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Worship in religious education

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WORSHIP IN RELIGIOUS EDUCATION

A THESIS

PRESENTED TO THE SCHOOL OF RELIGIOUS EDUCATION
AND SOCIAL SERVICE

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IN CANDIDACY FOR THE DEGREE

MASTER OF RELIGIOUS EDUCATION.

BY

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A BIBLIOGRAPHY ON WORSHIP.

The literature of worship is fairly extensive yet incomplete. Books and pamphlets have been written dealing with various phases of the subject, but, as yet, no volume has appeared giving a complete discussion of the significance of worship in religious education, with specific application to various stages of development in the life of childhood, youth, and maturity. This thesis is an attempt to make contribution to a study of principles and methods of graded worship in the Church School.

The following bibliography is not exhaustive. It does give, however, the outstanding volumes which are helpful to the religious educator who would know the meaning and methods of worship culture. The annotations do not attempt to give detailed analysis and evaluation of the various books and articles; rather, they indicate the elements of strength in each.

The bibliography is grouped under a seven-fold classification:

Group 1. The meaning of worship.

Group 2. Educational Values, with special reference to the culture of the emotional life.

Group 3. Training in worship, principles and methods for leaders in various departments of the Church School, as well as parents in the home.

Group 4. Prayer in worship, the meaning of prayer and learning how to pray.

Group 5. Music in worship, the significance of music and

song books for use in the departments of the Church School.

6.. Materials for music and Hymn Interpretation, including music appreciation, the history of hymnology, and song leadership.

7.. Pictures in Worship, studies of the value and use of pictures in worship.

A BIBLIOGRAPHY ON WORSHIP.

THE MEANING OF WORSHIP.

"The Inner Life" by Rufus Jones. A book of exceptional value for the development of the Church School leader's personal life of worship.

"The Essence of Religion" by Borden P. Crowne. A series of talks by a great Christian philosopher on spiritual culture.

"The Greatness and Simplicity of the Christian Faith" by Henry Churchill King. A series of instructive and inspiring talks on the meaning of the Christian life and the deepening of friendship with God.

"What Men Live By" by Richard C. Cabot. An illuminating discussion of work, play, love and worship as elemental needs of the human soul.

"Christian Worship" by John B. Cowden. A devotional study of objective and subjective phases of worship. Helpful discussion concerning the deepening of spiritual emotions and the character, object, ritual, message, prayer, feast, offering, praise, liberty and unity of Christian worship.

"The Meaning of Worship" by George A. Gordon. A characteristic sermon by one of America's greatest Christian seers, spiritual in insight and concrete in illustration.

"Worship" by William Adams Brown. A booklet helpfully discussing worship as the practice of the presence of God.

"Christian Worship" Union Theological Lectures. Ten lectures on principles of Christian worship, the development of liturgies, orders of worship, and the ideal of Christian worship.

"Public Worship for Non-Liturgical Churches" by Arthur S. Hoyt. A discussion of worship in religion and life, the form of worship, public prayer, use of scripture, the worship of sacred song, and the development of free worship.

2. EDUCATIONAL VALUES

"Educational Values" by William Chandler Bagley. A scholarly and stimulating study of education as (1) training, resulting in specific habits; (2) instruction; resulting in ideas, concepts, facts and principles; (3) inspiration, resulting in ideals and emotionalized standards; (4) discipline, resulting in ideals of method or procedure; (5) recreation, resulting in tastes; and (6) interpretation, resulting in attitudes and perspectives.

"The Educative Process" by William Chandler Bagley. A careful study of aims of education, acquisition and functioning of experience, organization and recall of experience and selection and transmission of experiences for educational purposes.

"Human Behavior" by Stephen S. Colvin and William C. Bagley. The chapters on "Behavior and the Feelings" and "The Practical Significance of the Affective Life" should be noted.

"Origin and Growth of the Hebrew Religion" by H. T. Fowler. Chapters nine, eleven and twelve deal with the development and influence of Hebrew ideals.

"Lectures on the Elementary Psychology of Feeling and Attention" by E. B. Titchner. A technical study of feeling and attention.

"The Psychology of Public Speaking" by Walter Dill Scott. An application of the psychology of mental imagery, emotion, attention, rhythm, suggestion and memory.

"The Philosophy of Education" by Herman Farrell Horne. A study of biological, physiological, sociological, psychological and philosophical aspects of education.

"Psychological Principles of Education" by Herman Farrell Horne. The application by a Christian educator of fundamental principles of psychology.

"Jesus Our Standard" by Herman Farrell Horne. A study of the significance of ideals and of Jesus as the personalization of ideals of health, goodness, beauty and truth.

3. TRAINING IN WORSHIP

"The Training of the Devotional Life" by Luther A. Weigle and Henry H. Tweedy. A concise manual of principles and methods of training in worship in the home and Church School emphasizing prayer, music and song, and devotional Bible reading.

"Manual for Training in Worship" by Hugh Partshorne. A book giving the results of experience with worship services planned to cultivate the Christian attitude. Effective method represented for building and conducting worship programs.

"The Church School" by Walter S. Athearn. A comprehensive survey of the Church school, scholarly in content and compelling in interest. Suggestions are given for the worship services of each department: necessary equipment, program building, selection and use of music and pictures, and training in prayer.

"Primary Method in the Church School" by Alberta Ankres. A book by an author who has profound insight into child life and exceptional ability to make that insight clear to others. Pp. 191-217 give vital discussion of worship.

"Youth and the Church" by Cynthia Pearl Claus. Pp. 125-147 of this practical volume for leaders in the Young People's Division give the results of the author's wide observation as to needs and plans for graded worship.

"Training the Girl Thru Worship" by Label E. Stone. A little pamphlet written by a Young Women's Christian Association worker, giving brief discussion of principles of worship training, with two typical orders of service.

"Services of Worship for Boys" by F. W. Gibson. A series of services giving expression to the deep longings of youth. Themes used are: courage, faith, friendship, loyalty,

missions, obedience, patriotism, prayer, purity, service, temperance, temptation, the church, the scriptures, victory, the hills, the sea, the Christian race, Easter, Thanksgiving, Christmas, New Year, and Mother's Day.

"The Four-Fold Development of Young Manhood" by Harold F. Humbert. Chapter six of this book contains a brief discussion of the elements of worship and the building of worship programs, use of a central theme, of an opening device to focus group attention, and of ritual.

"Training the Young People to Worship" by Margaret W. Eggleston. An article in the magazine "Church School" for September, 1920. The story of the method used by one school in securing the proper atmosphere for worship, selecting worship themes, building programs and developing youthful leadership in worship.

"Planning a Worship Program for the Church School" by Margaret W. Eggleston. An article in "Church School" for October, 1920. A monthly schedule for three year's worship services in the Young People's Division, with one typical program given in detail. Practical and helpful.

4. PRAYER IN WORSHIP.

"The Meaning of Prayer" by Harry E. Fosdick. An unusually thoughtful and faith-building presentation of the significance of prayer.

"The Way of Prayer" by John Edgar McFayden. "In the shadow

they were comforted to know that the great friend had them by the hand" says this great little book: a presentation of the way of prayer in the Old Testament, in the New Testament and in the world today.

"Why Men Pray" by Charles Lewis Slattery. A vital book showing that all men pray, that prayer discovers God, that prayer unites men, that God depends on men's prayer, that prayer submits to the best and that prayer receives God.

"Effective Prayer" by Russell H. Conwell. A testimony to the power of prayer in the life of a sincere servant of God, and the great congregation to which he ministers.

"The Discipline of Prayer". A little volume by an author who does not sign his name. He knows God. He knows how to pray. He knows how to help others to pray.

"Psalms of the Social Life" by Cleland Boyd McAfee. A book discussing the devotional and social significance of the Hebrew Psalms.

"Prayers for Home, School, and Sunday School" by Frederica Beard. A book prepared by an author who understands the unfolding life of childhood and youth. Prayers are provided for children under nine, boys and girls nine to fourteen, young people, and leaders.

"At Mother's Knee" by Ozora B. Davis. A book of prayers to be used in the religious training of children. Simple beaut-

iful prayers are given, which help the child to talk with God: morning, evening, grace at meals, and special occasions.

"A Girl's Book of Prayers" by Margaret Slattery. A tender radiant little volume of prayers expressing the deep needs of growing girlhood.

"Young Men and Prayer" by Thomas C. Richards. Concise, vivid, reverent, inspirational. A book for young men and their leaders, dealing with "Strong men and Prayer" and "Why Men Pray." The "Prayers of the Young Man" are for the new year, for the new school year, on Sunday, for the morning, for evening, when he is leaving home, first night away from home, when uniting with the church, on his birthday, for vacation time, when he is successful, when he is discouraged, when he is tempted, in sickness, in time of sorrow, when the work is hard, in time of war, when he has been wronged, for forgiveness, for the other fellow, in the time of doubt, in time of decision.

