

**Pepperdine University**

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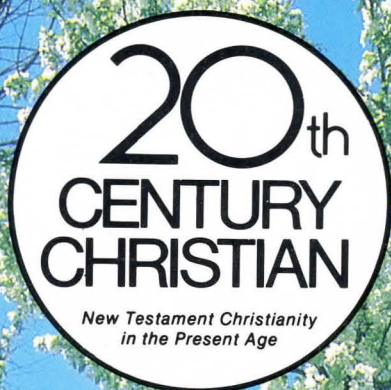
**From the Selected Works of Jerry Rushford**

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April, 1983

## 20th Century Christian April 1983

Jerry Rushford, *Pepperdine University*



**APRIL/1983**

**HYMNS FROM THE ENGLISH COUNTRYSIDE**



# INTRODUCING



**RANDY MAYEUX**

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He has spoken throughout California on church growth. He has also appeared on the Pepperdine University lectures.

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He and his wife Jeannie are the parents of a son Jody.

FRONT COVER PHOTO: Keith Morgan

## CONTENTS

Comment—Joe R. Barnett	3
Hymnic Revolutionary —Forrest M. McCann	4
Hymns for All—Harold Fletcher	7
O Happy Day—Russel N. Squire	9
Rock of Ages: A Song of Grace —Timothy M. Meixner	11
Amazing Grace—Alton H. Howard	14
The Stricken Deer—Nick Smith	17
Take My Life and Let It Be —Paul Piersall	18
Montgomery's Hours of Trial —Kanet Welch Thomas	20
An Orphan Never Forgets —Randy Mayeux	22
Gleanings	24
The Children's Poet—Leon Sanderson	25
Immortal Lines at Eventide —Jerry Rushford	27
As I See It—Jim Bill McInteer	32

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# Comment



*Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing . . . Enter into his gates with thanksgiving, and into his courts with praise (Psalm 100).*

**W**HEN WE READ about the early Christians we sense their joy. The gloomy, austere countenances we often bring to worship makes one wonder if we are really their descendants. How sad to permit worship to degenerate into drudgery.

Indeed, how tragic to take freedom to worship for granted.

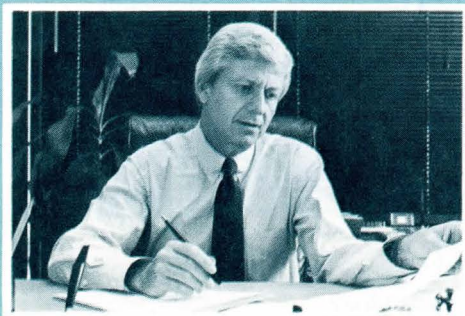
In 1927 Joseph Stalin said, "The Communist Party cannot be neutral toward religion." Two years later, on Christmas Eve, 1929, there was a "night of struggle against religion" in Leningrad. After that, believers were arrested, churches were closed.

How different our experience. Freedom of worship was woven into the very fabric of our government by our founding fathers. We have never known anything different.

As I read through the original copy of this special issue of *20th Century Christian*, guest edited by Dr. Jerry Rushford, I felt an emotional tug as I thought of the times I've sung these great hymns. Never once have I feared for my life or freedom while doing so. But I confess to having occasionally lapsed into something less than joy, and I'm sorry.

As you read be thankful for the hymns mentioned, the circumstances which prompted their writing, and the beautiful freedom to sing them joyfully and without fear. Be grateful.

3



*Joe R. Banner*  
Editor



Isaac Watts (1674-1748)



4

## HYMNIC REVOLUTIONARY

By FORREST M. McCANN

**I**SAAC WATTS was born in Southampton, England, July 17, 1674. In 1694, after education in London, he returned to his father's house to spend two years in study. Here he began to write the hymns and psalm paraphrases which earned for him the title "father of the English hymn."

Watts's first hymn, "Behold the Glories of the Lamb," a paraphrase of Revelation 5, was written at his father's suggestion after young Watts had criticized the singing in the church at Southampton.

*Behold the glories of the Lamb,  
Amidst his Father's throne:  
Prepare new honours for his name,  
And songs, before unknown.*

This began a twenty-five-year effort which would bring the singing of hymns and "Christianized" psalms into the worship of the churches. Like the great Puritan John Milton, who died the year Watts was born, Watts demonstrated a spirit in "rebellion against . . . the despotism of mere custom," according to Harry Escott.

### **Poor Poetry and Tedious Singing**

Before Watts, the English churches, both Anglican and Independent, used the old metrical psalters, chiefly that of Sternhold and Hopkins, whose literal renderings of the Psalms into English verse often resulted in poor poetry. The problem was compounded by the common practice of "lining out." Since hymn books were scarce, a leader would read a line of the hymn, and the congregation would sing it after him. Originally useful, the practice had become tedious.

To many worshippers the Jewish Psalms seemed in many places unfitted for Christian praise. Watts agreed, and his efforts to correct these flaws revolutionized Christian song.

Originally written for the church at Southampton, his songs soon gained wide currency. His first collection of poems was published in 1705, when he was thirty-one; his last in 1719, when he was forty-five. The latter, *The Psalms of David Imitated in the Language of the New Testament*, is the most influential of all his works.

Christians still sing "The Heavens Declare Thy Glory, Lord" (Psalm 19), "My Shepherd Will Supply My Need" (Psalm 23), "Early, My God, Without Delay" (Psalm 63), "Jesus Shall Reign Where'er the Sun" (Psalm 72), "O God, Our Help in Ages Past" (Psalm 90), "Come, Sound His Praise Abroad" (Psalm 95), "Joy to the World" (Psalm 98), "From All Who Dwell Below the Skies" (Psalm 100), "How Shall the Young Secure Their Hearts" (Psalm 119), and "I'll Praise My Maker While I've Breath" (Psalm 146).

### **Accepting "Human Composures"**

Through these "Christianized" psalms, Isaac Watts helped develop the modern gospel hymn. Where others had had little success, Watts's skill and boldness led believers to accept these "human composures."

He revolutionized the place of song in Christian worship.



Realizing that the Psalms were inadequate for Christian praise, he urged that Christians have songs which reflect "the present experience and needs of the worshipper."

In his *Hymns and Spiritual Songs with an Essay Towards the Improvement of Christian Psalmody*, published in 1707, he said, "Songs are generally expressions of our own experiences, or of his glories . . . We breathe out our souls toward him."

"Where can you find," he added, "a Psalm that speaks the Miracle of Wisdom and Power as they are discover'd in a crucify'd Christ?"

