up of mountains,
 In brightness and in dread;

For the peaks where snow and sunshine
 Alone have dared to tread;

For the dark of silent gorges,
 Where mighty cedars nod;

For the majesty of mountains,
 I thank Thee, Oh, my God!

The religious function which this poem performs is chiefly that of expressing religious feeling in the presence of works of nature. Contrast its value in this respect with "How They Brought the Good News", where religious feeling is lacking. The poem fulfills the literary criteria in beauty, sincerity and deep feeling. It is especially good for the junior, for it imputes in a powerful way the power and majesty of the mountains--characteristics which the junior loves--to God.

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1. Ibid, Lesson 24. This is a selection from a long poem called "A Thanksgiving.

(3) Christian Nurture Series.

Poem rejected: "Holy Week and Easter Then", author
¹
 not given.

Holy Week and Easter then,
 Tell who died and rose again
 O that happy Easter day
 "Christ is risen, indeed", we say.

This "poem" is hardly more than a jingle,^{evidently} Included in the lesson series for the purpose of helping the child to remember the main events of days in the church calendar. In the third and fourth lines the author seems to have had sudden misgivings as to the value of what he was writing, and so adds two lines of a more appreciative nature to "fill out". The junior would quickly memorize such lines, for the thought and words are simple, yet what values could be received from memorizing them? Indeed, the poem seems almost irreverent, and when the realization comes that the poem comes out of no deep experience, the conclusion is that it is neither religious, nor is it really poetry.

Poem approved: Sixth verse of "The Higher Pantheism",
²
 by Alfred Tennyson.

³
 Speak to Him, thou, for He hears, and

.

1. Christian Seasons, Teacher's Manual, p. 237.
2. Ibid., p. 271
3. The lesson book has changed the text to read "heareth", and has omitted the "and" after "breathing". The text given here was checked with Tennyson's Poetical Works, Student Cambridge Edition. Inaccuracy in rendition is almost unforgivable.

Spirit with Spirit can meet--
 Closer is He than breathing, and nearer
 than hands and feet.

Although it is usually better to use whole poems, in order to preserve the full setting, this verse is quite complete in itself. Its deep meaning is surely not able to be fully comprehended by the junior, yet the simplicity and familiarity of the figures of breathing and of hands and feet assure a degree of understanding. And it is that deep meaning which is so valuable for the junior who needs to have brought out to him the personal and spiritual aspect of God to offset his tendency to objectify. This poem is one which will help the junior to stretch out and grow in spiritual understanding.

(4) Constructive Studies.

Poem rejected: Selection from the "Coming of Arthur",
 1
 by Alfred Tennyson.

". . . when the savage yells
 Of Uther's peerage died, and Arthur sat
 Crowned on the dais, and his warriors cried,
 'Be thou the king, and we will work thy will
 Who love thee.' Then the King in low deep tones,
 And simple words of great authority,
 Bound them by so strait vows to his own self,
 That when they rose, knighted from kneeling, some
 Were pale as at the passing of a ghost,
 Some flush'd, and others dazed, as one who wakes
 Half-blinded at the coming of a light."

This selection was introduced in order to deepen the pupil's appreciation of Jesus' experience at His baptism.

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1. Gates, Herbert Wright, The Life of Jesus, Teacher's Manual, p. 43.

After all, no-one knows just what Jesus' experience was, and to use such a passage is reading into it what was perhaps not there. Certainly the literal-minded junior would be hardly able to appreciate the subtle comparison between the experience delineated in the passage and the conjecture as to what Jesus' experience was. He would tend to make a literal comparison. Further, the passage would be confusing to him inasmuch as it is the King, a title for Jesus familiar to the junior, who is receiving vows, not making them. Therefore, the selection fails to perform a religious function, and would be unsuited to the junior in its use as an illustration of Jesus' experience at the baptism.

Poem approved: "Abou Ben Adhem", by Leigh Hunt.¹

Abou Ben Adhem (may his tribe increase!)
 Awoke one night from a deep dream of peace,
 And saw within the moonlight in his room,
 Making it rich and like a lily in bloom,
 An angel writing in a book of gold,
 Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 "What writest thou?" The vision raised its head,
 And with a look made of all sweet accord,
 Answered, "The names of those who love the Lord".
 "And is mine one?" said Abou. "Nay, not so",
 Replied the angel. Abou spoke more low,
 But cheerly still; and said, "I pray thee then,
 Write me as one that loves his fellow men."

The angel wrote and vanished. The next night
 It came again with a great wakening light,
 And showed the names whom love of God had blessed,--
 And lo! Ben Adhem's name led all the rest.

"The poetry should contain a social message", runs one

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1. Gates, Herbert W., The Life of Jesus, Pupil's Notebook,
 p. 68.

of the criteria in Chapter III¹, and we find a concrete example of this particular point in "Abou Ben Adhem". The poem contains the social element linked inseparably with the divine, and thus its religious function is well-defined. Further, juniors would like the dramatic element in the poem and its clear, straightforward manner. One could hardly ask for a poem written more beautifully, sincerely, and with more real sentiment.

(5) International Graded Series.

Poem rejected: "I know my earthly father", author not given.²

I know my earthly father;
I see him every day;
I eat, I walk, I talk with him,
And sometimes work and play.

But now my heavenly Father
Dwells in another land;
I never, never see Him,
Nor hold His guiding hand.

My love, my faith, for daddy
Grows stronger year by year;
Can loving faith in God above
Grow just as firm and dear?

Quite in contrast to the high spiritual plane and literary merit of "Abou Ben Adhem", comes this poem, ending with a question to which the junior, ever ready to guess, might characteristically give a negative answer. Perhaps the

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1. See above p. 46.

2. Bair, Hazel, Standard Graded Bible School Lessons, Junior Pupil's Work-Book, First Year, First Quarter, p. 19. The omission of the author is a common fault of the lesson curricula, and this one in particular. Refer to appendix.

main fault of the poem lies just there--it is negative in tone and is therefore lacking in religious value and suitability to juniors. But even were it more positive, the poem would fail to satisfy the literary criteria, for its manner is sing-song and at times the phraseology is sentimental--for instance, in the use of the term "daddy". Somehow the general manner of the poem is too intimate to be used in connection with the most holy of relationships, that of love and faith in God.

Poem approved: "God the Architect", by Harry Kemp.¹

Who Thou art I know not,
But this much I know:
Thou hast set the Pleiades
In a silver row;

Thou hast sent the trackless winds
Loose upon their way;
Thou hast reared a colored wall
'Twixt the night and day;

Thou hast made the flowers to bloom
And the stars to shine;
Hid rare gems of riches ore
In the tunneled mine;

But chief of all Thy wondrous works,
Supreme of all Thy plan,
Thou hast put an upward reach
Into the heart of man.

In contrast to the almost irreverent tone of the last poem is this one which embodies the idea of the mystery of God as Creator of the universe, of the smallest things of earth, and of man's spiritual upreach. Both the mystery implied

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1. Ibid, p. 5.

in the poem and its concreteness will assure its appeal to the junior. Although the idea is tremendous, it is expressed so simply and concretely that the junior can hardly fail to catch its significance. The poem fulfills the literary criteria, in such simple, beautiful expressions as "silver row" and "trackless winds", and in the sincerity and deep feeling manifested.

(6) International System: Closely Graded Church School Courses.

Poem rejected: "Suppose we think little about number ¹ one" by Mary Mapes Dodge.

Suppose we think little about number one;
 Suppose we all help some one else to have fun;
 Suppose we ne'er speak of the faults of a friend;
 Suppose we are ready our own to amend;
 Suppose we laugh with, and not at, other folk,
 And never hurt any one 'just for the joke';
 Suppose we hide trouble, and show only cheer--
 'Tis likely we'll have quite a Happy New Year.

Certainly this poem could not be criticized from the standpoint of failing to attempt to inspire worthy actions, nor of a lack of concreteness, nor of going beyond the junior's mental capacity. Yet there is a fundamental weakness, for somehow the poem is not convincing. "It should show evidence of having come from a personal experience of ² deep feeling", but the feeling, if there is any, is superficial, and therefore the effect amounts to shallow sermonizing. Furthermore, the vocabulary is lacking in poetic

1. Hawthorne, Marion O. At Work in God's World, Pupil's Book, Lessons 15.
2. See above, pl 45.

beauty and is colloquial, as seen in such words as "number one", "fun", "'just for the joke'", and "likely". Thus it fails to come up to the literary criteria.