"The Enrichment of Prayer" by David R. Porter. An exceptionally valuable compilation of suggestions from the saintly souls of the ages on learning how to pray, with prayers for a multitude of occasions.

"The Temple" by W. E. Orchard. Prayers by a modern Christian prophet who has intimate acquaintance with God and the gift of voicing the praise and petition of mature men and women.

"Prayers for the Social Awakening" by Walter Rauschenbush. Prayers expressing the sacred passion of a soul throbbing with appeal on behalf of needy humanity. This Christian seer has prayed for things of which others have not thought to pray.

5. MUSIC IN WORSHIP.

"Music and Life" by Thomas Whitney Surette. An inspiring series of essays, the first two being of special value to the religious educator: "What is Music" and "Music for Children".

"Songs for Little People" by Frances Meld Danielson and Grace Wilbur Conant. A collection of songs for use in the Kindergarten and Primary Departments. The songs cover a rich range of themes: opening and closing, greeting, processional, offertory, the Creator, nature, the Father's care, God's Day, prayer, praise, Jesus Christ, service, Thanksgiving, Christmas, New Year, Easter, Children's Day. The volume also contains selections for "quiet music" on piano or organ. The book has stood the test of wide usage, and is deservedly popular.

"Song Stories for the Sunday School" by Patty S. and Mildred J. Hill. Songs of religious value for kindergarten and primary children. God's love and care and the child's gratitude, the Father's world, and the Christ story are the song themes.

"Carols" by Ida F. Leyda. A book of usable songs for little children, with suggested orders of service for the primary department.

"Lullabies" by Ida F. Leyda. A little book of songs for kindergarten and primary departments, well adapted to children of those grades.

"Songs and Games for Little Ones" by Gertrude Walker and Harriet Jenks. The hymns and the seasonal songs in this book provide material for the Church School program.

"The Junior Choir" by Barnes. A collection of choice anthem numbers for a junior choir. Valuable for festivals and special occasions.

"Worship and Song" (Revised) Edited by Benjamin S. Winchester and Grace Wilbur Conant. The revision committee are: Edward D. Eaton, Hugh Fartshorne, Stephen A. Norton, Orville A. Petty, Robert S. Smith, Henry E. Tweedy, Luther A. Weigle, and Sidney A. Weston. They have produced a hymnal of exceptional value for Church School uses, in the junior department, the young people's division, and the adult division. The hymns, chosen from standard favorites as well as from recent writers, have poetic excellence and religious value. The music possesses artistic merit, and the melodic beauty which is so appealing to youth. The orders of worship are arranged with rare effectiveness. Church School workers will find the new "Worship and Song" a masterpiece of hymn book making - a guide

to reverent worship and an inspiration to Christian living.

"Hymnal for American Youth" by H. Augustine Smith. The product of a great hymn-book builder; especially adapted for young people and adults in the Church School. The comparatively new, the book has a well deserved and wide popularity. The orders of worship are effectively arranged, using carefully selected themes. The hymns conserve the best of the old and the finest of the new. They are grouped under the themes: morning worship, the Lord's Day, evening worship, close of worship, worship and praise, God in His world, the God of love, the word of God, the Holy Spirit, nativity, life and ministry of Jesus, the Man of Sorrows, resurrection, coronation, coming to Christ, following Christ, prayer and aspiration, love and loyalty, purity and self control, conflict and heroism, human service and brotherhood, freedom and justice, patriotism and democracy, missions and world peace, the church and religious education, thanksgiving and occasional, and the life victorious.

6. MATERIALS FOR MUSIC AND HYMN INTERPRETATION

"Method and Interpretation in Hymn Singing" by Edith L. Thomas. Discriminating suggestions for leaders of worship as to ways of helping worshippers to sing with a deeper understanding and appreciation of hymns.

"Hymn Stories for Children and Young People" by Margaret
7. Eggleston. Inspirational stories of great hymns and their authors.

"The Child Voice in Singing" by F. E. Howard. A helpful study written for public school teachers and leaders of boys' choirs, but valuable to Church School workers - presenting the physiology of the child voice and indicating how it should be used.

"Music Appreciation for Little Children" by Frances E. Clark and associates. A discussion of the use of the Victrola in the education of the child. Particularly valuable are the classified lists of great musical compositions to be used for various ages of children, and the suggestions as to correlation of music and poetry.

"A Child's Religion" by Mary Aronetta Wilbur. This book contains a chapter dealing with the significance of song in the child's religious development.

"The History and Use of Hymns and Hymns-Tunes" by David R. Breed. A book that helps give perspective into the development of our heritage of Christian song. Biographies of authors and interpretations of their works.

"The English Hymn" by Louis C. Benson. An authoritative study of the beginnings and development of the English hymn and its use in worship. The author gives careful evaluation of the contribution of various hymn writers and various denominations to the church's treasure of song.

"English Hymns" by Samuel W. Duffield. An extensive study

of the authors and history of English hymns, containing interesting bits of information.

"Studies of Familiar Hymns" by Louis C. Benson. A reliable and interesting account of the origin and influence of twenty-five great hymns of the Church Universal.

"Music in the History of the Western Church" by Edward Dickinson. A careful study, based upon wide research, of the development of music, song, and ritual, and the singing of choirs and congregations.

"Practical Church Music" by Edmund S. Lorenz. A book dealing with church music and hymnody, congregational singing, and church choirs.

"Musical Ministries in the Church" by Waldo S. Pratt. A book containing, among other helpful chapters, discussions of "Religion and the Art of Music", "Hymns and Hymn Singing", and "The History of English Hymnody."

"Music and Life" by Thomas W. Surette. A book written in lucid, illuminating style. Chapters on "What is Music?" and "Music for Children" are valuable to Church School leaders.

"Music for Everybody" by Marshall Bartholomeo and Robert Lawrence. A book dealing with the technique of song leading from the standpoint of the community song leader.

"Studies in Worship Music" by Curwen. A presentation

by an English author of the principles involved in selection and use of worship music.

"Hymn Tune and Their History" by James T. Lightwood. A study of the rise and development of hymn tunes.

"The History of American Music" by Louis C. Elson. The first chapter gives an interesting discussion of the religious beginnings of American music.

7. PICTURES IN WORSHIP.

"The Use of Pictures in Religious Education" by Frederica Beard. A practical book giving classified picture lists for the various departments of the Church School. A helpful chapter is devoted to the use of pictures in worship.

"Twenty-Five Hymns with Art Picture Illustrations" by Marion F. Stickney. A carefully classified list of pictures that may be used to illustrate stanzas of hymns that boys and girls should know and love. Sources where these pictures may be secured are indicated.

"How to Show Pictures to Children" by Estelle M. Hurl. A discussion of criteria of value in selecting pictures to use with children, and illustrations of methods of interpreting pictures.

"Art Studies in the Life of Christ" by Albert E. Bailey. An early illustrated volume telling the Christ story in picture. The interpretations of the messages of the great artists are of exceptional value.

THE MEANING OF WORSHIP.

The impulse to worship is universally native to the human spirit. It rises out of the consciousness of personal need, the consciousness of God, and the consciousness of human fellowship.

The recognition of personal insufficiency is the basic impulse causing men to worship. This realization of need has manifold forms. Man may need food, shelter, raiment, strength for daily tasks, freedom from suffering, protection from danger, power to solve a perplexing problem, explanation of mystery, knowledge of truth, guidance into right conduct, deliverance from temptation, forgiveness from sin, the comfort of Divine sympathy. Abraham Lincoln declared: "I have been driven many times to my knees by the overwhelming conviction that I had nowhere else to go. My own wisdom and that of all about me seemed insufficient for that day." The need which impels to worship may be sheer gladness for blessings. To give expression to gratitude is as elemental a need as the appeal for the supply of that which is lacking.

The consciousness of God impels men to worship. Inadequate humanity bows before adequate Divinity. Appreciation of Supreme Power is the initial elemental in God consciousness. "Worthy art Thou, our Lord and our God, to receive the glory and the honor and the power," sang the worshipping elders in

the apocalyptic vision of John the apostle. (Rev. 4:11) The consciousness of God involves, also, appreciation of His Presence. He who is able to surply human need is here.

"Holy, holy, holy, Lord God of hosts," change' the singer of old, "The whole earth is full of His glory!" George A. Gordon speaks of worship as the expression of our appreciation of the worth of the consciously present God: "We come here intelligently, rationally, to confess and adore the Absolute Worth on which the life of the universe depends, the Worth upon which depend our dear human worlds of affection, the Worth, the Worth on which all our good causes depend, the Worth on which everything depends of any value in the intellect of the heart of mankind. And just as after a summer thunder-storm of utmost blackness and fury, when the clouds are all rolled away and the sun comes forth again in all-triumphant splendor, the birds in every bush, on every branch of every tree, burst forth into a jubilee of song, so when we come within sight of the Soul of the Universe, His perfect mind and His perfect character, and the fact that He is the ground of everything that is good in our lives and all our highest hopes for mankind and for our own soul, when we come into the vision of this, all our instincts at once break into song, and the song becomes the inevitable expression of our gratitude, love, and praise."