### **Expressing Faith and Hope**

This philosophy of the purpose of the hymn transformed Christian song. No longer would Christians merely sing Biblical portions; they would express the faith and hope of their own hearts. According to William Reynolds, Watts "produced a 'new song' based on the experiences, thoughts, feelings, and aspirations common to all Christians."

How grateful we should be that this man, so fiercely dedicated to what he believed, has given us hymns that speak of the reality of Christian faith.

A partial list of Watts's hymns would include "Lo, What a Glorious Sight Appears," "Come, Let Us Join Our Cheerful Songs," "I'm Not Ashamed to Own My Lord," "Alas! and Did My Savior Bleed," "Come, Ye That Love the Lord," "When I Can Read My Title Clear," and "When I Survey the Wondrous Cross."

Many believe the latter to be the greatest English hymn. This profound, sincere, and simple communion hymn joins reason and emotion to express a great central truth of our faith:

*See, from His head, His hands, His feet,  
Sorrow and love flow mingled down;  
Did e'er such love and sorrow meet,  
Or thorns compose so rich a crown?*

Isaac Watts died November 25, 1748, honored by his own generation, and hailed by generations to follow as "the father of the English hymn."

**20th CC**

Charles Wesley (1707-1788)

# HYMNS FOR ALL



By HAROLD FLETCHER

**C**HARLES WESLEY ranks with Isaac Watts as the great English hymn writer of the eighteenth century. He was the eighteenth and youngest child of Samuel and Susanna Wesley and was born at the Epworth rectory in Lincolnshire where his father served forty years as clergyman of the Church of England. Both parents had been reared as dissenters but had embraced the English church and reared their family in its traditions.

Charles, like his older brother John, followed his father into the ministry. Both sons took their degrees at Christ College, Oxford, and were ordained to the priesthood.

After his Oxford graduation in 1729, Charles remained as a tutor and was an early member of the "Holy Club," a now-famous group of young "Oxford Methodists" whose reforming zeal soon attracted attention. Emphasizing personal dedication to Christ, the young "Methodists" urged a respect for revealed truth and recommended a return to traditional modes of worship—making a particular issue of the practice of congregational singing.

Several of the group, including the two Wesleys, turned their zeal to missionary concerns and sailed for Georgia in 1736.

They found themselves on the same ship with a fervent group of Moravian Christians also bound for Georgia. Daily worship services during the long voyage brought them into contact with the rich hymn-singing traditions of these German protestants.

Despite his appointment as secretary and chaplain to Governor James Oglethorp, Charles quickly decided that preaching in



Georgia was not for him; he returned to England within a few months.

Back in England, both brothers were again spiritually challenged by their Moravian friends. During a memorable week in May, 1738, first Charles and then John experienced spiritual renewal during a Moravian meeting in Aldersgate—now considered a significant turning point for their movement. The brothers became unwelcome in the pulpits of the established church and soon, as itinerant preachers, began to travel up and down the land preaching the gospel as they understood it. They preached wherever and for whomever they could; most of their public ministrations were out of doors.

8 For Charles, the effects were immediate and dramatic, for now, in his early thirties, his creative juices began to flow and the hymns began to tumble out of the varied experiences of his life. He wrote on horseback and late at night; he wrote in his private devotions and in public places. His poems reveal personal reactions to public happenings of many kinds; they recount individual experiences; they reflect thoughts on the death of friends, on the joys of his marriage in 1749; but more than anything, they demonstrate his positive faith in the grace and goodness of God through Christ the Savior.

He paraphrased scripture, lifted and transformed lines from other religious literature (even Matthew Henry's great commentary), and gave voice to the needs and yearnings of ordinary folk for whom his writings stood second only to the Bible itself.

For half a century Charles Wesley preached beside his brother and wrote his hymns—at least 6,500 of them. Among the better-known are "Christ the Lord Has Risen Today," "Love Divine," "Jesus, Lover of My Soul," "Soldiers of Christ, Arise," and "Hark, the Herald Angels Sing."

Wesley emphasized the universal nature of the gospel. Not for him was the narrow conception of the Calvinistic election of the few. Jesus died for all mankind. William Reynolds has suggested that the word "all" was a special word in Wesley's theology.

His emphasis was also very personal. We can sense this personal involvement with his Savior when we sing, "*Jesus, lover of my soul, let me to thy bosom fly. . . . Hide me, O my Savior, hide; til the storm of life is past. Safe into the haven guide; O receive my soul at last.*"

**20th CC**



Philip Doddridge (1702-1751)

## O HAPPY DAY

By RUSSEL N. SQUIRE

**T**HE FAMILIAR POEM *O Happy Day*, one of more than 600 by Philip Doddridge, was “set to music” by Edward Francis Rimbault. It is interesting that Rimbault, a Londoner nearly all his life, a respected lecturer and writer on musical subjects at a scholarly level, who refused an invitation to join the Harvard faculty, chose to set this teaching poem of Doddridge’s to music for the church.

9

Doddridge’s idea of “transaction” between mankind and God (found in the third stanza of “O Happy Day”) points up a curious factor in the thought and commitment of the author, who was of great influence not only in his personal contacts, but also upon people in the far-away North American colonies. His influence continues today.

Philip Doddridge was born in London, the 20th child. He was laid aside at birth because at first he was thought to be still-born. His father was a government officer who, with other ministers under the king, had been expelled from service in 1662 because they were “dissenter,” “Nonconformist,” or “Separatist,” opposed to the Church of England. (In 1660 the Monarchy of England had been restored after the Cromwellian “unpleasantness” and in 1662 the *Act of Uniformity* was decreed.)

In his youthful years, Doddridge refused an offer from the Duchess of Bedford to support his training in the university for a ministerial post in the Church of England. Young Philip chose to cast his lot with the “dissenters.” He later refused a “call” from the Presbyterian ministry, now established as the official state church of Scotland.



## Remaining a Dissenter

Upon his decision to remain a "dissenter," he entered Mr. Jennings Nonconformist Seminary at Kibworth. Shortly, Mr. Jennings moved his seminary to Hinckley, where Philip preached his first sermon.

In 1723 at age 20, Philip accepted the post as minister back at Kibworth. Six years later, after appointment in Northampton to the Castle Hill Meeting, he served as Preceptor and as Divine. Beginning in 1729, Philip strongly influenced about 200 students who came to him mostly from England, Scotland, and from Holland. (The part immigrants from these three countries played in the British colonies of North America is well known.) Most of his students became "dissenting" ministers who had much to do with establishing Congregational and Baptist communities. The founding spirit of these groups strongly influenced the early days of the Restoration churches.