Poem approved: Selection from "The Common Offering",
¹
 by Harriet McEwen Kimball.

It is not the deed we do--
 Though the deed be never so fair,--
 But the love that the dear Lord looketh for
 Hidden with holy care
 In the heart of the deed so fair.

This poem is a good example of what was found lacking in the preceding poem, namely, depth of feeling. It is just as didactic as the other poem, yet it goes deeper, not only in feeling but in thought, and puts a finger upon the secret of right living. And how different from that of the other poem is its way of teaching the lessons! No cheap rhyming, but dignity and beauty of expression. Yet the thought is just as suitable for the junior, the movement of the poem just as animated, as the thought and movement of the other poem.

(7) Departmental Graded Series;

Poem rejected: "The Burial of Moses", by Cecil Fran-
²
 ces Alexander.

By Nebo's lonely mountain,
 On this side Jordan's wave,

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1. Baldwin, Josephine L. Hero Stories and Being Heroic, Course V, Teacher's Text Book, Lesson 21, p. 218.
2. Annie Sills Brooks and Annie Laurie Newton, Junior Teacher's Quarterly for July 1930-June 1931, Unit 3, p. 32.

In a vale in the land of Moab,
 There lies a lonely grave;
 And no man knows that sepulchre,
 And no man saw it e'er,
 For the angels of God upturned the sod,
 And laid the dead man there.

.....
 Noiselessly as the springtime
 Her crown of verdure weaves,
 And all the trees on all the hills
 Unfold their thousand leaves:
 So, without sound of music
 Or voice of them that wept,
 Silently down from the mountain's crown
 The great procession swept.

.....
 This was the truest warrior
 That ever buckled sword;
 This the most gifted poet
 That everybreathed a word;
 And never earth's philosopher
 Traced with his golden pen
 On the deathless page truths half so sage
 As he wrote down for men.

And had he not high honor?
 The hillside for a pall,
 To lie in state while angels wait,
 With stars for tapers tall,
 And the dark rock-pines, like tossing plumes,
 Over his bier to wave,
 And God's own hand, in that lonely land,
 To lay him in the grave.

The strength of this poem is also its greatest weakness, that, is, its range of imagination. For an adult, the poem would be highly suggestive, even if he would not be disposed to accept everything in it as literal truth. But for the junior, literal-minded and immature as he is, the poem would be apt to implant wrong ideas. If he found that the poem was not literally true, the junior might not be disposed to accept it at all. Furthermore, it is doubtful as to whether the verse beginning "This was the truest war-

rior" really approximates the greatness of Moses. Did not his worth lie in his leadership as a prophet and in his close relation to God, and were there not other Bible characters who would fulfill better the names of warrior, poet and philosopher? Therefore, this poem is disqualified as being unsuitable for the junior in the fact that it is too imaginative, and in the fact that while sincerely and beautifully written, there is a question as to whether it approximates full truth.

Poem approved: "The Lord Has Need of It", the author not given.
1

Peter lent a boat,
To save him from the press;
Martha lent her home,
With busy kindliness.

One man lent a colt,
Another lent a room;
Some threw down their garments,
And Joseph lent a tomb.

Simon lent his strength,
The cruel cross to bear;
Mary brought her spices,
His body to prepare.

What have I to lend,
No boat, no house, no lands;
Dwell, Lord, within my heart,
I put it in thy hands.

This poem is comparable to Christina Rossetti's "What Can I Give Him", and might be used at Easter time as the latter is used at Christmas. The religious function of the

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1. Junior Work and Study, Oct. 1931-Sept. 1932, Unit I, Lesson 8, p. 42.

poem is three-fold, enhancing truth of what is the most acceptable gift to Christ, inspiring the junior to make the gift, and giving him the medium of expression for his self-consecration. The poem is concrete, not overly sentimental; it is beautiful, sincere, and deeply felt.

Therefore, it may be concluded that while there are poems which meet the criteria of poetry to be used in the Christian education of the junior child, application of criteria to the poems used show that the majority of them are inferior in value.

D. Collection, Classification and Evaluation of Poems Used in Junior Worship Books.

See chart on the next page.

E. Relative Number, Types, and Evaluation of Poems Used in Junior Worship Books.

1. Analysis of poems

a. Relative number of poems.

Reference to the chart on the next page will show among other interesting facts, that the number of poems is comparatively large, the average being eleven poems to one book. Only three poems are under four lines in length. It is concluded, therefore, that as a whole, greater attention has been given to poetry in the preparation of worship materials than in the preparation of lesson curricula.

b. Dominant types of poems according to the functions defined in Chapter II.

Further examination of the chart shows a striking difference in the type of poems used in worship books and that

CHART SHOWING THE COLLECTION, CLASSIFICATION, AND EVALUATION
OF POEMS USED IN JUNIOR WORSHIP BOOKS

Junior Worship Books	Poems		Types						Evaluation			
	A	B	I		T		E		No		Yes	
				%		%		%		%		%
6	66	11	11	16	22	33	31	50	19	29	47	71

A: Number of poems in all the books
B: Average number of poems to one book

I: Poems which inspire to Christian conduct and service
T: Poems which enhance Christian truths
E: Poems which furnish a high medium of expression for religious feelings

of lesson curricula. The former emphasize poems designed to fulfill the function of expressing religious feelings and aspirations, an emphasis which is quite natural in view of the special purpose of worship books.

2. Evaluation of poems in the light of criteria set up in Chapter III.

A final observation of the poems used in worship books for juniors brings out the fact that seventy-one percent (71%) of them met the criteria set up in Chapter III.

Therefore, it is to be concluded that as a whole the use of poetry in worship books for the junior child is superior to its use in the current lesson curricula, both as to the extent of use and the general quality of poems used. This is an interesting and significant finding.

The second and third chapters of this thesis laid the foundation and set up the criteria for the selection of poetry suitable for use in the Christian education of the junior child. In Chapter IV a survey has been made of the present-day usage of poetry in junior Christian education by an examination of current lesson curricula and worship books in order to discover the needs to be fulfilled by a selection. It was found, first of all, that with two exceptions poetry had not been given sufficient attention in current lesson curricula for juniors; secondly, that one type of poetry has been over-emphasized, namely, that designed to inspire the junior to Christian conduct and ser-

vice, to the neglect especially of poetry designed to give a medium of expression to the religious feelings and aspirations of the junior; thirdly, and most important, that a majority of the poems used did not meet the criteria of poetry for the Christian education of the junior as set up in Chapter III.

Several interesting findings came from the survey of worship books. First, that poetry has been given greater attention here than in the lesson curricula; secondly, that the types which received greatest emphasis was that designed to give a medium of expression to religious feelings and aspirations; thirdly, that the quality of the poetry was superior to that used in lesson curricula.

CHAPTER V

A SELECTION OF POEMS SUITABLE FOR USE IN THE CHRISTIAN
EDUCATION OF THE JUNIOR CHILD

CHAPTER V

A SELECTION OF POEMS SUITABLE FOR USE IN THE CHRISTIAN EDUCATION OF THE JUNIOR CHILD

In the second chapter of this thesis, a foundation was laid for a selection of poems suitable for use with the junior child in an examination of the spiritual values of poetry. In the third chapter were set up the criteria by which the poems might be selected. The fourth chapter discovered the needs to be fulfilled ~~by~~ a selection of poems. We are now ready to make a selection of poems suitable for use in the Christian education of the junior child.

The fifteen poems which appear in this chapter are not meant to exhaust possibilities in selection, and additional poems are included in the appendix of the thesis. All but ¹ four of the poems appearing in this chapter were used in the lessons¹ curricula and worship books surveyed in Chapter IV.

The poems are grouped according to their types as they fulfill the three functions defined in Chapter II: poems which inspire to Christian conduct and service, poems which enhance Christian truths, poems which furnish a high medium of expression for feelings and aspirations of the Christian religion.

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1. "Everywhere, Everywhere, Christmas Tonight", "Incarnate Love", "A Ballad of Trees and the Master", and "Prayers" are the four poems which do not appear in the curricula and worship books.

1. Poems which inspire to Christian conduct and service.

1

a. "The Ways" by John Oxenham.

To every man there openeth
 A way, and ways, and a way,
 And the high soul climbs the high way,
 And the low soul gropes the low;
 And in between on the misty flats
 The rest drift to and fro:
 But to every man there openeth
 A high way and a low,
 And every man decideth
 The way his soul shall go.