If worship is to be complete, realization of God's power and Presence must reach its climax in appreciation of His Re-

sponsiveness. The Psalmist describes a ship at sea in a storm. The sailors reel and stagger on the deck like drunken men. When they have come to the limit of human strength, "then", says the Psalmist, "they cry unto Jehovah in their distress, and he heareth them." Charles Lewis Slattery declares: "Man in great trouble is astonished that he can cry out; he is even more astonished that in the very cry of his heart he discovers God." (Slattery "Thy Men Pray" page 23) The triumphant cry of the apostle Paul voices the living truth of the responsiveness of God: "My God shall supply all your need." Jesus compressed the whole warm and vital concept of the meaning of God in the one word: "Father." He hears and sees His children as they worship Him, and in His own wondrous way gives back response.

The consciousness of personal need, and the consciousness of a Present, Powerful, and Responsive God are welded in worship with the consciousness of human fellowship. Tennyson gave utterance to that profound truth when he said:

"For so the whole round earth is every way
Bound by golden chains about the feet of God."

The needy soul recognizes the brotherhood of need. He knows that other souls are thirsting for the living God. The social element in worship calls men together in religious rites.

"When ye pray," said Jesus, "say, 'Our Father.'"

William James stated the truth succinctly when he declared

that the reason why men worship - he was speaking of one mode of worship, prayer - is simply because they cannot help worshipping. (See Harry Emerson Fosdick; "The Meaning of Prayer" page 9) George A. Gordon, a seer with searching insight, has said: "Our instincts must be smothered, choked, eradicated before we cease to admire great human character; they must be forever put to sleep before we cease to worship the sovereign Character of the Universe, the infinite excellence of our God." (George A. Gordon "The Meaning of Worship" page 7)

What, then, is worship? Christian worship is the devotional expression of individual and common need and of the Absolute Worth of God as revealed in Jesus Christ. The significance of approach to God thru Christ has been illuminatingly illustrated by Charles Lewis Slattery: "To us, as disciples of Jesus Christ, the most bewildering surprise is the knowledge of the Father which we receive from the Son. Many years ago a shy college student looked up with reverence to a certain inspiring teacher. He felt that he knew this distinguished teacher thru his lectures and thru the chance exchanges of the recitation; but he never ventured to call upon him: he had never talked with him in an intimate and personal way. It had really never occurred to him that he could do so; for the teacher was occupied with his reading, his teaching, and his writing, - and probably he did not know one of his pupils from another. So the months passed

till one day a friend of both told the young man that he was speaking of him to the learned teacher incidentally and suddenly the master had exclaimed, "I love that young fellow!" It was to the younger man a revelation: he knew that he was known and separated from the mass of pupils who thru the years had been going to that lecture room. He ventured, ever yet somewhat timidly, to go to see the teacher in his study; and out of it sprang a friendship which can never end, - a friendship which might not have been if the friend whom both had in common had not spoken the word of incidental testimony. The mission of Jesus Christ is similar: He makes known to men how much God cares. And God is waiting even as that master of youth for the approach of those whom He loves . . . We no longer approach Him in formal utterance only; but we talk with Him, as a man speaks with his friend, and we are conscious of a new and wonderful experience, - we enter by a glad surprise into His intimacy, 'Thy Jesus Christ our Lord.'

(Charles Lewis Statterly "Why Men Pray" pages 33-35) Worship - Christian worship is the devotional expression of individual and common human need and of the Absolute Worth of God as revealed in Jesus Christ.

George A. Gordon epitomizes his philosophy of worship in the sentence: "Christian worship is the uttermost tribute of man's soul to the Highest Character of the Universe".

William Adams Brown adds a further that when he declares

that worship "means by deliberate and intelligent effort to make explicit to consciousness the supreme object of religion, namely, the reality and the presence of God to the end that God may be able to do for us, in us, and through us, and so for the world at large, what we desire."

THE MODES OF WORSHIP.

What are the modes, the fundamental ways, of Christian worship? They are five: (1) Devotional Bible Reading, (2) Prayer, (3) Music, (4) Offering, and (5) The Ordinances, Baptism and the Communion.

DEVOTIONAL BIBLE READING. The reading of scripture is an essential means of worship. In devotional Bible reading both reader and hearer need this attitude: the words of the Book are the words of a man of God; the Father uses this means of speaking to His children, as they gather in His house. Robert E. Lee knew well the power of the Book in worship: "The Bible has never failed to give me light and strength." Woodrow Wilson declared: "When you have read the Bible you will know that it is the word of God, because you will have found it the key to your own heart, your own happiness, and your own duty." Long ago the Hebrew Psalmist sang:

"Thy word have I hid in my heart,
That I might not sin against Thee.
Quicken me after Thy lovingkindness;
So shall I observe the testimony of Thy mouth."
salm 119:11,88.

The one who reads the scripture in a service of worship ought to make careful preparation, knowing accurately the pronunciation of each word, and giving to each phrase its proper emphasis. Vocal interpretation is a fine art, needing to be cultivated. Reading by the assembly in concert is of value in developing the spirit of unity in worship. The responsive reading gives

opportunity for antiphonal effects, the contrast between the volume of united voices and the lone voice of the leader. Scripture passages should be arranged so that responses are not unduly brief. Proper preparation of responsive readings necessitates a fine discrimination, grouping of passages into units of that.

PRAYER. Wise men of the ages have compressed into compact sentences their concepts of the meaning of prayer. In a letter to a friend Carlyle said: "Prayer is and remains the native and deepest impulse of the soul of man." (Harry Emerson Fosdick: "The Meaning of Prayer" P.1) James Montgomery sang:

"Prayer is the soul's sincere desire,
Unuttered or expressed;
The motion of a hidden fire
That trembles in the breast."
(*"Hymns of the United Church"* No. 295)

Charles Lewis Slattery has strikingly said: "Like islands in the sea there is much of our nature which reaches down thru the deep waters of subconsciousness till it rests upon the solid foundation of all life, the Life which binds us to one another and to itself. It is this community of life with this firm foundation of existence which gives to every normal man, who does not put a check upon his instincts, the inclination to talk with the Unseen, to pray." (Charles Lewis Slattery "Why we Pray" Pages 16,17) A.H. McFieile has asserted: "Prayer is not a mere telephoning to God to ask Him to do things, but a developing life, an expanding, deepening, heightening, intensifying, of the whole being, by allowing it to be drawn in the embrace of God nearer and nearer to Himself." (David R. Porter "The Enrichment of Prayer" Page 19) "We pray," said John Edgar McFayden,

"when we pray truly, not that we may conquer God, but that He may conquer us, and that our wills may be found not only submissive but rejoicing, in harmony with His." (John Edgar Kayden "The Way of Prayer" Page 33)

Prayer has vital place in the life of the individual. "Indeed," says Harry Emerson Fosdick "prayer is the personal appropriation of this faith that God cares for each of us." ("The Meaning of Prayer" Page 53) Charles Dickens wrote to his sixteen year old son, who was leaving for Australia: "Never abandon the wholesome practice of saying your own private prayers, night and morning. I have never abandoned it myself, and I know the comfort of it." (Thomas C. Richards "Young Men and Prayer" Page 23) James Hastings, out of rarely rich observation and reading declared: "As we look back over the history of the world, we cannot help being struck by the fact that the men of prayer are the men of power. There is a connection between prayer and power. Take, for instance, the great reformer of the past century, who was able to break down the most determined opposition to his reforms, and to free the little children of England from terrible slavery - Lord Shaftsbury. What was the secret of his supernatural power? If we read his life we shall see. That man was praying continually. He was praying in the House of Commons before he made his speeches; he was praying in everything he did. It would not be intelligent reading of biography to disconnect his prayer from his power. Or take General Gordon, who left us the record of a stainless soldier who could stand alone. What gave him the strength to do it? Here, again, we cannot intelligently disconnect his extraordinary power, his extraordinary personal influence, from the

white handkerchief outside his tent, so regularly placed there two or three times a day, which meant that General Gordon was at his prayers. Continuous prayer brings personal power." (David R. Porter : "The Enrichment of Prayer" Pages 20, 21)

Public prayer is, also, a dynamic force in life. Jeremy Taylor gave this sage advice: "Rely not on a single prayer in matters of great concernment; but make it as public as you can, by obtaining of others to pray with you; this being the great blessing of the Communion of Saints, that prayer united is strong like a well-ordered army." (Porter "Enrichment of Prayer" Page 34) Charles Lewis Slattery has spoken of the power of prayer to weld men into comradeship: "We feel that in prayer we are one family. Prayer unites men. . . When we really pray together we are lost in God; and in God we find one another." (Slattery "Thy Men Pray" Page 41)

The good God has made a universal law that, in order to use one's capacities to the utmost, they must be developed. The disciples of Christ, desiring to utilize the power of prayer, requested the Master: "Lord, teach us to pray." Forbes Robertson, in that spirit manifested by the disciples, said: "It is worth while making any effort, however desperate, to learn to pray." (Porter "The Enrichment of Prayer" Page 18) The author of "The Discipline of Prayer" - withholding his name from the public, and sending forth his book to bless his fellows - declared: "Prayer is mighty, but the pathway of prayer is hard. It is open to all to use and all are intended to use it. Comparatively few do so, because of indolence. But those who have

the courage to persist and to press along the narrow and difficult pathway are marvelously rewarded. They liberate immense forces of blessing "for themselves and for the world." ("The Enrichment of Prayer" Page 19)

A helpful suggestion is made by Robert F. Lorton as to the content of prayer. It should include: meditation, prayer for grace, confession, intercession, and thanksgiving.