## His School in Northampton

10 Northampton was a venerable center from as early as the 13th century, a seat of such political activity as led to and culminated in the War of the Roses. Doddridge's school was located here. Its daily curriculum was impressive: daily readings in Hebrew and Greek, algebra and trigonometry, logic and philosophy, and divinity.

In the course of his more than 20 years in Northampton, Philip was awarded the doctor of divinity degree by the University at Aberdeen. His book, *The Rise and Progress of Religion in the Lord*, is still significant.

In 1752, at 49, Philip Doddridge, suffering from "consumption," traveled to Lisbon, Portugal, where he died on October 26.

Appreciation of Doddridge's life and contributions must note his courageous, selfless part in espousing freedom of religious conscience for the people. His advocacy of congregational autonomy as a Biblical principle, his insights which prompted him to avoid joining in any attempt to "reform" the Anglican state church but rather to establish a church of complete freedom from state or political rule, no doubt influenced our nation's founders.

Three poems of many by Philip Doddridge found in present-day hymnals are "How Gentle God's Commands," "Hark! the Glad Sound," and "O Happy Day."

20th CC

Augustus Montague Toplady  
(1740-1778)



## ROCK OF AGES:

# A SONG OF GRACE

By TIMOTHY M. MEIXNER

**R**OCK OF AGES" is one of the best known and best loved of English hymns. Its message of God's saving grace extended to sinful man has brought comfort to Christians for well over 200 years. Its author, Augustus Montague Toplady, made use of this hymn as heavy artillery in one of the hottest religious wars in history—that between the Wesleys and the Calvinists.

Toplady was born in Farnham, Surrey, England on November 4, 1740. While attending school in Ireland in 1755 he was converted to the religious beliefs of John Wesley. However, he quickly changed his views to those of extreme Calvinism and became one of its fiercest defenders. He became vicar of Broad Hembury in Devon, England in 1768 where he remained until his death in 1778.

Toplady was a prolific writer of horrendous attacks on John Wesley and his followers. Actually Wesley initiated the conflict in 1769 by publishing an attack on the extreme Calvinistic views professed by Toplady. Toplady quickly returned the favor in his "A Letter to Mr. Wesley" in 1770, charging his adversary with all manner of evil and distortion.

The basic controversy was one which has commanded the attention of many religious philosophers through the years: Is God responsible for evil, and to what extent is man's will free?

Simply stated, Wesley said that all men *must* be saved by God's mercy. Toplady believed that to give man free will and say that he must be saved is to rob God of free will, and is worse than robb-



ing man of it. But where does the great hymn "Rock of Ages" fit into all this?

### A Hymn and the National Debt

In 1775 an article appeared in the journal *Gospel Magazine* (of which Toplady was the editor) entitled "Questions and Answers Relative to the National Debt." The article, by Toplady, attempted to compare England's inability to pay her enormous national debt with man's inability to redeem himself of his huge load of sins (2,522,880,000 for a man of 80 years according to Toplady). He ended the article with these words:

*O thou covenanting, thou obeying, thou bleeding, thou dying, thou risen, thou ascended, thou interceding Son of God! not all the seraphs thou hast created, not all the innumerable saints thy love hath redeemed, will be able to comprehend, much less to display, along the endless lines of eternity itself, the length, the breadth, the depth, the height of a sinner's obligations to thee.*

And then—

12

A Living and Dying Prayer for the Holiest Believer in the World

*Rock of ages, cleft for me,  
Let me hide myself in thee;  
Let the water and the blood  
From thy riven side which flowed  
Be of sin the double cure;  
Cleanse me from its guilt and power.*

Was Toplady suggesting that Wesley himself was guilty of the enormous burden of sin which he so carefully calculated? Probably so. Throughout his writings he painted scandalous portraits of Wesley, suggesting that he was setting himself up as a religious dictator and often referring to him as "Pope John."

In describing Wesley's headquarters, the Foundry Chapel in Moorfields, England, he wrote: "Its chief ingredients are: An equal portion of gross Heathenism, Pelagianism, Mahometism, Popery, Manichaeism, Ranterism, and Antinomianism; culled, dried and pulverized, *secundum artem*; and, above all, mingled with as much palpable Atheism as you can possibly scrape together from every quarter" (Erik Routley, *Hymns and Human Life*).

In another personal attack, while referring to an alleged plagiarism by Wesley he wrote: "Whereunto shall I liken Mr. John Wesley? And with what shall I compare him? I will liken him to a low and puny tadpole in divinity, which proudly seeks to disembowel a high and mighty whale in politics."

John Wesley was just as formidable in his attacks on Toplady. Both men were engaged in a doctrinal and personal war in which there could be no winner. Shortly after Toplady published his "National Debt" article, Wesley tired of the battle and withdrew from the argument.

### **Born of Controversy, Giving Hope**

The great and now immortal "Rock of Ages" endured the controversy it was born out of. The hymn speaks of man's relationship with God as we might imagine a fearful child's relationship to a judgmental father. Man's fear of impending wrath and doom is present throughout the hymn, serving to emphasize Toplady's obsession with this more fearful character trait of God. The more affectionate qualities of God (*i.e.*, love, grace, forgiveness), are not emphasized, although they are undeniably present.

What makes this hymn so inspiring to us is the fact that it convinces us that, in spite of man's perverse nature, and amidst man's weak will and human spiritual frailty, and in every individual's own mind as the crushing load of sin takes its daily toll, there is still the assurance that God, with his awesome strength, can "cleanse [us] from [sin's] guilt and power."

"Rock of Ages" is a gem among the many masterpieces in English hymnology. As Louis F. Benson states in his book, *The English Hymn; Its Development and Use*, "Toplady's 'Rock of Ages' isolates itself from the body of his works in its impressiveness and usefulness, and maintains its place at the head of English Hymns."