The outstanding value of this poem is the manner in which it clarifies the necessity for personal choice between right and wrong. The junior's world is becoming wider and more complex, and he needs to be building up reserves of self-reliance and strength of will. This poem ought to inspire him to choose the "high way", for it is well suited to his interests and capacities: it suggests action; it is graphic rather than didactic and abstract; its emotional element is such that the junior will find stimulus toward action. The poem is simple, yet striking in expression, the thought is true and sincere, and seems to have come out of Oxenham's own experience. In the lesson curricula and worship books surveyed, this poem occurred three times.

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b. "I Would Be True" by Howard Arnold Walter.

I would be true,
 For there are those who trust me;

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1. Clark, Thomas Curtis, Quotable Poems, Vol. I, p. 7.

2. Ibid, p. 84.

I would be pure,
 For there are those who 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.

Some poems have come to be classics in the field of Christian education and "I Would Be True" seems to be one of them. Like "The Ways" it occurred three times in the lesson curricula and worship books. Just what is there about this poem which makes it such a favorite? One of the most outstanding characteristics is its positive ring. The simple, strong words assure that, as for example the repetition of "would be", and the verbs of action. Although the idealism aspired to could hardly be more uplifted, there is not a trace of insincerity or "preachiness" in the poem, for it seems to have come out of a deep experience in which the author saw his great need, yet with it saw a great vision of the ideal. In discussing the poem's literary characteristics, many of its other characteristics have been implied. God is not mentioned in the poem, but there is a consciousness of Him running all through, but particularly in the fifth and sixth lines, and the idealism bears the unmistakable stamp of Christianity. As to its adaptability to the

junior, action and concreteness are seen in the verbs, the concepts are high yet objective enough for the junior, and the emotional element is sufficiently restrained.

c. "Be Strong", by Maltbie D. Babcock.¹

Be strong!
We are not here to play, to dream, to drift,
We have hard work to do, and loads to lift.
Shun not the struggle, face it, 'tis God's
gift.

Be strong:
Say not the days are evil--who's to blame?
And fold the hands and acquiesce--O shame!
Stand up, speak out, and bravely, in God's
name.

Be strong!
It matters not how deep intrenched the wrong,
How hard the battle goes, the day, how long;
Faint not, fight on! Tomorrow comes the song.

In the discussion of criteria a suggestion was utilized from a junior authority that poetic commands are favorites with the junior.² The first and last lines of each verse of the poem are fine examples of this. In literary characteristics "Be Strong" resembles "I Would Be True" in several respects: the words are simple and positive, the fact that they have uplifting power shows that the thought behind them is sincere, and that the feeling is deep. In addition to the imperative element noted above, the poem would be suited to the junior in its movement, concreteness, and objective idealism. The religious value

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1. Clark, Vol. I, p. 10.

2. See above, p. 28.

lies in the inspiration to courage, unselfishness, and loyalty to God. This poem was used four times in the lesson curricula and worship books surveyed.

d. Selections from "The Vision of Sir Launfal", by James
¹
 Russell Lowell.

(The words of the leper)

"Better to me the poor man's crust,
 Better the blessing of the poor,
 Though I turn me empty from his door;
 That is no true alms which the hand can
 hold;
 He gives nothing but worthless gold
 Who gives from a sense of duty."

He parted in twain his single crust,
 He broke the ice on the streamlet's brink,
 And gave the leper to eat and drink:
 'Twas a mouldy crust of coarse brown bread,
 'Twas water out of a wooden bowl,---
 Yet with fine wheaten bread was the leper
 fed,
 And 'twas red wine he drank with his
 thirsty soul.

(The words of Christ)

"The Holy Supper is kept, indeed,
 In whatso we share with another's need:
 Not what we give, but what we share,--
 For the gift without the giver is bare;
 Who gives himself with alms feeds three,--
 Himself, his hungering neighbor, and Me!"

Of all the poetry used in the lesson curricula and worship books surveyed in this thesis, the last four lines of the above occurred more frequently than any other, for they were given five times. Before we evaluate the poem, it should be noted that the selection given here is longer

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1. Lowell, James Russell, The Vision of Sir Launfal and Other Poems, pp. 8, 14, 15.

than what is usually given. The reason for this, is that although the last four or six lines are really a poem in themselves, they take on fuller meaning when at least part of the context is given, and particularly these four lines used by themselves with the junior would hardly be sufficiently concrete. Even with the inclusion of the other two passages, part of the story of the remainder of the poem would need to be given as background. However, all this additional suggestion does not mean to imply that the selection does not have inherent values for the junior. The fact that it is used so frequently points to its great possibilities. The outstanding contribution of the poem lies in the rich message which it conveys. It is probable that much of our emphasis upon giving is not accompanied by sufficiently high motivation. The junior, especially, needs to think not so much about the gift itself as to its meaning, and as to the way in which it is given. This selection of poetry will aid him in developing a more spiritual conception of what is involved in giving. We shall point out very briefly the way in which the poem satisfies the other criteria. Not only the message is suited to the junior, but the words and expressions and figures used are concrete and not beyond the junior's understanding. The passage has poetic beauty, the idea embodied has high truth, the emotional experience behind it is evidently deep and personal.

e. Selection from "Pilgrim's Progress", by John Bunyan.¹

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.

So far the poems intended to inspire to Christian conduct and service have stressed accomplishment and right-living from the standpoint of human endeavor. The selection would hardly be complete without the inclusion of this little poem, for it suggests the secret of success in human endeavor. In its revelation of this secret lies the spiritual value of the poem. Its additional values for the junior lie in its emphasis upon loyalty, a characteristic which the junior admires, and its conception of Christ as Leader and Master, both elements which will make the poem of interest to the junior. Although some of the words are a little beyond him, they are not of such a nature as not to be able to be easily explained, for instance, "constancy", "relent", and "intent". Their difficulty for him will not lie in their being abstract, but in their slight unfamiliarity. Yet the fact that these words will not be understood immediately need not detract from the value of the poem. Provision was made in the criteria for some of

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1. Sheepfold to Throne, Teacher's Manual, p. 25. The first four lines as given in the manual are a revision of the original text.

the poems to be a little beyond the junior's grasp.¹ The words as they are contain literary value in that they help to suggest the degree of loyalty to the Master which is to be maintained in spite of conflict. For instance, "constancy" seems to have greater literary force than "loyalty" would have, and thus its use adds to the power of the poem. What we know of John Bunyan's experiences in being persecuted for his faith is sufficient assurance that the poem comes out of real feeling, and is uttered in deep sincerity.

2. Poems which enhance the truths of the Christian religion.

a. "The Spacious Firmament on High", by Joseph Addison.

The spacious firmament on high,
 With all the blue ethereal sky,
 And spangled heavens, a shining frame,
 Their great Original proclaim.
 The unwearied sun, from day to day,
 Does his Creator's power display,
 And publishes to every land
 The work of an almighty hand.

Soon as the evening shades prevail,
 The moon takes up the wondrous tale,
 And nightly, to the listening earth,
 Repeats the story of her birth;
 While all the stars that round her burn,
 And all the planets in their turn,
 Confirm the tidings as they roll,
 And spread the truth from pole to pole.

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

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1. See above p. 33.
2. Hill, Caroline Milès, *The World's Great Religious Poetry*, p. 270. This poem is a paraphrase of Psalm 19.

The following quotation is exceedingly interesting in connection with the above poem:

"Many a child has been awakened to an appreciation of poetry through the lilt and beauty of some hymn. A correspondent writing to Mr. Stead asserted that when he was only a youngster at school Addison's hymn, 'The Spacious Firmament on High', had more attraction for him than a story in the Arabian Nights, and another correspondent says, 'At eight this hymn first taught me what poetry meant.'"¹

Few poems bring out the revelation of God in creation as beautifully as this one does, founded as it is upon the nineteenth psalm. The religious message and literary form are wedded such as to lead one to want to worship God with every part of one's being. This brief evaluation could hardly do justice could hardly do justice to the sheer beauty of the poem. The harmony of the literary form with the message was mentioned above, the words chosen and rhythm being dignified and exalted. Doubtless a junior would thrill with the grandeur of the poem, even though he might not understand all the words, for the words of nature mentioned are familiar to him, and would lend sufficient concreteness to the poem.

2

b. "Christmas Everywhere", by Phillips Brooks.

Everywhere, everywhere, Christmas tonight!
 Christmas in lands of the fir-tree and pine,
 Christmas in lands of the palm-tree and vine.
 Christmas where snow peaks stand solemn and white,
 Christmas where cornfields stand sunny and bright.