The supreme interpreter of Christianity said: "Rejoice always; pray without ceasing; in everything give thanks: for this is the will of God in Christ Jesus to you-ward." (I Thessalonians 5:16-18)

The religious educator has a glorious opportunity of starting childhood and youth on the highway of prayer. The teacher of little children helps them to say "Thank you" for the Father's good gifts. Sentence prayers voice the gratitude of little hearts. Forms for various occasions help the child to live in the spirit of prayer: morning, evening, grace, in God's house, and the seasons. With the expansion of experience, prayer interests expand - if boys and girls have devotional guidance. The leader of adolescent youth has the choice privilege of aiding young people to speak freely, sincerely, in faith with Him who is the Eternal Friend. Thru Christ prayer becomes vital, dynamic, inspiring.

The fundamental methods of prayer culture are outlined by Luther A. Weigle: (1) bring the child into the social atmosphere of prayer; (2) train him in habits of prayer; (3) teach him

forms of prayer; (4) encourage him to express himself to God in spontaneous prayers; (b) instruct him in the meaning of prayer. Dr. Veigle asserts that prayers for children should be: (1) brief, simple and direct; (2) conceived from the child's standpoint; (3) definite and in all respects true; (4) filial in spirit; (5) social in attitude and content.

(Veigle and Tweedy "Training the Devotional Life" Pages

15, 29-31)

MUSIC. Music has universal appeal. With exquisite beauty it speaks the language of intellect and emotion. President Eliot declared: "Great music is great shot; no other that has such perfect transmission." Plato asserted: "Music is the essence of order, and leads to all that is good, just, and beautiful." Lan'or affirmed: "Music is God's best gift to man." Browning - he of the poet soul - said:

"But here is the finger of God, a flash of the will that can
Existent behind all laws that made them and lo, they are!
and I know not if, save in this, such a gift be allowed
to man,
That out of three sounds he frame, not a fourth, but
a star."

"Music is a means of perceiving the order, the harmony, the unity of God's universe. Beauquier has said: "Musical vibration is only one particular mode of perceiving that universal vibration, that music of life which animates all beings and all bodies, from the lowest to the highest" (Libot "Psychology of Emotions" Page 104)

"The primal element in music is vibration" explained Thomas Whitney Surette. "Sound waves in some ordered sequence - silent until they strike our ears are formed by our ingenuity and sense of order into patterns of beauty. They exist in time, not in space. They are motion. And these vibrations are the very substance of all life; of stars in their courses, of the pulse-beats of the heart, of the mysterious communication from the nerves to the air in, of light, of heat

of color. . . Music is motion always in perfection. . .
Melody in music consists in a sequence of single sounds
curved in some line of beauty. Whereas rhythm is conceivable
without any intellectual quality,- as purely a
physical manifestation,- melody implies some sense of
design, since it progresses from one point to another
in time, and without design would be merely a series of
incoherent sounds. . . Music, being conscious design,
gives conscious evidence of the personality of its creator.
. . . Harmony is an adjunct to the other two elements.
It is in music something of what color is in painting. As
contrasted with the long line of melody and the regular
impulses in time of rhythm, harmony deals in masses. Melody
carries the mind from one point to another; harmony strikes
simultaneously and produces an immediate sensation."

"This then is the thing we call music: rhythm, melody, and
harmony arranged in forms of beauty existing in time. . . It
creates a world of its own, . . . a world of sound, evanes-
cent yet indestructible. . . May we not accept Schopenhauer's
saying: 'Music is an image of the will'? Are we not justi-
fied in stating that music is even an expression of the deep-
est relation with the visible and invisible world which the
soul of man is capable of experiencing, and that these re-
lations, inexpressible in more concrete manifestations,
are expressible in music? . . . Music tells us the deepest
truths of human life." (Thomas Whitney Surette "Music and
Life" Pages 6,7,8,9,10,13,17)

Music has always held an important place in worship. In ancient days primitive people sang the stories of their gods. Jane Harrison has shown that art and ritual among the Greeks developed simultaneously, that the earliest art was "sculptured prayer." "Ancient art and ritual are not only closely connected," says Miss Harrison, "not only do they mutually explain and illustrate each other, but . . . they actually rise out of a common human impulse. . . . This common emotional factor it is that makes art and ritual in the beginning well nigh indistinguishable." When the men of Athens went to the theatre they were attending a religious service. Imbedded in every Greek play was the deep consciousness of the will and deeds of the gods. Music had notable place in the drama. Miss Harrison has given a discriminating exposition of the effect of the singing of the chorus: "A feeling of emotion heightened yet restrained, a sense of entering into higher places, filled with a larger and purer air - a sense of beauty born clean out of conflict and disaster." (Jane Harrison "Ancient Art and Ritual" Pages 18 and 122)

Among the Hebrews music was never mere art; it was divine service. The Psalms, the hymnbook of the Hebrew people, are at the heart of the Old Testament. From their early days these God-intoxicated people sang to Jehovah. David developed liturgical music. The tabernacle service had three musical leaders, Asaph, Heman, and Ethan Jethuthun. They used the cymbal rather than the baton as conductor's instruments. The books of II Samuel and I Chronicles tell

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of the instruments used by the orchestra: harp, psaltery, timbral, cornet. The orchestra numbered four thousand, and the choir two hundred eighty eight. Voices and instruments joined together in great songs of praise and petition to Jehovah.

Music has had a distinctive place in Christian worship. In early centuries instruments were used; then, in strange ways, they were banished from many a church. Now, except in isolated instances, instruments are again used in the worship of God. The hymn has always played its part in the programs of Christian worship. As Professor Augustine Smith indicates, the New Testament opens with three solos and a chorus: Mary's "Magnificat", Simeon's "Nunc Dimittis", Zechariah's "Benedictus", and the Angel Chorus, "Gloria in Excelsis." At the institution of the Lord's Supper a hymn was sung, doubtless one of the superb Psalms. Even in prison Paul and Silas sang. Paul urged Christians to sing with spirit and understanding, to inspire one another with Psalms, hymns, and spiritual songs. The apostle viewed music as an expression of the heart's melody unto the Lord. The book of Revelation contains fragments of songs which were probably sung by the early church.

During the days of persecution the Christians gathered at dawn to sing softly their hymns of praise to Christ as God. Tertullian relates that at the love feasts of the early church each man was invited to come forward and sing to God's praise something from scripture or his own composition.

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In the time of expansion and Romanizing of the church, liturgies were developed, in which hymns were included. Then hymnody had its Dark Age. The later years of Christian history have been enriched by the songs of Luther, Watts, Wesley, Montgomery, Borring, Haber, Newman, Baker, Gladden, Babcock, Brooks, North, and a host of other poets. The Christian hymn, a lyrical expression of a spiritual experience, gives wondrous opportunity for the outpouring of human souls.

Music in worship is one of the mightiest factors in developing spiritual unity. The varied origins of the hymns used by the various churches is testimony to that fact. The Earl of Selborne observed: "Hymnody bears witness to the force of a central attraction more powerful than all accents of difference, which binds together times ancient and modern, nations of various races and languages, Churchman and Non-Conformist, churches reformed and unreformed: to a true fundamental unity among good Christians; and to a substantial identity in their moral and spiritual experiences." Because song speaks of basic experiences it welds worshippers together into spiritual unity.