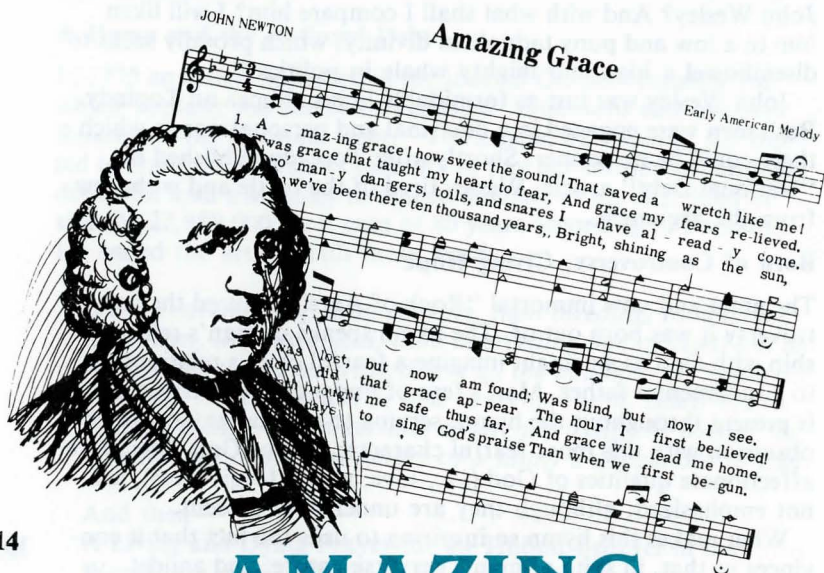
After appearing in part in the *Gospel Magazine* article, the hymn was first published in Toplady's first edition of his *Psalms and Hymns for Public and Private Worship*, in 1776. In 1779, one year after Toplady's death, it went into the first edition of John Wesley's *Hymns For the People Called Methodists*.

The familiar tune was composed by Thomas Hastings and the hymn first appeared in its present form in Hastings' and Mason's *Spiritual Songs For Social Worship* in 1832.

**20th CC**



# John Newton (1725-1807)



14

## AMAZING GRACE

By ALTON H. HOWARD

*"Amazing grace! how sweet the sound! That saved a wretch like me!*

*I once was lost, but now am found; Was blind, but now I see."*

**J**OHAN NEWTON was a rebel, atheist, blasphemer, fornicator, slave trader, and servant of slaves. Born in 1725, Newton was the son of Captain John Newton, a master of ships of the Mediterranean trade. Captain John was a strong disciplinarian, gone from home on seafaring trips years at a time. Young John was afraid of his father and was not allowed to speak

unless spoken to or laugh unless his father laughed first.

Newton's mother, Elizabeth, was a strong Bible-believing woman, but very quiet. He learned the Bible at her knee. He was still a boy when she died of tuberculosis in the summer of 1732. Captain John had been at sea for many months, maybe shipwrecked, but he returned in the spring of 1733 to find Elizabeth dead and buried.

He remarried and Newton spent the next few years feeling unwanted. When he was 11, Captain John took him out of school to sail with him. His mother had wanted him to be a preacher, but now he was pulled between what mother had taught him and what father wanted him to be.

### **"Do Your Own Thing"**

Newton soon began to run wild and to rebel against his father. In one port he found a book by the Earl of Shaftesbury which strongly influenced his life. His philosophy was: "do your own thing, get all of life now." Young John read and reread the book.

On a visit to Elizabeth Catlett, his mother's dearest friend, he met her daughter Polly, age 14. John fell in love with Polly. She was the only thread that seemed to hold his life together during his young, turbulent years.

15

On one attempt to visit her, he was impressed into the royal Navy. As were so many young men at the time, John was snatched off the streets, chained and impressed.

Embittered, he began to practice Shaftesbury's philosophy. He deserted the Navy and headed to the Catlett's to see Polly but he was caught, chained, cruelly flogged and returned to the ship. Finally he was traded off by the captain to a merchant shipman.

Plunging into immorality with slave girls, he fell out of respect with his business partner and became a slave of slaves, chained, almost starved to death, sick, and treated worse than the slaves. He wrote his father to come and rescue him.

Ultimately John's partner traded him off, and John began to prosper in the trading business. He settled on the African coast, where he lived with a black native girl and occasionally thought of Polly.

### **Heading Home**

About this time his father received one of his letters and sent a friend to find him and bring him home. At first, Newton refused,



but finally he was convinced to return. He boarded the *Greyhound*, and after picking up cargo, set sail in January, 1748. During the journey, John had time to read some Christian books and began to wonder if there really was a God.

The night of March 10 a terrible storm hit the ship. He heard the cry that the ship was sinking. One man was washed overboard. For hours all worked to save the ship.

During the night, John was heard to say, "May the Lord have mercy upon us."

They worked for days, were lost at sea, and ran out of food and water before they finally sighted land and anchored. John would never forget those twenty-seven days. He believed a miracle had saved him. He immediately wrote his father asking for forgiveness.

John delayed seeking Polly's hand. He did not believe she could forgive him. Finally he proposed to her to no avail, and left broken-hearted to sail once more.

16 However, he continued to study his Bible. Becoming more and more religious, he finally gave up his old life. He sought the hand of Polly again, and they married. Leaving the sea, he became a tide surveyor. His home was a center of hospitality where he told the story of his rescue by the amazing grace of God.

### **Testifying Before Parliament**

The fires of his childhood faith were fanned, and under the influence of the great reformers, Newton became a preacher. He was in the forefront of the movement to abolish slavery in England and was called before Parliament to testify of his experiences as a slave trader.

Newton was a close friend of William Cowper, who wrote many hymns. From their friendship they published the *Olney Hymnbook*.

"Amazing Grace" was written out of a background of immorality, rebellion, atheism, libertinism, slave trading, and blasphemy. But it was a life ultimately touched by God through his Word.

At 82, with eyes blinded and memory fading, Newton spoke these last words: "My memory is nearly gone, but I remember two things, that I am a great sinner and that Christ is a great Savior." Then he died.

**20th CC**

# William Cowper (1731-1800;

## God Moves in a Mysterious Way

(Dundee)

Gillaume F

Wm. Cowper



1. God moves in a mys - te - rious way, His won - ders to
2. Deep in un - fath - om - a - ble mines Of nev - er - fail
3. Ye fear - ful saints, fresh cour - age take, The clouds ye so
4. Judge not the Lord by fee - ble sense, But trust Him for
- \* 5. His pur - pos - es will rip - en fast, Un - fold - ing ev
6. Blind un - be - lief is sure to err, And scan His woi

# THE STRICKEN DEER

By NICK SMITH

**M**ORTALLY WOUNDED by arrows, eyes filled with fear, seeking a place to die peacefully, a stricken deer is described by William Cowper in his famous poem "The Garden." Cowper often wrote autobiographically, and he undoubtedly thought of himself as that stricken deer. Plagued throughout his life by a madness termed as melancholy, he lived useful, creative life sandwiched between years of deep depression.

He wrote hymns described as "part of the prized treasures of the Christian Church" and critically acclaimed poetry. He contributed sixty-seven hymns to the *Olney Hymns*, including "O for a Closer Walk with God," "There Is a Fountain," and "God Moves in a Mysterious Way."