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1. Baldwin, Worship Training for Juniors, p. 84.
2. Clark, Quotable Poems, Vol. I, p. 294.

Christmas where children are hopeful and gay,
 Christmas where old men are patient and gray,
 Christmas where peace, like a dove in his flight,
 Broods o'er brave men in the thick of the fight;
 Everywhere, everywhere, Christmas tonight!
 For the Christ-child who comes is the Master of
 all;
 No palace too great, no cottage too small.

The religious value of this poem lies in its revelation of the truth that Christ belongs to all men, ~~and thus~~ and thus it is also suitable for the junior in its ringing social message. The poem is rich in pictures of real things. But it is the sheer joy of the poem which will really endear it to the junior. The words and rhythm have a lilt which is more than mere prettiness and which reflects the joy of the message.

c. "Incarnate Love", by Christina Rossetti.¹

Love came down at Christmas,
 Love all lovely, Love divine;
 Love was born at Christmas,
 Star and angels gave the sign.

Worship we the Godhead,
 Love incarnate, Love divine;
 Worship we our Jesus:
 But wherewith for sacred sign?

Love shall be our token,
 Love be yours and Love be mine,
 Love to God and all men,
 Love for plea and gift and sign.

In contrast to the exultant joy of the preceding poem is this one pervaded with ^{an} almost breathless wonder which will make its appeal to the junior. The words and rhythm

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1. Gribble, Leonard R., The Jesus of the Poets, p. 121.

are simple, and harmonious with the idea, the thought is full of high truth, and the emotional element deep, but balanced and spiritual. The spiritual message of the poem is well-defined, and though the main concept of the meaning of Christmas is less objective than that of the preceding poem, the junior will be able to grasp the essential message, familiar as he is with love as one of Christ's main attributes.

d. "A Ballad of Trees and the Master", by Sidney Lanier.¹

Into the woods my Master went,
Clean forspent, forspent.
Into the woods my Master came,
Forspent with love and shame,
But the olives they were not blind to him
The little gray leaves were kind to Him;
The thorn-tree had a mind to him
When into the woods he came.

Out of the woods my Master went,
And he was well content.
Out of the woods my Master came,
Content with death and shame.
When Death and Shame would woo him last,
From under the trees they drew him last:
'Twas on a tree they slew him--last
When out of the woods he came.

Many of the spiritual values to be received from this poem are received indirectly, that is, apart from the main theme of the author which was to speak of the intimate relations between Christ and nature. But the poem has other messages inherent in it. There is its delineation of the sufferings of Christ, done tenderly and beautifully with no

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1. Untermeyer, Louis, Modern American Poetry, p. 89.

irreverence, sentimentality, or undue familiarity. There is also a message to the world not to despise the suffering Christ, but to have "a mind to him". However, the message which will have greatest value for the junior is doubtless a combination of the first and second. The poem is free from much symbolism and abstraction, and is pictorial in the woodland setting. The craftsmanship shows the stamp of an artist's hands, in fact the hand of that poet who said that the perception and love of beauty are the essence of artistry in poetry.¹ The perfection in form seems to find its spring in genuine feeling.

e. Selection from "In Memoriam" by Alfred Tennyson.²

Strong Son of God, Immortal Love,
Whom we, who have not seen thy face,
By faith, and faith alone, embrace,
Believing where we cannot prove;

Thou seemest human and divine,
The highest, holiest manhood, thou.
Our wills are ours, we know not how;
Our wills are ours, to make them thine.

Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before,

But vaster . . . "

This will be a difficult poem for the junior in some respects, but in other ways its meaning will be quite clear to him. After all, even an adult might never fully under-

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1. See above, p. 40.

2. Tennyson, Alfred, The Poetic and Dramatic Works of Alfred Lord Tennyson, Student's Cambridge Edition, p. 163.

stand the great meanings suggested here. There is a question as to whether the poem has greater value in enhancing truth or in inspiring to conduct. Probably, both values are present, but at any rate the second is dependent upon the first, and therefore its main religious value for the junior lies in that it uplifts Christ in His divinity and humanity, and in His attributes of love, strength, and holiness. The poem might be censured because of a lack of concreteness, and perhaps justly so, but at least the qualities of Christ brought out are very concrete. The literary values of the poem measure up to its religious values, beauty being found in its strength, sincerity and truth in the honest confession of partial ignorance, deep feeling its full trust and suggestion of consecration.

3. Poems which furnish a high medium of expression for the feelings and aspirations of the Christian religion.

a. Selection from "A Christmas Carol" by Christina Rossetti.
1

What can I give him,
Poor as I am,
If I were a shepherd
I would bring a lamb,
If I were a wise man
I would do my part,--
Yet what I can I give Him,
Give my heart.

The religious value which this little poem contributes

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1. Untermeyer, Louis, Modern British Poetry, p. 42.

is its giving voice to what even the junior may understand to be the highest duty and honor to Christ,--consecration of the heart. The poem has concrete images in such words as "shepherd", "lamb", "wise man", and is suited to the junior in the faith and devotion and practical activity expressed. Its simple loveliness, its humble sincerity and whole-hearted devotion assure us of its literary merits.

b. "Song of the Sun", by St. Francis of Assisi, translated by Sophie Jewett.¹

O Lord, we praise thee for our Brother Sun
Who brings us day, who brings us golden light.
He tells us of thy beauty, Holy One.
We praise thee, too, when falls the Quiet night,
For Sister Moon, and every silver star
That thou hast set in heaven, clear and far.

For our brave Brother Wind we give thee praise;
For clouds and stormy skies, for gentle air;
And for our Sister Water, cool and fair,
Who does us service in sweet, humble ways;
But when the winter darkens, bitter cold,
We praise thee every night and all day long
For our good friend, so merry and so bold,
Dear Brother Fire, beautiful and strong.
For our good Mother Earth we praise thee, Lord;
For the bright flowers she scatters everywhere;
For all the fruit and grain her fields afford;
For her great beauty, and her tireless care.

Whole-hearted appreciation of and praise for God's provision in nature, both of things which help mankind and which beautify life, constitute the religious value of this poem. The junior will love the pictures of familiar things, as the sun, the moon and stars, the wind, the skies, water,

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1. Colson, Hymn Stories, p. 80.

etc.,,described so vividly, and yet so tenderly, and will find not a word which he may not understand. Beauty is inherent in the simplicity and poetic quality of the words and rhythm, and warm feeling in the intimate relation of man and nature implied.

c. Selection from "A Prayer", by John Drinkwater.¹

We know the paths wherein our feet should press,
Across our hearts are written Thy decrees:
Yet now, O Lord, be merciful to bless
 With more than these.

Grant us the will to fashion as we feel,
Grant us the strength to labor as we know,
Grant us the purpose, ribb'd and edg'd with steel,
 To strike the blow.

Knowledge we ask not,--knowledge Thou has lent,
But, Lord, the will,--there lies our bitter need,
Give us to build above the deep intant
 The deed, the deed.

As in many of the other poems the religious value of this poem is not confined to one exclusive function. However, its primary function is to voice longings for a deeply felt need for the will to act according to knowledge--a need felt so universally and so early by most people, that the junior will enter into the poem with real understanding. The words,--mostly one-and two-syllables--and rhythm fit in well with the general mood of the petition, for every line is expressive of intensity. Such words as "will", "strength", "purpose", and "deed" are well suited to the junior in their concrete character.

1. Hill, The World's Great Religious Poetry, p. 441.

d. "Prayers", by Henry Charles Beeching.¹

God Who created me
 Nimble and light of limb,
 In three elements free,
 To run, to ride, to swim:
 Not when the sense is dim,
 But now from the heart of joy,
 I would remember Him:
 Take the thanks of a boy.

Jesu, King and Lord,
 Whose are my foes to fight,
 Gird me with Thy sword,
 Swift and sharp and bright.
 Thee would I serve if I might;
 And conquer if I can,
 From day-dawn till night,
 Take the strength of a man.

Spirit of Love and Truth,
 Breathing in grosser clay
 The light and flame of youth,
 Delight of men in the fray,
 Wisdom in strength's decay;
 From pain, strife, wrong to be free,
 This best gift I pray,
 Take my spirit to thee.