The child has a right to his heritage of Christian song. Mary Aronetta Wilbur says: "Happy is the child whose life begins with a song, for whom the first consciousness of sound is his mother's lullaby. For so there is born in his soul the sense of melody and rhythm, the sense of something beyond the

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commonplace, and the world becomes to him a world of love; for his mother's song has mysteriously conveyed his mother's love, and her arms encircle his world. For the effect of song is not produced by a mere series of nervous responses to stimuli, nor yet by an intellectual appreciation of the words, but it is also due to the fact that song is one of the truest ways of expressing that inner self which would otherwise be inarticulate. Song is the deepest emotion daring to express itself. . . The soul of the child is struggling to express itself; let us put into his heart the songs that shall liberate his expression." (Mary Aronetta Gilbur "A Child's Religion" Pages 29,54)

What shall be the criteria for selecting hymns for use in the Church School? The answer of Henry Mallam Tweedy is: Hymns should (1) possess literary merit, (2) be rich in religious content, (3) contain true conceptions of God and our relations to Him, (4) be marked by healthy sentiment, (5) be true to life, (5) be marked by healthy sentiment, (6) have music that is a proper medium for the poet's expression, and (7) be graded for the different ages. (Veigle and Tweedy "Training the Devotional Life" Pages 25-29)

THE ORDINANCES OF THE CHURCH. The ordinances have significance in the culture of the devotional life. Obviously these modes of worship form a part, not of the Church School program, but of the Church service. Baptism is a symbol of the dedication of life to the service of Christ. It represents the death of the old life, and the birth of the new, the abandonment of sin and the acceptance of righteousness. It is a declaration of the soul's allegiance to God. The communion service is a memorial to the crystal-clear character, the sacrificial death, the ever-living love, and the redemptive power of Christ. The one who participates in its sacred observance is brought into mystic nearness with his Lord. Religious instruction is preparatory to appreciative participation in these two great ordinances of Christian worship.

THE OFFERING. An offering is a gift of love to God. It is an expression of the worshipper's gratitude to the Father. In Hebrew worship the offerings had important place: burnt offering, incense offering, peace offering, wave offering, freewill offering. David declared:

"What shall I render unto Jehovah

For all his benefits to-er? me?

I will take the cup of salvation,

And call upon the name of Jehovah.

I will pay my vows unto Jehovah,

Yea, in the presence of all his people." (Psalm 116:12-14)

The offering was, to the Hebrew singer, a public expression of his private vow to the Lord. He urged the people: "Bring an offering, and come into his courts. O worship Jehovah in

holy array."

Training in worship thru giving is essential. If the offering is to become a part of devotional experience it must be learned in childhood. Then this means of expression is employed thruout life. Miss Alberta Lunkres says: "Children should give as an act of worship. Such a spirit is more easily created when the offering is received in the assembly period rather than during the class hour. In the case of the latter, it usually becomes merely a mechanical act of dropping a piece of money into an envelope. To make this part of the period of worship meaningful use talks and stories to help the children understand why they are giving. Make the service meaningful so that the child will have the desire to give as largely and as cheerfully as possible. The practical matter of receiving the offering must be worked out with reference to local conditions. If the children sit by classes, representatives may be chosen to carry the gifts to the altar at the proper moment. If the children are arranged in a group during worship, ushers may receive the offering in much the same way that it is done in the church service. The service should be simple but impressive, with the emphasis upon the true spirit in giving rather than upon the amount given. After the gifts have been made the children may be led in a brief prayer by the leader, or they may make use of a response in the form of Scripture passages or song." (Alberta Lunkres "Primary Method in the Church School" Page 208)

THE FUNCTION OF WORSHIP IN RELIGIOUS EDUCATION.

Education is the process by which humanity transmits to posterity the accumulated results of individual and social experience, so that succeeding generations may profit by the failures and victories of the past. Nicholas Murray Butler, voicing this concept, considers education as the gradual adjustment of the individual to the spiritual possessions of the race. Education is, also, the process of developing native powers within the individual. Henderson makes this succinct statement: "Education is the unfolding and perfecting of human nature." Herbert Spencer, in an oft-quoted declaration, asserts that the function of education is to prepare us for complete living. In a terse sentence, Walter Scott Athearn gives this illuminating definition: "Education is the introduction of control into experience."

Religious education, according to Dr. Athearn's significant definition, is the introduction of control into experience in terms of a great ideal. Religious education develops religious attitudes, habits, emotions, appreciations and ideals. An attitude is the result of a repeated idea. A habit is the result of a repeated act. An emotion is a repeated and intensified feeling. An appreciation is an idea multiplied by a feeling. An ideal is an attitude multiplied by an emotion.

Christian education is the introduction of control into ex-

perience in terms of the life and teachings of Jesus Christ. Its task is the cultivation of the Christ attitude of mind, the Christ appreciation of values, the Christ motives for conduct, the Christ habit of action, and the Christ ideal of life.

The functions of education, according to William Chandler Bagley, are (1) Training, resulting in specific habits, (2) Instruction, resulting in ideas, concepts, facts, and principles, (3) Inspiration, resulting in ideals and emotionalized standards, (4) Discipline, resulting in ideals of method or procedure, (5) Recreation, resulting in tastes, and (6) Interpretation, resulting in attitudes and perspectives. (William Chandler Bagley "Educational Values" Page xix)

"In general," says Dr. Bagley, "ideals are the prime, the basic, the fundamental controls of conduct. Ideals determine purpose; ideas guide to the realization of that purpose. Ideals dominate large experiences or large adjustments. Ideas control the smaller segments of experience, the adjustments that are incidental as means to the desired or idealized end. The efficiency of ideas is largely dependent upon the fidelity with which they represent to consciousness the world in which it works. The efficiency of ideals is largely dependent upon the emotional force that lies back of them - upon the directness of their reference to felt needs. Ideas as products of race-experience are organized into facts and principles, and crystallize in the records of investigation. Ideals as products of race experience are expressed in poetry, in imaginative literature, in the fine arts, in music, in the forms of religion, government, and other social institutions." Bagley - p 59, 60

The culture of the emotions is a problem of profound educational significance. Ex-President Eliot of Harvard declares: "The only true knowledge of our fellow-men is that which enables us to feel with them, which gives us a fine ear for the heart pulses that are beating under the mere clothes of circumstance and opinion." Hugh Black says: "The horizon of life is broadened chiefly by the enlargement of heart." W.H. Payne asserts: "He who teaches us to look out upon the world thru the eyes of affection, sympathy, charity and good-will, has done more for society than he who may have taught us the seven Liberal Arts." G. Stanley Hall maintains: "People do not have mind worth thinking of unless they have the capacity for sensitiveness. . . Enthusiasm governs the world. . . Of all things love is the most educable, the most plastic." Hopping explains: "If the Greeks were unable to extend their feelings of humanity so as to include the barbarians, the cause lay, not in intellectual insufficiency, but in the arrestive power of their national feeling. Christianity overthrew these barriers, not by means of intellectual reflection but by the effect of an acute and deeply seated feeling." Patterson Du Bois says: "Manifestly the education and training of the feelings is of supreme importance. Their power is dangerously absolute." He maintains that parents and leaders have a triple duty to childhood: (1) to respect their feelings; (2) to lead them to respect the feelings of others; and (3) to cultivate, economize and train their feelings by recognizing their right to expression and silence, and by guiding them into right relation to reason and will. (Patterson Du Bois : "The Natural Way" 96-99)

"The service of worship has its immediate value as worship," says Patterson Du Bois, "but it has also its concomitant totalizing value as a nurturer of the religious sentiments and feelings designed to result in the exercise of a Christian will." ("The Moral Way" .47) The function of worship in religious education is the cultivation of emotion-attitudes, the welding of ideational and emotional elements into such dynamic unity that they shall control conduct.

Let us consider the great Christian emotion-attitudes which worship is to nurture:

(1) Aspiration is a holy passion for nobler character and attainment. It is divine discontent. It is the spirit of humility striving upward toward the light. "Blessed are they which hunger and thirst after righteousness," said Jesus, "for they shall be filled." Worship nurtures the spirit of aspiration.

(2) Reverence is due regard for that which is holy in nature, in human personality, and in God. It is veneration for true worth. Its symbol is a Moses with unsandalled feet on holy ground - before a burning bush. Oliver Wendell Holmes said: "There is a little plant in my soul called reverence which I make to have watered about once a week." "O, come let us worship and bow down," sang the reverent Psalmist, "let us kneel before the Lord our Maker." Worship rises from the reverent soul. Worship bows the soul in reverence.

(3) Faith is an intellectual attitude colored by the

warmth of emotion. It is heart-felt conviction that right will ultimately triumph. It is trust in humanity. It is dynamic appreciation of the friendliness of the Power that Rules the Universe. The experience of worship gives to the ideas taught in the class room the radiant glow of faith.

(4) "Gratitude" said Hugh Hartshorne, "is the tender and joyous emotional response that usually manifests itself in the impulse to repay a kindness." The child who has learned to say "Thank you" to the Heavenly Father is a kinder child to his companions. The experience of worship deepens his realization of the divine source of all blessings. Doxologies become the spontaneous expression of his gratitude.

(5) Gentleness is the poise of character in peace. "Thy gentleness," said David to his God, "hath made me great." "Blessed are the gentle," exclaimed Jesus, "for they shall inherit the earth." Worship opens the way to harmony with God and man. True worshippers are God's gentle people, living in the kindness and poise of peace.