## Bouts of Depression

Many of the events of his life led to depression. He was born in 1731, and his mother died when he was six. Shy, timid and possibly deformed, he was sent to a boys' school where he suffered physical and emotional abuse. The son of an Anglican minister, he was pushed into a law career by his father, learning nothing of his father's faith.

By 1763, his career had stalled and his uncle offered him the position of Clerk of the Journals of the House of Lords. Meeting opposition, he was to be subjected to oral examination. The apprehension of it led him to attempt suicide and plunged him into depression once more.

(continued on page 30)



Frances Ridley Havergal  
(1836–1879)

# TAKE MY LIFE AND LET IT BE



By PAUL PIERSALL

**B**ORN IN ENGLAND in 1836, Frances Havergal suffered ill health for the greater part of her short life. Despite her physical difficulties she worked diligently to develop her abilities as musician and composer, poet, and linguist. Capable of reading both the Old and New Testaments in their original languages, she lived a life dedicated to study, work, and spiritual devotion.

18 As her best-known hymn indicates, Frances Havergal wanted the Lord to use all the aspects of her life to his glory.

*The Ministry of Song*, a volume of poetry she dedicated to her father, contains poems which are thoughtful, earnest, and heartfelt—"a real combination of religion, genius and art."

She explained how she wrote her hymns:

*Writing is praying for me, for I never seem to write even a verse by myself, and feel like a little child writing; you know a child would look up at every sentence and say, "And what shall I say next?" That is just what I do; I ask that at every line he would give me, not merely thought and power, but also every word, even the very rhymes. Very often I have a most distinct and happy consciousness of direct answers.*

It must have been with this spirit that she penned the words to the beautiful hymn "Take My Life and Let It Be."

## Give Me This House

"Take My Life" was written on February 4, 1874, just five years before the end of her life. She explained how it was written:

*I went for a little visit of five days. There were ten persons in the house; some unconverted and long prayed-for, some converted but not rejoicing Christians. I prayed, "Lord, give me all in this house." And He just did! Before I left the house every one had received a blessing. The last night of my visit I was too happy to sleep, and passed most of the night in renewal of my consecration, and these little couplets formed themselves and chimed in my heart . . .*

From that evening of thanksgiving and spiritual renewal came a hymn which has blessed thousands. Each line calls for rededication to spiritual values and the Christ-centered life. Each phrase seems to inspire a desire for spiritual renewal and recommitment.

### **Shipping Off Ornaments**

The one verse which is most frequently omitted may be one of the most meaningful as we contemplate its full significance. Written four years after the completion of the rest of the poem, the stanza "Take my silver and my gold" had particular meaning for its author:

*The Lord has shown me another little step, and of course I have taken it with extreme delight. "Take my silver and my gold" now means shipping off all my ornaments (including a jewel cabinet which is really fit for a countess) to the Church Missionary House, where they will be disposed of. I retain only a brooch or two for daily wear, which are memorials of my dear parents; also a locket with the only portrait I have of my niece in Heaven. But these I redeem so that the whole value goes to the Church Missionary Society. Nearly fifty articles are being packed off; I don't think I need tell you I never packed a box with such pleasure!*

19

Little wonder that this hymn (first published in 1878) born of such dedication and selflessness has proved such an inspiration.

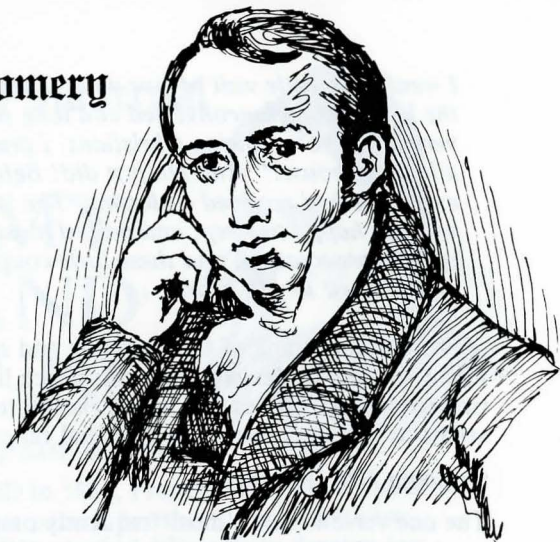
During her short life, Frances Havergal knew moments of depression, doubt, and gloom. In these moments she found strength and joy in spiritual things, and she penned words of great sympathy and understanding. Hers was a joyous spirit, dedicated to serving her Lord and Master.

May we, as we sing "Take My life, and let it be Consecrated, Lord to Thee;" possess the same spirit of joy and self-surrender.

**20th CC**



James Montgomery  
(1771-1854)



# MONTGOMERY'S HOURS OF TRIAL

20

By KANET WELCH THOMAS

**A**N ORPHAN, a rejected poet, and a prisoner, James Montgomery saw the bitter side of life. But to his credit, he used hard times in a way that brought fame in the end.

The son of a Moravian minister, Montgomery was born at Irvine in Ayrshire and attended the Moravian seminary at Fulneck in Yorkshire. When he was twelve, his parents were sent as missionaries to the West Indies. They died there.

He began writing poetry at the age of 10, and by 13 had filled a small volume. Montgomery continued his education at Fulneck, but his love for writing took him from his studies causing him to be sent away from school to find work.

He became an assistant in a baker's shop, where he often sat behind the counter and wrote poetry. Tiring of this job, he set out to find other work and arrived at Wath, a village near Rotherham. His desire for discovery and fame took him a year later to London where he experienced immediate rejection and soon found himself back in Wath.

## A Crusading Newsmen

At the age of 21, he moved to Sheffield where he bought a newspaper he named the *Iris*. Montgomery's honesty and integrity led him twice to court and eventually to jail.

The first time he was imprisoned because of an article he published commemorating the fall of the Bastille. He paid a \$100 fine and served three months.

His second bout with the court was over an article publicizing a working man's riot in a Sheffield mill, which the government didn't want widely known. Montgomery believed in freedom of the press, and his paper was "liberal" for the times. His last imprisonment lasted for six months, but it brought him much fame among his townspeople as a courageous newspaperman.

During his stay in prison, he wrote numerous poems which were published as *Prison Amusements* (1799).