Surely the poet had in mind the junior boy when he wrote the first verse of this poem, for it expresses exactly the junior spirit. For this reason it would probably have more value than either of the other two verses. Yet they might well be included, first, because the poem would hardly be a unit without them, and second because the second verse might be valuable in releasing a spring of idealism in a junior boy's heart. Then too, the poem binds together all ages in consecration of self to a strong, virile Christ, and will help the junior to see that his Christ is the same as

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1. Gribble, The Jesus of the Poets, p. 28.

the Christ of his father or grandfather. The poem is further valuable for the junior in being practical and concrete in character, for instance in such words and phrases as "to run", "to ride", "to swim", "foes", "sword", "wrong", and "strength". Other poems might surpass this poem in poetic beauty, but hardly in sincerity and depth of feeling.

e. "Prayer to the Mountain Spirit", by Navaho Indians, translated by Cronyn.

Lord of the Mountain,
 Reared with the mountain,
 Young man, Chieftain,
 Hear a young man's prayer!
 Hear a prayer for cleanness.
 Keeper of the strong rain,
 Drumming on the mountain;
 Lord of the small rain
 That restores the earth in newness;
 Keeper of the clean rain,
 Hear a prayer for wholeness.

Young man, Chieftain,
 Hear a prayer for fleetness.
 Keeper of the deer's way,
 Reared among the eagles,
 Clear my feet of slothness.
 Keeper of the paths of men,
 Hear a prayer for straightness.

Hear a prayer for courage.
 Lord of the peaks,
 Reared amid the thunders;
 Keeper of the headlands
 Holding up the harvest,
 Keeper of the strong rocks
 Hear a prayer for staunchness.
 Young man, Chieftain,
 Spirit of the Mountain!

This is another poem which combines at least two of the functions set forth in this thesis, that is, inspiration

1. Hill, The World's Great Religious Poetry, p. 456.

to Christian conduct, and providing a medium of expression for feeling and aspiration. Nevertheless the mood of the poem is prayerful, rather than inspirational, and therefore its value lies in the aspiration expressed. The poem expresses what the junior might want to express, particularly in the second and third verses, for the Qualities mentioned are those which the junior admires: "fleetness", "straightness", "courage", and "staunchness". Finally, the poem fulfills the literary criteria in its rich poetic imagery, straightforwardness, and high feeling.

CHAPTER VI
SUMMARY AND CONCLUSION

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At the outset of this study we saw that poetry in its beginnings was found chanting the deep longings of man in his outreach after God, and that poetry through all the centuries has continued to voice these *longings*. In view of this rich mine of poetry, it was suggested that there might be great possibilities of making a valuable contribution to the Christian education of the junior child, in a selection of poems especially suited to the child.

However, certain preliminary steps were found to be necessary before this selection might be made. First of all, a basic question must be answered: just what religious values are there for the child in poetry? Chapter II was devoted to the treatment of this point. Poetry was found to have three values relating to the Christian religion: to inspire to Christian conduct and service, to reveal or enhance Christian truths, and to serve as a medium of expression for religious feeling and aspiration. When these functions had been fully defined, they were then carried over and applied to the Christian education of the junior. Thus, this chapter provided the basis for the main purpose of the thesis, for if poetry could be found to have spiritual values, a selection would then be justifiable.

The next step toward making a selection of poems suit-

able for the child was to find the guiding principles for selection, and this was the purpose of Chapter III. It was found, first of all, that poetry suitable for use in the Christian education of the junior child, must perform at least one of the three main functions defined in Chapter II. In the second place, the junior child was studied in order to discover further criteria of selection. The interests and capacities of the junior were the main factors in this study and in the conclusions concerning the selection of poetry suitable for the child. The factors which completed the setting up of criteria were certain literary qualities necessary to the worth of the poetry.

The final step before the selection was a study of modern-day usage of poetry in junior Christian education, with a view to discovering the needs which the selection would help to supply. The most important finding which emerged from this study was that the poems used in current lesson curricula failed, in the main, to come up to the criteria of selection set up in Chapter III.

Chapter V was devoted to the presentation of fifteen poems representative of the type which should be used in the Christian education of the junior. These poems were classified according to their dominant functions, and each poem was evaluated according to the criteria of selection.

Now that we have looked back to see what has been done in this study, what things stand out as having most practi-

cal significance? It must be said first of all that the selection made here can be only suggestive of limitless possibilities, but it is hoped that at least a strong foundation has been laid for further developments.

Apart from the selection itself, other conclusions are evident from the study. In some directions, particularly in certain lesson curricula, greater attention needs to be given to the possibilities in the use of poetry, but much more important than this, is the need for careful choice of poetry. From the survey of current materials it became very evident that much of the poetry used is practically worthless from a Christian standpoint. The time given to Christian education is too valuable and too short, and the aims involved are too important to justify anything but the best in the way of materials.

APPENDIX A

POEMS RECOMMENDED FOR USE IN THE CHRISTIAN EDUCATION OF THE
JUNIOR CHILD

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1. Selection from the Rime of the Ancient Mariner

He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

-Samuel Taylor Coleridge
The Golden Book of Coleridge,
p. 144.

2. We Would See Jesus

We would see Jesus, lo! His star is shining
Above the stable while the angels sing;
There in a manger on the hay reclining,
Haste, let us lay our gifts before the King.

We would see Jesus, Mary's Son most holy,
Light of the village life from day to day;
Shining revealed through every task most lowly,
The Christ of God, the Life, the Truth, the Way.

We would see Jesus, on the mountain teaching,
With all the listening people gathered round;
While birds and flowers and sky above are preaching
The blessedness which simple trust has found.

We would see Jesus, in his work of healing,
At eventide before the sun was set;
Divine and human, in his deep revealing,
Of God and man in loving service met.

We would see Jesus, in the early morning
Still as of old he calleth, "Follow me";
Let us arise, all meaner service scorning,
Lord, we are Thine, we give ourselves to Thee.

-J. Edgar Park,
Church School Hymnal for
Youth, p. 105.

3. My Master

My Master was so very poor,
 A manger was His cradling place;
 So rich my Master was
 Kings came from far
 To gain His grace.

My Master was so very poor
 And with the poor He broke the bread;
 So very rich my Master was
 That multitudes by Him were fed
 By Him were fed.

My Master was so very poor
 They nailed Him naked to a cross;
 So very rich my Master was
 He gave His all
 And knew no loss.

-Harry Lee
 Christ in the Poetry of
 Today, p. 107.

4. Quit You Like Men

Quit you like men, be strong;
 There's a burden to bear,
 There's a grief to share,
 There's a heart that breaks 'neath a load of care--
 But fare ye forth with a song.

Quit you like men, be strong;
 There's a battle to fight,
 There's a wrong to right,
 There's a God who blesses the good with might--
 So fare ye forth with a song.

Quit you like men, be strong;
 There's work to do,
 There's a world to make new,
 There's a call for men who are brave and true--
 On! on with the song!

Quit you like men, be strong;
 There's a year of grace
 There's a God to face,
 There's another heat in the great world race--
 Speed! speed with a song!

-W. H. Hudnut, The Golden
 Book of Faith, p. 166.

5. Prayer

White Captain of my soul, lead on;
 I follow thee, come dark or dawn.
 Only vouchsafe three things I crave:
 Where terror stalks, help me be brave!
 Where righteous ones can scarce endure
 The siren call; help me be pure!
 Where vows grow dim, and men dare do
 What once they scorned, help me be true!

-Robert Freeman,
 Quotable Poems, Vol. I, p. 30.

6. Trees

I think that I shall never see
 A poem lovely as a tree.

A tree whose hungry mouth is pressed
 Against earth's sweet flowing breast;

A tree that looks at God all day,
 And lifts her leafy arms to pray;

A tree that may in summer wear
 A nest of robins in her hair;

Upon whose bosom snow has lain;
 Who intimately lives with rain.

Poems are made by fools like me,
 But only God can make a tree.

-Joyce Kilmer,
 Hill, The World's great
 Religious Poetry, p. 253.

7. God is my Strong Salvation

God is my strong salvation,
What foe have I to fear?
In darkness and temptation,
My light, my help, is near.

Though hosts encamp around me,
Firm to the fight I stand:
What terror can confound me,
With God at my right hand?

-James Montgomery,
Baldwin, Services and Songs,
p. 5.

8. 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,
The Golden Book of Faith, p. 44.

9. Man am I Grown
(From Idylls of the King)

Man am I grown, a man's work must I do.
Follow the deer? follow the Christ, the King,
Live pure, speak true, right wrong, follow the King -
Else, wherefore born?