(6) Loyalty, to quote Josiah Royce, involves three elements: first, a cause; second, whole hearted devotion of the individual to the cause; and, third, sustained and practical evidence of that devotion. Christian teaching helps youth to know the worth of Christian objects of loyalty. Songs and stories about those causes, pictures embodying those ideals, scripture passages making real their meaning, and prayers on their behalf cultivate loyalty for those high and holy enterprises. Worship

nurtures the fragrant flower of loyalty.

(7) Love is the epitome of Christianity. It is goodwill aglow with affection. It means banishment of envy, vanity, irritability, and inconstancy. It enshrines kindness, suffering for the sake of the one beloved, enduring courage, purity forgiveness, mercy. The intimate communion of worship cultures love for God and man, for God is love, and worship lifts man into likeness with God.

THE RUBRICS OF WORSHIP.

In early manuscripts certain sections, colored red to distinguish them from other portions, were called rubrics. The word found its way into the church. Rules, printed in red, giving plans for conducting a service, were designated "rubrics." The present usage of the term, in its liturgical significance, means directions for the conduct of a worship program.

RUBRIC I. Worship should be adapted to the worshippers' stage of development. As the child's food, clothing, and course of instruction are selected to meet his needs, so worship programs should be designed to minister to his devotional needs. The order of service and the character of the elements entering into the program should be determined by the religious capacities of those for whom it is planned. For example, kindergarten programs will be much more informal than adult, or even primary and junior services. Such memorized material will be used in the junior program. Young people will sing "Lord Thy glory fills the heavens" while beginners voice the same adoration in "Praise Him." The intermediate boy will find no inspiration in the beautiful primary song "Every morning seems to say, 'There's a shining ray on the way,'" but he will sing it with appreciation and vigor "crawling with the cross." The first rubric of worship is fundamental: worship should be adapted to the worshippers' stage of development.

RUBRIC II. The proper atmosphere in the assembly room is essential to reverent worship. The term "atmosphere" has more than literal significance. It means the blending of external impressions upon the mind of the child. The ventilation of the room is, therefore, important. Over-heating, under-heating, and bad air may ruin a beautifully planned program. Restful lighting and color scheme are essential. Pictures add their magic touch to the environment. Flowers bring their fragrance. The most important element in the atmosphere is sympathy between leader and worshippers.

RUBRIC III. Each service of worship should be built about a central theme. A single unifying spirit should pervade the entire program, directing the selection of hymns and stories, the choice of scripture material, the topics of prayer. Themes may be suggested by the lessons studied, by the seasons, and by the specific needs of the boys and girls in the department. The following list includes a few theme possibilities:

God Our Father.

The Care of God.

God's World.

God's Day.

God's House.

God's Will.

The Baby Jesus.

The Boy Jesus.

The Call of Christ.

Helpers of Jesus.

Following Christ.
 The Children's Lorraine.
 The Cross in Human Life.
 The Risen Lord.
 The Triumph of Easter.
 Christ our Shepherd.
 Christ our Lord.
 Christ our Teacher.
 Christ our Friend.
 The Happy Life.
 God's Gentle People.
 The Pure Heart.
 The Life Victorious.
 A Christian Hero.
 A Christian Heroine.
 Be Strong.
 Be True.
 The Christian Warfare.
 The Christian Race.
 The Christian Hope.
 The Church of Christ.
 The World for Christ.
 Thy Kingdom Come.
 World Brotherhood.
 America the Beautiful.
 Our Country:
 The Birthday of the Nation.
 The New Year.
 A Day of Memory.
 Mothers of Men.
 The Ministry of Music.
 The Power of Prayer.
 The Lure of an Ideal.

RUBRIC IV. The service should begin with an opening device to focus group attention. Each boy and girl or man and woman has a different background of experience. All come their varied ways to church. The group, before the service begins, is heterogeneous. It must become homogeneous. The opening device may be quiet music, a processional, a period of silence, or a call to worship. Its purpose is welding the group into unity.

RUBRIC V. "Let all things be done in order" was the wise maxim of a wise leader. The worship service should be conducted in a room where the leader expects order from the

boys and girls, and they practice that virtue. The program should have definite order in its progression. It should be more than a mass of unrelated elements. Each item should follow properly after that which precedes. Services should be planned for successive Sundays with thoughtful recognition of previous programs and those which are to follow.

Symmetry is essential. Proper balance between the constituent parts of the program is imperative. No one element should receive undue emphasis. Music should not be stressed, for example, to the exclusion of prayer. Stories should not be unduly lengthy, or used too frequently. Special features should not be crowded out, but they should not crowd out vital program elements. A school without any ritual has missed a great privilege. A school whose program is continually ritual has missed the joy of spontaneity. Balance and discrimination are essential to effective program building. Order is a fundamental rubric.

RUBRIC VI. Interpretation of program elements is an aid to worship. The story, for example, is a dynamic means of interpretation. A vivid story makes life experiences concrete. It revives memories. It builds images. It stimulates thought and emotion. The power of the story is real and vital. It may precede a prayer, a song, an offering and thus interpret the meaning of those acts of worship.

Hymn interpretation is an aid to appreciative singing of songs. The question and answer method may be employed,

boys and girls aiding the leader in developing the meaning of the song. The reading of a hymn, by one who really knows how, is an effective interpretation. Exposition is often valuable. Light may need to be thrown upon words in the song. A hymn may be interpreted by means of a significant picture. A story, a description, a scripture reading, a dramatization may be employed. All these are means of helping boys and girls to participate intelligently and feelingly in worship music.

The following list of songs indicates the department for which it is appropriate and the method of its interpretation:

Beginners of Kindergarten:

"Praise Him" Picture.

"Father We Thank Thee" Question and Answer.

Primary:

"Away in a Manger" Dramatization.

"A Whisper Song" Story.

Junior:

"America the Beautiful" Story.

"We Plough the Fields and Scatter" Exposition.

Intermediate:

"Marching With the Heroes" Picture.

"We Would See Jesus" Scripture Reading.

Senior:

"The Son of God Goes Forth to War" Exposition.

"I Would Be True" Story.

Young People:

"God Send Us Men" Reading (vocal interpretation)

"Christian, Dost Thou See Them" Story and Description.

Adult:

"A Mighty Fortress" Historical Narrative.

"The Whole Wide World for Jesus" Exposition.

Interpretation in the worship service may take the form

of brief explanation of a scripture passage. It may be suggested topics for prayer. It may be the story of a cause to which offering is to be made. The leader of worship needs the spirit of the interpreter.

RUBRIC VII. Ritual has a distinctive and valuable function in worship. Ritual is fixed form, unannounced succession of parts in a program of worship. Worshippers become habituated to certain responses to certain stimuli. The value of ritual is that it makes possible intense concentration upon the service. One can give himself completely to the spirit of worship. There are no distracting elements, such as announcement of hymn numbers or finding of places in hymn books. The power of habit is made a valuable ally. On the other hand, the danger of ritual is that it may become merely mechanical, that words may be mumbled or sung without consideration of their meaning. The difficulty may be obviated by brevity of ritual and a not-too-continuous use of a given form.

The Church School will not develop an elaborate ritual, though it may profitably use ritualistic elements in its program of worship. Anything which occurs at a specified time in a program for a series of Sundays, or which becomes an habitual response to the leader's words may be considered ritual. The following ritualistic elements may be employed profitably: the processional, a call to worship (opening sentence), a unison prayer, a response after prayer, a unison scripture reading, a responsive scripture reading,

an offering service, a birthday service, a printed order of worship, a benediction +closing sentence-, and a recessional. Obviously no school will use all of these forms of ritual constantly, but all of them will be used some of the time and some of them will be used all of the time.

Well ordered processions and recessions help to give dignity to a program. The marching of the departmental group in procession brings a consciousness of unity, and a readiness for participation in that which is to follow. The musical accompaniment arouses the emotions associated with reverence and loyalty. A recessional helps to bring ordered departure. The disadvantage of the procession and recessional is the tendency to formalism, and the possibility of destroying the feeling of at-homeness in the department. It would seem unwise to use both procession and recessional in any department. These forms have their greatest value in the children's division of the Church School, where the child's natural delight in marching may be given a connotation of reverence.

The call to worship aids in focusing wandering attention and inducing the proper attitude for worship. The following opening sentences have been aptly chosen by Hugh Martineau:

"O come, let us worship and bow down; let us kneel before the Lord our Maker.
For He is our God, and we are the people of His pasture,
and the sheep of His hand."

"O worship the Lord in the beauty of holiness.
Enter into His gates with thanksgiving, and into His courts
with praise."

"I will bless the Lord at all times;
His praise shall continually be in my mouth.
O magnify the Lord with me,
And let us exalt His name together."