## Peter and Montgomery

"In the Hour of Trial," Montgomery's most famous hymn, was written when he was 63, on October 18, 1834. It is believed that Peter's denial of Christ, together with Montgomery's thoughts as he went before the jury, inspired the hymn. Seeing himself in the New Testament story, Montgomery wrote the following:

21

*In the hour of trial, Jesus, plead for me; Lest by base denial, I  
depart from Thee;  
When Thou seest me waver, With a look recall; Nor for fear or  
favor, Suffer me to fall.*

Montgomery's life has been paralleled with the life of Cowper. Neither man married, and they both had bouts of despondency and unbelief. In fact, Montgomery is considered the "Cowper of the 19th Century."

Although it now seems inhumane to punish and imprison such a kind and gentle man, it is our gain that he was given time to devote to writing poetry and hymns. Many of Montgomery's hymns are known today. Only Wesley and Watts have a larger number still in general use.

Montgomery's compositions have been meaningful to countless thousands in their hours of trial.

20th CC



John Fawcett (1740-1817)

# AN ORPHAN NEVER FORGETS



By RANDY MAYEUX

**A**T THE AGE OF 12, he was orphaned. He never forgot what it was like to be abandoned by those he loved most.

22

Later in his life, King George III read his "Essay on Anger" and offered him "any benefit a King could confer." His response was simple—and simply beautiful. He had lived among his own people and enjoyed their love. God had blessed his labors among them. "I need nothing that a king could supply."

John Fawcett grew up in Yorkshire, England. After being orphaned, he was apprenticed to a tailor, working the grueling hours of 6 a.m. to 8 p.m. daily. As a teenager, he would lie on the attic floor, a bushel basket over his head, reading by candlelight. His favorite book was Bunyan's *Pilgrims' Progress*. The spiritual fires started burning early.

At the age of 15, he was one of 20,000 to hear George Whitefield in an open field. He worked up the courage and energy to maneuver through the crowd to ask for Whitefield's blessing. The blessing was given, and the dream to preach was born.

## Pay in Potatoes and Wool

At the age of 18, he married. And at 25, he began preaching at the small Baptist Church in Wainsgate. The building could barely seat 100 people. His salary was \$100 per year, paid partly in potatoes and wool.

His life and ministry prospered. He fathered four children in five years. The church grew, adding a balcony, and finally building a new building at nearby Hebden Bridge. Fawcett opened a training school for young preachers. In 1811 (age 71), a fitting

climax came to his long and illustrious tenure—an honorary doctorate from Brown University. He was, in every way, a successful and fruitful minister.

It was in his seventh year at Wainsgate that the temptation came—the temptation that prompted his greatest hymn. The year was 1772. He was 32 years old. The Carter's Lane church in London took note of this young man of such vision and ability. Carter's Lane was large, prosperous, prestigious, and influential. They searched long and hard for a replacement for the dearly loved Dr. J. Gill—and finally chose John Fawcett to be their new minister. What an honor!

He was tempted. It meant much more money, more prestige, a wider sphere of influence. It was the dream of every young preacher to go to Carter's Lane!

### **“We Can't Leave Them”**

He accepted the job. He and his wife Mary packed, and he preached his farewell sermon to a tearful audience. He went home to put the last box on the wagon. He and Mary looked out the window to the gathered congregation—the young he had married, the children he had held, the widows whose sorrows he had shared.

23

Mary said it first, “We can't leave them.” After prayerful deliberation he agreed. He remembered what it was like to be an orphan—to lose the ones you love the most!

He stepped outside to the waiting crowd, and announced his decision to stay. The crowd wept and cheered. And the decision was never regretted; the Fawcetts spent a lifetime (54 years) of fruitful ministry with this their only church family.

The Sunday after his decision, Fawcett climbed into the familiar pulpit. His text for the day was “A man's life does not consist in the abundance of his possessions” (Luke 12:15). He told of the temptation. He told of his struggles. He told of his new realization that, personally, his own life did not consist in the abundance of his possessions but in the love he felt for his church family. He closed the sermon by singing a hymn he had just written out of love and gratitude for his people.

The day was never forgotten. The hymn stands as a reminder that a man's life consists in far more than possessions. Though he published an entire book of hymns, this one, “Blest Be the Tie,” most reveals the heart of John Fawcett—the orphan who never forgot!

**20th CC**



# “ GLEANINGS ”

“Worship is the occupation of the soul with God. By a deliberate act of will we focus our thoughts and feelings on God. We look with awe at his majesty. We are filled with wonder as we view his omnipotence. We stand amazed as we consider his perfect holiness. With reverence we think about his love. With gratitude we remember his mercy. That is what worship is: awe, wonder, amazement, reverence, and gratitude.”

—Flavil R. Yeakley, Jr.

• • •

“Really, worship is an altar where we come to deliver a sacrifice. We *bring* something to it.”

—Reuel Lemmons

24

• • •

“Worship is not a spectator sport. Each man and woman must give his heart, mind and spirit to God. We join our hearts together and then reach up to the God we love.”

—Dick Marcear

• • •

“The fruit of the lips, singing, is not worship in itself, but it accompanies what is done in the heart.”

—Hugo McCord

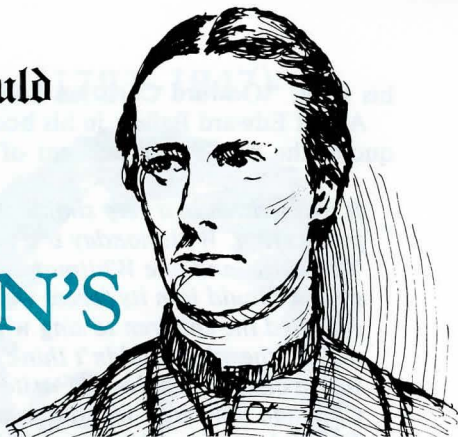
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“We cannot approach singing and praying passively, waiting for the leaders to stimulate us, but we must approach these with a heartfelt desire to express the thoughts, praises and yearnings of our heart to God.”

—F. Furman Kearley

Sabine Baring-Gould  
(1834-1924)

# THE CHILDREN'S POET



By LEON SANDERSON

**S**ABINE BARING-GOULD was born in Exeter, England in 1834, and over the next ninety years he became one of the most thoroughly educated men of the Victorian era. His early training was in Germany and France; then he returned to Clare College in Cambridge.

At the age of twenty he began a prolific writing career that lasted fifty-two years. He published eighty-five books on travel, religion, folk-lore, mythology, history, fiction, biography, sermons and popular theology.

In addition, he was one of the leaders in the movement of taking down folk songs from the lips of singers and the playing of fiddlers. He had a wide range of interests.