-Alfred Tennyson,
The Poetic and Dramatic Works
of Tennyson, from "Gareth and
Lynette," p. 313

10. A Christmas Folk-Song

The Little Jesus came to town;
The wind blew up, the wind blew down;
Out in the street the wind was bold;
Now who would house Him from the cold?

Then opened wide a stable door,
Fair were the rushes on the floor;
The Ox put forth a horned head;
"Come, little Lord, here make Thy bed."

Uprose the Sheep were folded near;
"Thou Lamb of God, come, enter here."
He entered there to rush and reed,
Who was the Lamb of God indeed.

The Little Jesus came to town;
With ox and sheep He laid Him down;
Peace to the byre, peace to the fold,
For that they housed Him from the cold!

-Lizette Woodworth Reese
Christ in the Poetry of
Today, p. 10.

11. The Old Garden

'Twas in an old garden
Upon an old hill
That they buried the Saviour
When twilight was chill.

The flowers were sleeping,
The treetops were cold;
It was cheerless and gray
In that garden of old.

But when midnight was over
And darkness had fled,
At the breaking of dawn
Christ arose from the dead.

O the sunlight was fair
On the hillside, like gold,
That first Easter day
In that garden of old.

-Nancy Byrd Turner,
Shields, Junior Hymns and
Songs, facing 67.

12. Selection from Song of Solomon

For, lo, the winter is past,
The rain is over and gone;
The flowers appear on the earth;
The time of the singing of birds is come,
And the voice of the turtle is heard in our land;
The fig tree ripeneth her green figs,
And the vines are in blossom
They give forth their fragrance.

-Moulton, The Modern
Reader's Bible, p. 889.

13. Psalms Twenty-four

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.
Who shall ascend into the hill of the Lord?
And who shall stand in his holy place?

He that hath clean hands, and a pure heart;
 Who hath not lifted up his soul unto vanity,
 And hath not sworn deceitfully.
 He shall receive a blessing from the Lord,
 And righteousness from the God of his salvation.
 This is the generation of them that seek after him,
 That seek thy face, O God of Jacob.

Lift up your heads, O ye gates;
 And be ye lift up, ye ancient doors:
 And the King of Glory shall come in.

Who is the King of Glory?

The Lord strong and mighty,
 The Lord mighty in battle.

Lift up your heads, O ye gates;
 Yea, lift them up, ye ancient doors:
 And the King of Glory shall come in.

Who is the King of Glory?

The Lord of Hosts,
 He is the King of Glory.

14. Psalm Forty-six

God is our refuge and strength,
 A very present help in trouble.
 Therefore will we not fear, though the earth do change,
 And though the mountains be moved in the heart of the
 seas:
 Though the waters thereof roar and be troubled,
 Though the mountains shake with the swelling thereof.
 The Lord of Hosts is with us;
 The God of Jacob is our refuge.

. . .

Come, behold the works of the Lord,
 What desolations he hath made in the earth.
 He maketh wars to cease unto the end of the earth;
 He breaketh the bow, and cutteth the spear in sunder;
 He burneth the chariots in the fire.
 Be still, and know that I am God:
 I will be exalted among the nations,
 I will be exalted in the earth.
 The Lord of Hosts is with us;
 The God of Jacob is our refuge.

15. Psalm One-Hundred

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.

Know ye that the Lord he is God:
It is he that hath made us, and we are his;
We are his people, and the sheep of his pasture.

Enter into his gates with thanksgiving,
And into his courts with praise:
Give thanks unto him, and bless his name.

For the Lord is good;
His mercy endureth for ever;
And his faithfulness unto all generations.

-These three Psalms are
taken from the Modern
Reader's Bible, pp. 763,
783, 829.

APPENDIX B

CHARTS SHOWING ANALYSIS AND EVALUATION OF POEMS
USED IN CURRENT LESSON CURRICULA OF CHRISTIAN
EDUCATION OF JUNIOR CHILD

INTERNATIONAL GRADED SERIES
156 Lessons

Author	Title ¹	L ²	F ³	E ⁴
No author given	Ah! You are so great, and I am so small.	6	t ⁷	y ⁵
Harry Kemp	God the Architect	16	t	y
None given	O God, I thank Thee for each sight	4	t	y
H. R. Palmer	Yield not to temptation	4	i ⁸	n ⁶
None given	My Task	7	i	n
"	Dare to be brave, dare to be true	4	i	n
"	A promise is a sacred trust	4	i	n
"	I know my earthly father	12	t	n
Hannah Kohaus	A Prayer of Faith	4	et ⁹	n
None given	In a Minute	4	i	n
Charles D. Meigs	Others	8	i	n
Fanny Knowlton	Not for self, for one another	8	i	n
None given	A Plea	6	e	n
Selected	Beautiful Things	6	it	n
Christian Rossetti	What can I give him	8	ei	y
Babcock	O little bulb, uncouth		t	n
Hardenburg	I say to all men far and near		t	n

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1. When the title is not given or there is doubt as to whether the one given is a title or merely a heading, the first line has been printed.
2. L: Length.
3. F: Function.
4. E: Estimate.
5. Y: Yes.
6. N: No.
7. t: *ENHANCE CHRISTIAN TRUTH.*
8. i: *INSPIRE TO CHRISTIAN CONDUCT.*
9. e: *EXPRESS CHRISTIAN FEELINGS.*

None given	May Easter Day To thine heart say:	3	t	n
"	Though on our heads no tongues of fire	4	t	n
Feliçia Hemans	I hear thee speak of a better land	10	t	n
C "	Christ is made the sure Foundation	6	t	n
Margaret Sangster	If Christ the Lord should come to- day	6	t	n
None given	Just as I am	4	e	y
Emily Bronte	No coward soul is mine	4	t	n
John Oxenham	Ever upward to the fight	4	i	y
None given	We've a Saviour to show to the nations	4	t	y
None given	Take time to be holy	8	it	y
"	Take the task He gives you gladly	4	i	n
"	We give Thee but thine own	4	e	y
"	I should give my all to the Lord	4	it	n
"	Thy word is like a deep, deep mine	4	t	n
Eleanor Sutphen	My child, be faithful	4	i	y
None given	You think I'm dead The still grass said	8	t	y
"	To say my prayers is not to pray	2	it	n
"	However others act toward thee	4	i	y
Robert Browning	Was the trial sore?	5	i	y
Keble	We barter life for pottage	4	t	n
John Burton	Saviour, while my heart is tender	8	e	n
Louis Gottschalk	Show me how to play each game	4	ie	n
None given	God is great and God is good	4	e	y

Author	Title	L	F	E
None given	The King of Love my Shepherd Is	8	t	y
John Hay	Almighty God, direct us	4	e	n
None given	I would be true	16	ie	y
"	We give Thee but Thine own	4	e	y
Edgar Guest	Somebody said, "It couldn't be done"	8	i	n
None given	Be Strong! We are not here to play	4	i	y
Ge. Macdonald	Alas! How easily things go wrong	3	i	n
Whittier	In God's own might	2	i	y
None given	Choose then this day whom ye	4	i	n
None given	Pray ^s said the child, Pray you what can I do?	5	i	n
Herbert	Lie not, but let thy heart be	3	i	n
None given	There is no thread so finely woven	3	ti	n
Van Dyke	But all the while, did we only see	10	t	n
None given	Not to the strong is the battle	4	it	y
"	Earthly cares can never vex me	4	ti	n
Addison	The Spacious Firmament	8	t	y
Unknown	Rome was not built in a day	4	i	n
Lowell	For the gift without the giver	3	i	y
None given	Say, how do you hoe your row	2	i	n
Carrie Von Ben- schoten	Dear Jesus, we before Thee bow	8	e	n
Elizabeth Brown- ing	Earth's crammed with heaven	3	t	n
9. Elliot None given ✓	And the Lord came, invisibl ^d as a thought	26	t	n