The unison prayer binds hearts together in Christian love. The supreme group prayer is that which the Master taught his disciples to pray. The prayers of great men and women of all times place at the disposal of developing youth the spiritual resources of reverent Christian personalities. They provide beautiful and sincere modes of expression for the needy heart. They give voice to vague longings and help to give reality to seeming unreality. The memorized prayer can never take the place of the spontaneous prayer, but it has its distinctive function. The danger of falling into meaningless mechanism in its use may be eliminated by the leader's occasional exposition or illustration of the content of the prayer.

The response after prayer is brief but significant, too little used in Church Schools. Its values lie in linking words and music in prayer, cooperative recitation, and in developing appreciation of the "communion of saints." In essence the prayer response means: "We are all needy. Thou, God, art great and good. Hear us, for we pray together in deep earnestness."

The unison or responsive scripture reading may be a dreary routine or a refreshing oasis. All depends upon the readers' attitudes. The leader has important responsibility in training youth in the proper attitude of mind. Devotional Bible

reading must be accompanied by the consciousness that the words read have deep significance. In the children's grades such reading is largely from memory. That an inspiration it is to hear the sweet childish voices blending in the words of the shepherd Psalm, or the Psalm of ascent which speaks of the pure in heart and the King of Glory! The Bible is a storehouse with boundless devotional treasures. Young people and adults need the inspiration which comes from co-operative reading of its life-giving words.

The offering service may include an individual or group prayer, a scripture passage, or a hymn stanza. The offering itself is an act of worship. It should be surrounded by other forms of worship, so that the spiritual significance of the gift may be apparent. The birthday service is an occasion for the pupil to bring a special gift to the Father. It should be conducted, not in the spirit of hilarity but in the spirit of devotion. The same principle applies to the service of recognition for new members.

The printed order of worship is of value in the advanced departments of the Church School. Its danger is the peril of formalism and meaningless participation. Printed services should be used intermittently. They make possible the use of devotional literature from a variety of sources, in a unified, compact, vivifying program.

Memorized closing sentences may be used with profit. Hugh Hartshorne has made a valuable selection:

Grant unto us, Lord, we beseech Thee, the spirit to think and do always such things as are right; that we, who cannot do anything that is good without Thee, may by Thee be enabled to live according to Thy will; through Jesus Christ, our Lord. Amen."

"The glory of God and Father be the glory forever and ever. Amen."

"The grace of our Lord Jesus Christ and the love of God, and the fellowship of the Holy Spirit, be with us all evermore. Amen."

"For unto Thee that is able to do exceeding abundantly above all that we ask or think, according to the power that worketh in us, unto Thee be the glory in the Church and in Christ Jesus, unto all generations, for ever and ever. Amen."

"The peace of God, which passeth all understanding, keep your hearts and minds in the knowledge and love of God, and of His Son, Jesus Christ, our Lord. Amen."

RULRIC VIII. To secure variety, freshness, and interest in the program special features may profitably be introduced.

A school or department motto or greeting is of value both in the school program and on other occasions. The solo has a worthy place. In the Kindergarten department the superintendent, both from necessity and desire, sings many songs to her children. In other departments leaders are likewise helpfully. In the young people's and adult divisions frequent use should be made of pupil talent. Both voice and instrument

have their place as solo media. Devotional duet, quartets, and chor[us] numbers add to the interest and spiritual vitality of the program. The same may be true of readings.

Festival occasions bring opportunities for special features. Care should be exercised that these added numbers contribute to the spirit of worship. The salutes to the American and Christian flags are illustrations of special devotional features. Brief dramatization, explanation of laws and customs, a costumed story teller, and stereopticon pictures may occasionally find a helpful place.

RUBRIC IX. The power of the devotional life is contagious.

Fairbairn has spoken of Christianity as the contagion of a divine life. The spirit of worship is transmitted from leader to youth. Hugh Martshorne has said that the leader of worship must be (1) a worshipper, capable of entering fully into the higher fellowship to which he is to introduce his boys and girls; (2) a seeker of the highest values; (3) sensitive to the progress of his community toward an appreciation of those values; (4) familiar with the mind of the child and its growing purposes; and (5) master of methods of training in worship. (Hugh Martshorne "Worship in the

Sunday School" Page 47)

THE USE OF PICTURES IN WORSHIP.

Art speaks the language of thought and emotion. The master artists think highly and feel nobly. By means of color, composition, and canvas they give permanent form to fleeting emotion. In after years, he who beholds with sympathy the artist's creation has revived in him the emotions which the artist depicted. Professor Albert E. Bailey has said: "Feeling, like a wafted odor, evaporates; whereas if its essence is impregnated in the substance of youth's mental imagery it will, like the oil of sandal, yield its fragrance for years."

Religious art has a significant ministry. Professor Bailey has picturesquely said: "Passing thru the prism of the artist's mind, the words of the gospel once more become pictures, and the truths of the gospel are refracted into colors that warm and make personal what ordinarily would seem impersonal or coldly intellectual. . . Pictures humanize and incarnate the gospel."

Since religious art stimulates religious emotion, the religious educator will employ pictures in the church school services of worship. Reproductions of great masterpieces, hung on the walls of the assembly room, spiritualize the atmosphere. They give to youth the mental image about which religious thought may be focused. They arouse religious emotion. They aid in vitalizing worship, so that it becomes

worship in spirit and truth.

The walls of every departmental assembly room in the Church School should be adorned with a few carefully-chosen works of art. Multiplicity means confusion. A few pictures constantly speak their silent messages. They should be selected with regard to their artistic merit and their religious value for the pupils of a given stage of development.

The following list suggests the type of pictures that might hang permanently upon the walls of the various departmental assembly rooms in the Church School:

Adult:

Merson: Repose in Egypt.

Ferruzzi: Madonna and Child.

Hofmann: Christ in Gethsemane.

Young People:

Sargent: Frieze of the Prophets.

Hofmann: Christ and the Rich Young Man.

Ciseri: Ecce Homo.

Senior:

Cornicelius: Christ Tempted by Satan.

Hunt: Light of the World.

L'Herbette: Christ in the Home of the Peasant.

Intermediate:

Hofmann: Christ and the Doctors.

Burnand: Peter and John.

Watts: Sir Galahad.

Junior:

Hofman: The Boy Jesus.

Zimmerman: Christ and the Fishermen.

Siemeradski: Christ with Mary and Martha.

Primary:

Soord: The Lost Sheep.

Reynolds: Samuel.

Raphael:istine adonna.

Kindergarten:

Flockhorst: The Good Shepherd.

Flockhorst: Christ's Entry into Jerusalem.

Flockhorst: Christ Blessing Little Children.

In addition to the pictures which appear permanently on the walls of department and class rooms, pictures may be used in connection with a single service of worship. For example, in a senior department a picture-interpretation of Funf's "Light of the World" would make an effective part of a worship service based upon the theme "The Call of Christ." Block's "Come Unto Me" is well adapted for an adult service using the same theme.

The following interpretations of pictures are given as illustrations of method of procedure:

Department: Kindergarten.

Worship Theme: Love Shown thru Prayer and Praise.

Lesson Theme: The Triumphant Entry.

Picture: Flockhorst's "Christ's Entry into Jerusalem."



THE PERRY PICTURES. 814.
BOSTON EDITION.

FROM PAINTING BY PLOCKHORST. 1825-
COPYRIGHT, 1909, BY EUGENE A. PERRY.

CHRIST'S ENTRY INTO JERUSALEM.

Interpret "Plockhorst's 'Christ's Entry into Jerusalem'"
by a no conversation. All attention to the following
et il :

The first and kindly face of Christ on the donkey.

the great over which the sun is to rise.

The great and v' about.

and the of the children of the to "Christ's"

to be in the heart.

and the in still as the to picture.

to be in the parent joy.

The owner of this picture.
The happy child of the
... ..
The picture of the young boy
... ..
... ..



THE PERRY PICTURES, 866.
BOSTON EDITION.

NATIONAL GALLERY, LONDON.
FROM PAINTING BY REYNOLDS. 1723-1792.
COPYRIGHT, 1914, BY EUGENE A. PERRY.

INFANT SAMUEL.

The Interpretation of "Samuel" by Reynolds:

This little boy's name is Samuel. He lives in the house of the kind old minister, Eli. Every day he helps the old minister take care of the church. He loves to be in God's house.

Samuel is kneeling in his room talking to God. He is holding his hands together, as we do when we pray. He is looking up to the light which comes from the "Heavenly Father. He is thanking the Father for sunlight, and flowers, and food; for the kind old teacher, Eli; for his loving mother; for the beautiful coat which mother has made for her little boy. Samuel is saying: "Heavenly Father, I thank thee for thy good gifts." Let us say "Thank you" together to our Heavenly Father, in our prayer song:

We have so much to thank Thee for,
Our heavenly Father dear,
For life and love and tender care,
Thru all the happy year.
For homes and friends and daily food,
Each one a gift of love;
For every good and perfect gift
Is from our God above" Amen."

In Ida. L. Leyda's "Melodies" Page 51.