## Coal Mines and Factories

When he graduated in 1864, he took his holy orders and began to serve various parishes. His first position was at Horbury, a small town three miles from Wakefield in Yorkshire. The town sat upon a high sandstone ridge above the Calder River. Beneath the ridge was a deposit of coal, and a portion of the population was colliers. Other factories filled the valley below and these industries were surrounded by cottages and hovels. The people were neglected religiously. Baring-Gould was assigned to work among them.

To meet the needs of the community, Baring-Gould rented a small apartment in the post office block consisting of a single room on the ground floor including a tiny kitchen and a stairway to a single bedroom above. The lower room was turned into a school room and the upper into a chapel. It was in this setting that



his song, "Onward Christian Soldiers" was written.

Albert Edward Bailey, in his book, *The Gospel in Hymns*, quotes the poet's own account of its writing:

*It was written in a very simple fashion without a thought of publication. Whitmonday is a great day for school festivals in Yorkshire, and one Whitmonday it was arranged that our school should join its forces with that of a neighboring village. I wanted the children to sing when marching from one village to the other, but couldn't think of anything quite suitable, so I sat up at night resolved to write something myself. "Onward Christian Soldiers" was the result. It was written in great haste. Certainly nothing has surprised me more than its popularity.*

In the same year, Baring-Gould penned the words to "Now the Day is Over," which is also a children's hymn. It is an evening prayer based on Proverbs 3:24, "When thou liest down, thou shalt not be afraid: yea, thou shalt lie down, and thy sleep shall be sweet." The beauty of child-like trust is expressed in such a way as to touch the lives of all, regardless of age.

## **26 A Storybook Romance**

Two other significant accomplishments took place in his life after 1865. During one of the flood times of the Calder River, a common mill girl was about to drown. Baring-Gould saved Grace Taylor, fell in love with her, provided for her education and married her in 1868. In a storybook romance, they truly lived happily for many years until her death.

In addition, when his father died, he inherited an estate which had been in the family for three hundred years. In doing so he became a squire, lord of the manor, justice of the peace and self-appointed rector. He resided here, continuing his work, for the remainder of his life.

It was honorable for Baring-Gould to spend his energies ministering to the poor and down-trodden in Horbury. It was commendable for him to have been generous and tender-hearted and to marry the girl he pulled from the Calder River. It is noteworthy that he was as wealthy a minister as he was!

However, the outstanding thing that survives the sixty years since his death is the work in behalf of children. Truly the lives of all ages have been blessed by "Onward Christian Soldiers" and "Now the Day is Over," the works of Sabine Baring-Gould.

# Henry Francis Lyte (1793-1847)



27

## IMMORTAL LINES AT EVENTIDE

By JERRY RUSHFORD  
Editorial Board

**M**Y WIFE AND I were driving into the pleasant little village of Ednam, Scotland when a memorial tablet on the side of a bridge caught my eye. Visitors were proudly informed that this village was the birthplace of Henry Francis



Lyte, author of the hymn "Abide With Me."

Although he was reared in poverty and obscurity, Henry Lyte always believed that one day he would write something immortal. At Trinity College, Dublin he completed his training for the ministry and honed his gift for writing poetry. For three years in succession he was awarded the chancellor's prize for English verse.

At the age of 21 he entered the ministry of the Anglican Church and was assigned to a small parish in Ireland. After being moved from one parish to another, in the course of which he had fallen in love with an heiress named Anne Maxwell and married her, Lyte was transferred to the fishing village of Brixham in 1823. This began a productive twenty-four-year ministry which was cut short by Lyte's untimely death in 1847.

Brixham was a picturesque town on the coast of England with a population of about 4,000 people. Henry Lyte was convinced that God had led him to this place, and he threw himself wholeheartedly into the challenging new ministry. He organized a Sunday school of 800 students and personally trained the 70 teachers who taught in the school. He soon became "a power for good and a person much-loved."

28

### **A Ministry to Fishermen**

Lyte started a Bible school for fishermen, and he made sure every ship that put out to sea from Brixham had a Bible on board. He even compiled a special book of hymns and prayers for the sailors to use at sea.

In 1831 the Lyte family moved into Berry Head House. A former hospital, it was given to the family for use as a parsonage by King William IV when he visited Brixham. The new residence was dramatically situated on a cliff overlooking the sea, and the terrace gardens ran right down to the shore.

After 24 years of labor in Brixham, Henry Lyte became seriously ill with tuberculosis in the early summer of 1847. It was a sad day when he had to relinquish his pulpit; the townspeople feared they would never hear him preach again. But on the first weekend in September the 54-year-old minister rallied. He announced to his family that he felt well enough to preach a farewell sermon to his people the next Sunday.

Word spread quickly, and the church building was filled to overflowing. The historic date was Sunday, September 5, 1847.

## A Walk by the Sea

Several conflicting stories about what happened that afternoon and evening have circulated through the years, but the most probable account was published in *The British Weekly*:

*Charles Potter, the gardener of the parsonage "Berry Head" from his youth to a ripe old age, asserts that after tea on that last Sunday, Lyte walked in the valley garden in front of the home, then down to the rocks, where he sat and composed. It was a lovely, sunny day, and the sun was setting over distant Dartmoor in a blaze of glory. On the left lay Brixham harbor like a pool of molten gold, with its picturesque trawling vessels lying at anchor. After the sun had set, Lyte returned to his study. His family thought he was resting, but he was putting the finishing touches to his immortal hymn.*

As the dying preacher walked by the sea for the last time, he was composing a prayer in his mind. While sitting on the rocks at eventide he put his prayer on paper. That evening in the parsonage, surrounded by his family, Henry Lyte read eight stanzas which began:

29

*Abide with me: fast falls the eventide;  
The darkness deepens: Lord, with me abide!  
When other helpers fail, and comforts flee,  
Help of the helpless, O abide with me!*

*Swift to its close ebbs out life's little day;  
Earth's joys grow dim, its glories pass away;  
Change and decay in all around I see;  
O Thou who changest not, abide with me!*

Henry Lyte never preached again; he died two months later while visiting in Nice, France. When the news of his death reached Brixham, the fishermen who loved him so much asked that "Abide with Me" be sung at his memorial service. On Lyte's gravestone these words from his hymn are carved:

*Heav'n's morning breaks, and earth's vain shadows flee;  
In life, in death, O Lord, abide with me!*

20th CC



(continued from page 17)

He recovered after eighteen months of institutional treatment with encouragement from his brother John. He met the Unwin family and soon became a permanent lodger. Cowper, Mary Unwin, and her daughter moved to Olney following the death of Morley Unwin in 1767.