Author	Title	L	F	E
None given	By Nebo's lonely mountain	8	t	n
Richard W. Gilder	Since Jesus Christ is God	4	ei	y
None given	Have you heard the voice of Jesus	8	i	n
Alice Cary	What our hand findeth,	4	i	n
None given	God gave me this good body	6	i	n
Longfellow	Right is right and wrong is wrong	4	i	n
None given	The common round, the daily task	3	i	y
Tennyson	Prayer	2	it	y
Phoebe Cary	Why must He lay His infant head	4	t	y
Arlo Bates	Who wears a crown	4	it	y
Harold Farrington	I don't mean kings like the tyrants of old	10	i	n
Milton	Henceforth I learn that to obey is best	2	i	y
N. B. Turner	Low in the house of God	4	n	n
Longfellow	No one so deaf as he who will not hear	2	i	y
None given	Aid us, our Father	4	e	n
"	A voice by Jordan's shore	4	i	n
"	Yield not to temptation	8	i	n
Kipling	These are our regulations	4	i	n
JoW. Riley	I most certainly believe	3	i	n
None given	To have willing feet	4	it	n
Mattie B. Babcock	Be Strong!	8	i	y
Robert Burdette	The kind of a man for you and me	6	i	n
Katherine A. Harris	I am Thy temple, Lord	8	e	y

Author	Title	L	F	E
Tennyson	Follow the Christ, the King	4	i	y
None given	Try, try again	6	i	n
"	Let things you have and need not	2	i	n
"	He holdeth the waters in the hollow of His hand	6	t e	y
"	Jesus, Saviour pilot me	6	e	n
Burton H. Winslow	Oh year that is going,	10	i	n
None given	Vice is a monster of such fright- ful mein	4	i	n
James Burkham	Move to the fore	6	in	n
Margaret Deland	Then came such a flash of silver light	12	t	y
Daniel C. Roberts	Thy love divine hath led us in the past	4	t	n
Daniel March	Take the task he gives you gladly	2	i	n
None given	Every time I read you	4	t e	n
Oxenham	He was a boy like other boys	12	i t	n
None given	The Lord is my Teacher	6	t	n
Browning	We find great things are made of little things	3	t	n
James O'Reilly	Thy word must be sown in the heart like seed	3	t	n
James R. Lowell	No man is born into the world whose work	4	i	y
W. J. Mathams	Stand fast for Christ thy Saviour	8	i	n
None given	Beautiful faces are those that wear	2	t	n
"	If I seek one high grace	3	t	n

DEPARTMENTAL GRADED SERIES
117 Lessons

Author	Title	L	F	E
John Drinkwater	A Prayer	12	e	y
Cecil F. Alexander	The Burial of Moses	40	t	n
None given	You are writing a gospel	4	i	n
Elizabeth McE. Shields	In Days of Old in Palestine	10	i	n
Marianne Hearn	Just as I am	12	e	y
Unknown	God bless my home and help us	4	e	n
Turner	I will be faithful, I will be true	6	i	n
Elizabeth McE. Shields	Sometimes when morning lights the sky	4	e	n
None given	Worship the Lord in the beauty of holiness	4	e	y
Frances Havergal	A New-Year Prayer	20	e i	n
None given	Teach us to love the true, the beautiful, the pure	4	e i	n
Elizabeth Shields	Teach us, Lord, thy wisdom	8	e i	y
Maltbie Babcock	Be strong!	4	i	y
E. Shields	Hail to the Creator	24	e t n	n
Ethel Trout	I'm Glad Jesus is my Friend	16	e i n	n
A. M. Pullen	At Work Beside His Father's Bench	24	i	n
Turner	Friends of Jesus	10	i n	n
A Navaho, translated by Cronyn	Prayer to the Mountain Spirit	27	e i	y
None given	Father, we bring to thee	8	e	y
"	Thy work, O God, needs many ahands	9	e	n
"	He can follow the King		t i	y
Meigs	Others	8	i e	n
None given	Dear Father of us all	8	e	n

Author	Title	L	F	E
Leonora Speyer	A B CIs in Green	16	t e	y
None given	It is not the deed we do	10	i	y
"	Dear Master, we are only boys and girls	10	k e	n
Bryant	Oh, when the day shall break	6	i	y
None given	My body is a temple	4	i	n
"	There is many a battle fought daily	6	i	n
"	It is my joy in life to find	8	i	n
"	Father in Heaven, We Thank Thee	4	e	y
"	A New Leaf	16	t i	n
Maltbie Babcock	Back of the loaf	4	t	y
Sybil Partridge	Lord, For to-morrow	16	e	n
From <u>Christ Life</u>	The Lord Has Need of It	16	e t i	y
Alice Hoffman	The Church, it always seems to me	6	e t	n
Longfellow	The Peace-Pipe	long	i	y
None given	Love thyself last	4	i	n
Samuel W. Foss	There are hermit souls	16	i	n
Tolstoy	Let the following be your watch-word	3	i	n
None given	Good-night	8	i e	n
Ethel B. Jordan	In hearts too young for enmity	6	t	n
Shakespeare	To thine own self be true	3	i	n
Laufer	God, help us love our city	16	i	n
Source unknown	The map is not a map to me	9	t i	n

INTERNATIONAL SYSTEM: CLOSELY GRADED
CHURCH SCHOOL COURSES
235 Lessons

Author	Title	L	F	E
Mary Mapes Dodge	Suppose we think little about number one	8	i	n
Abbie Farwell Brown	The Real Valentine	12	i	n
Eliza Cook	Try Again	56	i	n
Edith M. Thomas	Talking in Their Sleep	30	t	y
Juliana Horatia Ewing	A Friend in the Garden	24	i	n
Henry Abbey	What do we plant?	18	t e	n
Joseph Addison	The Spacious Firmament	24	t	y
F. W. Nash	The River's Vindication	30	t	n
N. B. Turner	Beautiful Things	24	t	n
"	It takes a level head to win	10	i	n
Jane Taylor	Feathered Finery	28	i	n
From the Arabian	Three Gates	13	i	n
A. M. Pullen	At Work Beside His Father's Bench	24	i	n
John Milton	Let us with a gladsome mind	10	e	n
None given	Help us to do the things we should	4	e	n
"	Thou Master Workman, grant us grace	4	i	n
Edwin Arnold	The way to God is by the road of men	5	i t	y
A. Pope	Honor and shame from no condition rise ² rise		i	n
None given	A million leaves all folded tight	4	t	n
"	To bless the world with a wealth untold ⁴ untold		t	n
John Chapman	If yourself you do not obey	4	i	n
Byron	He that joy would win	2	i	y
John Symonds	These things shall be--a loftier race	8	i t	n

Author	Title	L	F	E
None given	How do you tackle your work each day?	8	i	n
"	The steed called Lightning	4	?	n
Thomas Hincks	No act falls fruitless	4	i	n
Ethel B. Jordan	When children's friendships are world-wide	4	t	n
None given	Our Father, you have given us	8	e	n
Frederick Hosman	Forward through the ages	4	t	y
None given	Then join hand in hand	4	i	n
Oxenham	The Ways	10	i	y
F. A. J. Hervey	The Child's Litany	8	e	n
Guiterman	When "do no evil" has been understood	4	i	n
Milton	Peace hath her victories	2	t i	y
Jane E. Leeson	Saviour, teach me, day by day	8	e t	n
Calvin Laufer	O Master of the loving heart	4	e	n
Harriet Kimball	It is not the deed we do--	5	i t	y
Guiterman	Never needlessly offend	2	i	n
Bishop McIntyre	A Gospel	8	i	n
None given	Show me how to play each game	4	e i	n
John Oxenham	And one thing I am sure about	4	h	n
None given	Thou are great and thou are good	4	e	n
"	I love to plant a little seed	12	i	n
"	If yourself you do not obey	4	i	n
"	Saviour, in the words I say	4	ie	n
George Whitefield D'Vys	This Year is Your Ship	18	i	n
None given	O happy home, where each one	4	i	n

Author	Title	L	F	E
Anna L. Curtis	Games are Games	4	t	n
Oxeham	He was a boy like other boys	4	i	n
J.L. Baldwin	In my home, at play, at school	4	i	n
Mary Dixon Thayer	Dear God, I want to thank you for	4	e	n
None given	O thou, whose bounty fills my cup	4	ei	y
Van Dyke	A Psalm of the Helpers	20	i	y
Whittier	O brother man!	4	i	y
Coleridge	He prayeth best who loveth best	4	i	y
None given	Let the song go round the earth	4	e	n
Lowell	Not what we give, but what we share	4	i	y