The "Angelus" by Millet is a painting with a real message for Junior boys and girls. The interpretation here presents is prepared for use in a service built about the

there "God's World."



This picture was painted by a French artist, Jean Francois Millet. As a boy he lived on a farm. As a man he lived in the city, but he always loved God's out of doors. He loved to paint the sea, the fields of the farm, and the simple ones who work there.

Amongst the blue of the sky and the birds flying in the air, stand a man and a woman, peasants of France. They have been working together. The man has been digging vegetables and placing them in the bags on his wheelbarrow. The woman has filled her basket with vegetables.

As the man and woman are at work they hear a bell. That bell from the distant church is ringing a call to prayer. The man thrusts his digging fork into the ground. He removes his hat and bows his head in prayer to the Father of us all. The woman places her basket upon the ground. With folded hands and bowed head she, too, prays to the God who has made the great, wide, wonderful world.

The work of art chosen for the Intermediate Department is Hofmann's "Christ and the Doctors." Elements of appeal to the adolescent in this picture are: the historical atmosphere - the picture is saturated with the spirit of its age - ; the distinctive figures of the older men, with the boy Jesus as the center of interest; and the artist's radiant interpretation of the boy's relation to God's truth.

The Interpretation: When Jesus was twelve years of age he went with his parents to Jerusalem to the celebration of the Feast of the Passover. After the festival was completed Jesus made his way to the temple to talk with the learned teachers about the word of God.

Hofmann has painted a fascinating picture of that scene. In the background are the costly curtains and the polished pillars of the magnificent temple. On the right sits a dignified, dark-robed old rabbi, with long beard. His hands hold tightly the pages of the book of the law. He seems to have little sympathy with the quick-witted, questioning boy.



THE PERRY PICTURES. BOO.
BOSTON EDITION.

CHRIST AND THE DOCTORS.

FROM PAINTING BY HOFMANN. 1824.
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Standing beyond the old rabbi is a kindly man, who appears
eager to help the lad. He leans eagerly forward. His eyes
peer intently into the face of the boy. His hand is held
out as tho he were just ready to give him explanation of
difficult question.

Beyond him is a crafty-eyed, critical old man, rather. His
brow is furrowed by years of tokening. His eyes are drawn.
His nose and cheeks suggest greed. The corners of his mouth
are curled in scorn. He sees no good in the boy.

In the background, by the pillar at the left, is the dark brooding face of a man who has started to leave.

Suddenly he has been stopped by a startling question. He is of the type who care more for personal pleasure than for anything else. He has not cared to think deeply. The boy, and the teachers, and God's truth mean little to him.

In front of this distant man stands another man. He is of striking appearance. His dark robe falls gracefully over his well built figure. His right hand, resting upon his hip, holds a scroll of the writings of the men. Evidently he is accustomed to study. His left hand is poised meditatively on his chest over his beard. His dreamy eyes look into the distance. A new truth has caught his imagination. He is thinking, thinking, thinking. God helps such men to discover His truth.

In the center of the group stands the boy Jesus. His white garment speaks of the purity of his life. He points to the Book of Law. He answers the searching questions. He answers the inquiries of the learners, so that they are amazed. His clear dark eyes look into each very soul. The light about his head suggests that he is conscious of the presence of God. He is in the Father's House, studying the Father's word, preparing to engage in the Father's business.

"Christ and the Rich Young Ruler" by Hofmann is selected for the Senior Department.

An Interpretation: This scene, painted by Hofmann, represents



THE PERRY PICTURES. 802.
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CHRIST AND THE RICH YOUNG RULER.

one of the most dramatic incidents in the life of Jesus. In the foreground of the picture, Jesus stands with the rich young ruler. In the background, a woman and a child represent the widow of Nain. The widow stands with tear-dimmed eyes beneath the inadequate shelter of an old man's shoulder. The young ruler, on the other hand, is richly and splendidly clad in a fringed garment. His crutch tells the sad story that he is a cripple.

The young ruler is richly and splendidly dressed. His elaborate headgear is a crown of gold, and his

of his shimmering outer garment richly embroidered. He stands with his right hand lightly touching a table. His left hand is held upon his hip. His face is the handsome face of one who is capable, but whose finer fibre has not been developed because he has been pampered. He looks not at Jesus, not at the needy, but downward. He has heard the great challenge: "Go . . . sell . . . come . . . Follow." He is not man enough to decide the issue aright. Oh, tragic decision! He will turn away! He will let covetousness stand between him and moral greatness!

The Christ who speaks to the rich young man is a prophet of radiant sympathy. With his dark eyes of melting tenderness he looks at the youth and loves him. The look in those haunting eyes of Jesus you can never forget. They look beyond the temporal to the spiritual. They peer into human need. They see their kindly way into the young man's soul. The hands of Jesus, with their simple, eloquent gesture toward the poor, are the hands of a graceful artist, yet the hands that possess the powerful grip of a man of extraordinary strength of character. The Jesus of this picture is decisive, but not stern - an inspirer to noble living. His challenge to the young man is an eternal challenge to youth: "Go / / rid yourself of that which stands between you and God . . . come follow me."

A picture of great value to young men and women is Ciferi's "Ecce Homo."

An Interpretation. The Italian artist, Antonio Ciferi, is

Here we are standing, tall pillars of the Roman mode indicate the palatial quality of Pilate's Judgment-hall. Other symbols of his power are there. On the left, the bronze helmets of the legionary standard, the plumed helmets of the two soldiers of his body guard, and not the least, the curule chair on its Greek bordered base, cushioned with a leopard's skin, - simple, but indicative of the judicial power of life and death which alone the Roman wielded."

"Pilate's dignity is also shadowed in his friends. Note the self-possession and the power of that Roman patrician behind the chair, by his position and his pose a personal advisor to the chief. By the right hand pillar stands a dark-haired man with the garb and beard of a philosopher, his roll still in his hand. He will doubtless charm Pilate's leisure hours by reading and discussing selections from Plato and Cicero and Epicurus. He loses none of his dignity when we learn that it is Ciseri himself. Beyond the pillar two other Romans, an older and a younger, study intently the reactions of the crowd. This is a new experience for one of them at least. Pilate's wife has turned her back upon the bloody prisoner and the noisy mob, anxious for her husband and heartily sick of this wretched business, while her maid supports her hand with apparent sympathy. In their faces we see the only spark of feeling for Christ that the picture affords."

"The prisoner stands near the balustrade in full sight of all. He wears the thorns with which the soldiers crowned him; his back is lacerated with their scourging; his hands are bound with a knotted rope, one end of which his keeper holds, a burly Gaul of gladiator build who also carries the reed with which they wrote the King. Christ is utterly wretched, yet he bears himself like one who forces the end and has prepared for it. Pilate, resplendent in diaphanous robes, leans over and presents himself to his subject. For the moment Pilate subordinates himself, effaces himself by pointing to Christ and addressing the people; his friends likewise efface themselves by giving all their attention to the object of Pilate's shot. There are therefore just two objects left for us to contemplate, the Man of Sorrows and the mob."

"This is the real picture, these two. Over against one another they stand, the silent and bleeding Messiah and the howling crowd that was to constitute his Kingdom! Look at the faces thru the balustrade and tell whether citizenship in a kingdom not of this world is for them! Look also at their dignified rulers who have climbed to the roof of the Temple and are undignifiedly waving their arms and howling on the crowd to cry: 'Crucify him.' The moment is big with decision. A nation's fate is hanging in the balance. But clamor and hatred are tipping the beam, with direst consequences. The nation that rejects its heavenly king in favor of an earthly

will ere long reject the earthly also, the white wonder of this Temple will dissolve in future fervent heat, and forever they who could not have this king to rule over them shall be a people of Dispersion, kingless and homeless, because they knew not the time of their visitation. This is the insight that Ciseri gives: the nation is sealing its door." (Art Studies in the Life of Christ" Teacher's Manual pages 343-345)

From the multitude of pictures with appeal to maturity, Ferruzzi's "Madonna and Child" is selected for use in the Adult department.

An Interpretation: Ferruzzi has painted eternal motherhood and eternal childhood. The mother is conscious of her divine privilege. She remembers the greeting of the angel of the Lord: "Hail, thou that art highly favored!" She is the mother of a soul withondrous destiny. In her arms she holds the precious infant. How tender is the mother touch!

And the babe! He is wholly unconscious of his great destiny. His tired little head rests upon mother's shoulder. His eyes are closed, and he sleeps. His tiny hand touches softly his mother's bosom. When a mother is there all is well. O precious child, God hath sent thee to earth to reveal to us His heart.

And the mother! Is she the mother of God"? Yes! She is, also, your mother and my mother, everybody's mother.

Her dark, luminous eyes are uplifted in prayer to the
All Father: "Grant me grace to guide the child aright."
Her face has the peace of answered prayer. Hers is the joy
that comes from trust in God.