By 1773, his impending marriage to Mary and the death of his brother sent him into a third period of depression. Recovery was slow as he buried himself in nature, gardening and poetry.

In 1794, he collapsed once more as Mary's health failed. She died in 1796 and Cowper never completely recovered. They had never married.

### **Working with Newton**

Despite the bleak events of his life, Cowper had a very creative and rewarding period from 1765 to 1773. He converted to Methodism, met the Unwins, moved to Olney and developed an intimate friendship with John Newton.

30 Newton soon had him visiting the sick and poor, teaching Sunday school and leading public prayer. Self-conscious and reserved, Cowper would sit for hours before prayer meeting "shaking with nerves" and then lead an eloquent, deeply spiritual prayer.

Newton saw the beneficial effects of religion to his friend and encouraged their collaboration on the *Olney Hymns* in 1771. No doubt Cowper drew from his own conversion the inspiration for songs such as "O For a Closer Walk with God" and "There is a Fountain."

### **Suicide Averted**

But the illness that tormented him all his life was very severe. His collapse in 1773 was the worst he had experienced. Feeling God had condemned him and ordered him to take his life, Cowper summoned a taxi one night and ordered the driver to the Ouse River. The driver recognized Cowper's melancholic condition and, as he slowly drove the three miles to the Ouse, fog moved in from the river. The driver purposely lost the way in the dense fog, driving for several hours until Cowper fell asleep. The driver then returned him home, explaining that they could not reach their destination in such fog. Cowper took it as a sign from God.

Relieved, refreshed from his sleep and grateful for God's grace, Cowper wrote through the wee hours of that morning in 1774 the hymn that evening's experience had inspired:


*God moves in a mysterious way, His wonders to perform;  
He plants His footsteps in the sea, And rides upon the storm.*

*Blind unbelief is sure to err, And scan His works in vain.  
God is His own interpreter, And He will make it plain.*

Unfortunately Cowper's faith didn't last. Poetry replaced hymn writing as a reflection of his tortured mind and soul. He died in 1800, and Newton was summoned to preach his funeral. Newton quoted from Ecclesiastes 2:3, knowing Cowper had tasted the true meaning of life while serving God.

The hymns of this "stricken deer" help bring to us today the comfort and assurance he so desperately longed for but couldn't retain.

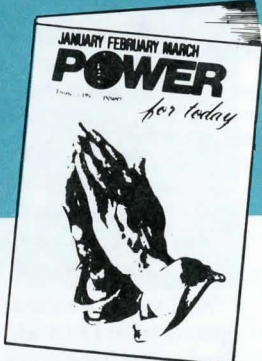
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# As I See It

## A MESSAGE FROM THE PUBLISHER



NE CAN HARDLY THINK of Christian songs in our generation without gratefully recalling the labors of Tillit S. Teddlie.

In a recent interview with this nonogenerian, he described his composition of "Heaven Holds All to Me."

In 1903, at 18 years of age, he confessed his faith in Jesus as God's Son and was baptized. A short time later, wearing his jumper overalls, he paused under the shade of a hickory tree, about 75 feet from the spot where he had made his confession of faith. His mind was filled with the glory of the gospel he had embraced. A two-inch pencil and a frazzled envelope were in his pocket. On this envelope he wrote the chorus of that famous song.

He first wrote the chorus in 6/8 time, then changed it to 6/4 to "slow it down" a bit. Highly significant to him are the instructions he included with the song: "Not too fast."

In 1914 it was first published, and from then until now, Christians everywhere have been blessed with words:

*Heaven holds all to me,  
Brighter its glory will be;  
Joy without measure will be my treasure:  
Heaven holds all to me.*

*Earth holds no treasures but perish with using,  
However precious they be; yet there's a country  
to which I am going; Heaven holds all to me.*

*Out on the hills of that wonderful country,  
Happy, contented and free, Loved ones are waiting  
and watching my coming: Heaven holds all to me.*

*Why should I long for the world and its sorrows,  
When in that home o'er the sea, Millions are singing  
the wonderful story? Heaven holds all to me.*

As I see it, a salutation is due this 97-year-old preacher, a very special friend of staff writer John Bannister. More than one hundred songs have come from his prolific pen. As a boy he worked in the berry farms of Golden, Texas. As a man he served in pulpits throughout the land. He had the joy of baptizing his mother into Christ in her 80th year.

Today he is almost blind, but he's grateful his music leads many closer to God. From 1906 until his most recent song, "May This My Glory Be," Tillit S. Teddlie has made the journey of life more meaningful for us all.

*James B. McIntee*  
President and Publisher

## *In keeping with the theme of this issue, we recommend the following books.*

**101 HYMN STORIES** by Kenneth W. Osbeck . . . The author of this paperback book presents real-life stories surrounding selected favorite hymns, their authorship and composition. Paper . . . . . **\$7.95**

**INSTRUMENTAL MUSIC IN THE WORSHIP** by M. C. Kurfees . . . It was the earnest prayer of this author through the pages of this book to be instrumental in maintaining intact the order of worship revealed in the New Testament. Cloth . . . . . **\$9.95**

**A HYMN IS BORN** by Cling Bonner . . . The short, drama-filled stories in this book relate such incidents and reveal the significance of the hymns studied. The authors come to life as people confronted with everyday problems. Cloth . . . . . **\$8.95**

**OUR GARDEN OF SONG** by Gene C. Finley . . . Some of the purposes of this book is to let you know who the writers are, and to encourage more writers to use their talents. This book is recommended for home enjoyment as well as study material. Padded cover . . . . . **\$19.95**

**LEADING THE LORD'S SINGING** by Jack Boyd . . . The author of this work wants to convey to those in the song-directing talents of any particular congregation the enthusiasm and leadership needed to lead the congregation in the proper song service—that it be pleasing to God. Paper . . **\$5.95**

**THE INTERNATIONAL BOOK OF SACRED SONG** by Walter Ehret, Melinda Edward, and George K. Evans . . . The unique feature about this book is the American Hymns, the English Hymns, the German Hymns, the Italian Hymns, the French Hymns, the Scandinavian Hymns and the Near Eastern Hymns. It is the most unique collection we have seen—beautifully printed, intended more for home use on the music level than anything else. Paper . . . . . **\$7.95**

**SIGNING IN SIGNS** by Cathie Rice . . . In a worship service, the deaf sing along with the interpreter. The interpreter will find this book an invaluable resource for his work in learning the sign language version of familiar hymns and choruses. Cloth . . . . . **\$7.95**

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