THE ABINGDON RELIGIOUS EDUCATION TEXTS

Author	Title	L	F	E
None given	I would be true	10	i	y
"	I long for that blessed and glorious time	4	t e	n
Longfellow	The Birds of Killingworth ¹		d	n
Hale, Edward	The One Thousandth Psalm		e	n
Joyce Kilmer	Trees		t	y
	Sheridan's Ride		d	n
Browning	How They Brought the Good New		d	n
Longfellow	Hiawatha (Selection from)		d	n
Robert Graves	Poem on the caterpillar		d	n
W. H. Davies	The Example		d	n
Emily Dickinson	Pedigree ^{nt}		d	n
Edwin Markham	Two Taverns		d	n
Shakespeare	To thine own self be true	3	i	n
J. R. Lowell	Freedom ²		t	n
"	To the Dandelion		d	n
Emerson	The Voice of Duty		d	n
Walter Scott	My Native Land		i	n
Kipling	The Recessional		i	y
Longfellow	The Builders		i	n
Leight Hunt	Abou Ben Adhem		i	y
Sarah Adams	Nearer My God to Thee	4	e	y
J. Edgar Park	We would see Jesus	4	i e	y
None given	O Jesus, once a Nazareth boy	8	i	n
"	The Legend Beautiful		i	y
Shakespeare	To thine own self be true	3	i	n

Author	Title	L	F	E
Shakespeare	To thine own self be true	3	i	n
None given	I would be true	4	i	y
"	The Beautiful affections	8	e	n
Joy Allison	Which Loved Best?	18	i	n
None given	In Christ there is no East or West	4	t i	y
"	Holy, holy, holy, Lord God Of Hosts	4	e	y
Milton Littlefield	O Son of Man, thou madest known	16	i	n
Sarah Flower Adams	Nearer My God To Thee	16	e	y
None given	The whole wide world for Jesus	8	i	n
"	Conscious honor is to feel no sin	2	i	n
Tennyson	I found him in the shining of the stars		t	n

THE BEACON COURSE
99 Lessons

Author	Title	L	F	E
None given	All are needed by each one	2	t	n
Coleridge	He prayeth best who loveth best	4	i	y
Cowper	God moves in a mysterious way	2	t	y
Watts	A thousand ages in thy sight	4	t	y
Ge. MacDonald	Baby	2	t	y
Longfellow	Lives of great men all remind us	4	t i	n
Isaac Watts	The voice that rolls the stars along	2	t	y
Whitman	A noiseless, patient spider	10	t	n
Rossetti	Brown and furry	10	d	n
Longfellow	Caterpillar in a hurry Song of Hiawatha	Long	d	n
Tennyson	The Brook	12	d	n
Lowell	Every pine and fir and hemlock	4	d	n
Lucy Larcom	Mountains	8	e	y
Longfellow	From Lines Written for the Fiftieth Birthday of Louis Agassiz	12	t	n
Longfellow	Lives of Great Men	4	i	n
Addison	The Spacious Firmament	244	t e	y
Elizabeth Brown- ning	A Child's Thought of God	244	t	y
Longfellow	Hiawatha	Long	d	n
Lowell	Bibliolatres	3	t	n
Henley	Invictus	2	i	n
Theodore Parker	Hymn to Jesus	4	i	n
Tagore	The Crescent Moon: Paper Boats	8		n

CHRISTIAN NURTURE SERIES
101 Lessons

Author	Title	L	F	E
None given	A Sunday well spent	6	i	n
Jay Stocking	Our Neighborhood	15	t i	n
None given	Advent tells us Christ is near	4	t	n
"	Holy Week and Easter then	4	t	n
"	Go bring to the needy, sweet chari- ties, bread	6	i	n
Tennyson	Speak to him, thou, for He heareth	4	t	y
None given	America the beautiful who	8	t i	y
Bunyan	He would valiant be	8	i	y

CONSTRUCTIVE STUDIES
117 Lessons

Author	Title	L	F	E
Tennyson	Selections from Idylls of the King:			
	Consecration of the knights	11	t	n
	"Man am I grown"	4	i	y
	Gareth's patience		i	y
Lowell	Selections from Vision of Sir Laun- faul			
	Section on the Holy Grail		t	n
	"Better to me the poor man's crust"		i	y
	"The Holy Supper is kept indeed Not what we give,"		i	y
Leigh Hunt	Abou Ben Adhem	18	i	y

APPENDIX C

CHARTS SHOWING ANALYSIS AND EVALUATION OF POEMS
USED IN JUNIOR WORSHIP BOOKS

Josephine L. Baldwin
Services and Songs for Use in the Junior Department of the Church
School

Author	Title	L	F	E
Margaret Slattery	He holdeth the waters in the hollow o of his hand	7	t	y
James Montgomery	God is my strong salvation	8	e t	y
Susan Coolidge	The Risen Christ	9	t	n
Maltbie Babcock	Be strong!	12	i	y
Frederick Faber	There's a wideness in God's mercy	16	t	y

Nellie V. Burgess
Junior Worship Materials

None given	We know not where thine islands lift	4	e t	y
Anonymous	Hear us, our Father! we know thou wilt hear us;	4	e	y
Mary Al Lathbury	Holy, holy, holy, Lord God of Hosts	4	e	y
George Cotton	We thank thee, Lord, for this fair earth	4	e	n
Love Willis	Father, hear the prayer we offer	4	e	y
Carey Bonner	Our Father, God, wilt thou be near	6	e	n
None given	Lord, we would bring our offering	4	e	n
Charles Wesley	Christ the Lord is risen to-day	4	e	y
Richard Gilder	God of the strong, God of the weak	4	e	y
Maltbie Babcock	This is my Father's world	4	t e	y
None given	Melodies: Birds singing in the tree-tops	16	t e	n
Theodosia Gar- rison	The kindest thing God ever made	6	t	y
Ida F. Terry	The Legend of the Moccasin Flower	Long	t	n

Elizabeth Colson
Hymn Stories

Author	Title	L	E	E
Rossiter Ray	There's a Beautiful Star	4	e	n
Christina Rossetti	What can I give him	8	e i	y
Holmes	What flower is this that greets the morn		t	n
Charles Brooks	Not for this land alone	7	t	y
Wm. Brighty Rands	Great, wide, beautiful, wonderful World	12	t	n
Wm. Cullen Bryant	O North, with all thy vales of green	6	t	y
None given	On wings of living light	6	e	y
N.B.Turner	The Lowly King	16	i	y
Margaret Deland	Jonquils	12	e	y
Babcock	This is My Father's World	16	t e	y
Browning	From Saul: Then I turned my harp	8	d	n
Lucretius	The birds instructed man	2	t	n
Henry Van Dyke	In them the Lord is loving to his little birds	3	t	y
Sophie Jewett (St Francis)	Song of the Sun	18	e	y
None Given	Jesus shall Reign	12	t	y

Edna M. Crandall
A Curriculum of Worship for the Junior Church School

C. Scollard	O little town, O little town	6	e	y
Lowell	Not what we give, but what we are	4	i	y

Charlotte Chambers Jones
Junior Worship Guide

Author	Title	L	F	E
Claudius	We thank thee, then, O Father	4	e	y
M. S. Littlefield	Thou Master Workman, grant us peace	4	e	y
Calvin Laufer	O Master of the loving heart	4	e	y
Emerson	For mother-love and father-care	7	e	y
None given	Lord of all truth and right	7	e	n
Harriet Kimball	The Common Offering	5	i	y
Frances Havergal	Oh, fill me with thy fullness, Lord	4	e	y
None given	Wherever goodness reigneth	2	t	n
"	Show me how to play each game	4	i	n
Coleridge	He prayeth well who loveth well	6	t	y
G.E. Goodrich	Prayer for Dumb Creatures	12	e	n
Cecil F. Alexander	Yes, all things bright and beautiful	8	t	y
None given	Down through the ages vast,	5	t	n
Willis	Father, hear the prayer we offer	8	e	y
Milton	Let us with a gladsome mind	4	e t	y
Lowell	The Holy Supper is kept, indeed	6	i	y
C. C. Jones	For home and parents' care	15	e	n
W. W. How	We give thee but thine own	4	e	y
Whittier	From the poem: 'Disarmament'	20	t i	y
C. C. Jones	Now may God, our Father	4	e	y
Tennyson	Sir Galahad: My strength is as the strength	2	i	y
Longfellow	Hiawatha: The Peace-Pipe		i	y

Author	Title	L	F	E
Thomas R. Birks	The heavens declare thy glory	24	t	y
Edwin Arnold	The way to God is by the road of men	5	i	y

Elizabeth McE. Shields
Junior Hymns and Songs

Scollard	O little town, O little town	6	e	y
None given	Bless Thou the gifts our hands have brought	4	e	y
John Wreford	Lord, while for all mankind we pray	4	e	y
Abbie Brown	Overtones	4	t	n
N.B.Turner	The Old Garden	16	t	y

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