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Norman R. Oke (Editor)  
*Olivet Nazarene University*

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# **PREACHER'S** *magazine*

SEPTEMBER 1963

## **FORUM**

### **THE MINISTER AND CHURCH MUSIC**

*Contributors:*

#### **"FOR THE GLORY OF THE LORD"**

*Hugh C. Benner*

#### **WHAT IS NAZARENE MUSIC?**

*Leslie Parrott*

#### **DON'T SELL THE GOSPEL SONG SHORT**

*Floyd Hawkins*

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*Milo L. Arnold*

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*Barrett Kirby*



#### **ON MAKING AN INTRODUCTION**

*D. V. Hurst*

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*—proclaiming the Wesleyan message*

# The Preacher's Magazine

Volume 38

September, 1963

Number 9

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## Contributing Editors

Hardy C. Powers  
G. B. Williamson

Samuel Young  
D. I. Vanderpool

Hugh C. Benner  
V. H. Lewis

General Superintendents, Church of the Nazarene

### "For the Glory of the Lord"

By Hugh C. Benner

**F**OR THE GLORY OF THE LORD"—these words were the motto of the first major Nazarene Church Musicians' Institute, directed by Al Ramquist, of sainted memory. No better phrase could have been chosen to express the basic purpose of music in the Church of the Nazarene.

The fundamental concepts of that earlier project have continued to be the guiding principles of later institutes planned and conducted by the Music Commission established by the General Assembly of 1960, and directed by Dr. Roy F. Stevens, chairman of the commission.

There are many of our people who do not understand the major importance of music in the church. To them it is something to be taken for granted, with little care concerning its quality or effectiveness. Seldom do they think of music as the determining factor in a service—which very frequently it is.

Let us consider the original setting of the phrase which constitutes our title: "For the Glory of the Lord." It was in the days of King Solomon that "an house to the name of the Lord" was to be constructed. When it was completed, plans were made for the dedication of the structure to God.

In these plans for divine services was included a major musical aggregation, for in I Chron. 25:7 we read

that "the number of them, with their brethren that were instructed in the songs of the Lord, even all that were cunning, was two hundred fourscore and eight." A choir of 288 voices!

On the Dedication Day the setting was spectacular. "All the congregation of Israel" had assembled. A musical complement, major even by modern standards, was in place. In addition to the 288 mentioned above, there were "with them an hundred and twenty priests sounding with trumpets" (II Chronicles)—408 musicians! Two hundred eight singers, and players on psalteries, harps, and cymbals, plus 120 sounding out with the trumpets! (The modern song about "Seventy-six "Trombones" is slightly behind the times.)

Someone asks, "What has all this musical preparation to do with the glory of the Lord? Well, read the record. It has been popularly supposed that the glory came only at the conclusion of Solomon's prayer of dedication, but this is not the case.

"It came even to pass," declares the record, "as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of musick, and praised the Lord, saying, For he is good; for his mercy endureth for ever: that then the house was filled with a cloud, even the

house of the Lord; so that the priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of God" (II Chron. 5:13-14).

On wings of song, God came. With the crash of cymbals, God came. In the flourish of trumpets, God came. To the sweep of harp strings, God came. At the peak of a mighty musical crescendo, God came. With majestic sonority, God came. "The glory of the Lord" moved in on huge waves of music.

On that Dedication Day, music served the highest spiritual interests. It was not a performance, not a mere display of talent, not a spectacular entertainment, not an appeal to cheap reactions. It was an eternal theme set to music: "For he is good: for his mercy endureth for ever." Music unified and inspired the hearts of the people. There must have been a high tide of spiritual emotion.

Music figured in a very different situation in the New Testament period. Paul and Silas were in the Philippian jail, where the officers had "laid many stripes upon them." "And at midnight Paul and Silas prayed,

and sang praises unto God: and the prisoners heard them" (Acts 16:25). A sacred concert at midnight—in a jail! (Incidentally, Paul must have been a musician). "And suddenly there was a great earthquake . . . and immediately all the doors were opened, and everyone's bands were loosed" (verse 26).

In the Old Testament episode God came at the climax of mass music. But there was also the manifestation of God's presence and power when two bruised, bleeding Christian prisoners—holiness preachers—sang a duet at midnight. In both situations music became an element in bringing God near in glory and deliverance.

"For the glory of the Lord"—this is the ultimate purpose of Nazarene church music. Let the trained not despise the musical contribution of the untrained. At the same time, let not the untrained disparage the contribution of the trained and devoted musician who would utilize the highest forms of music to glorify God and provide a spiritual and emotional atmosphere in which "the glory of the Lord . . . [shall fill] the house of God."

### Straws in the Musical Wind

**W**E, AS A CHURCH, have literally sung our way into existence. Few denominations have done more with music than has the Church of the Nazarene in its brief span of denominational life. We have marched ahead by means of melody when we could apparently make no advance by promotion, preaching, committees, or offerings. Services have been tight and sterile until some saint started a song and, behold, the cloud of blessing dropped with fatness. Seekers have been stalemated short of victory at our altars, until someone began singing,

*"I've wandered far away from God;  
Now I'm coming home."*

Like the bursting forth of a fountain faith has risen on the wings of these words and this melody—and shouts of victory resulted.

Remove from our past what music hath wrought, and we would be historically impoverished indeed. Deny to us a ministry of live, rousing singing for just one year, and you could bury us as an effective holiness denomination.

But to say that all is ideal and perfect in the music of our Zion would be daydreaming. There are some straws in the musical wind that cannot be ignored.

#### Unconscious Irreverence by Song Leaders

There are certain courtesies toward Deity which are carefully observed

in all church services. Among them is this: No worthy usher will seat persons during prayer. Why? Because there is to be reverence during prayer—and *that includes musicians.*

There is no real excuse for any song leader using prayer time to do last-moment checking with the choir, pianist, or organist during prayer. The musicians need to talk to God as much as the rest of the congregation. If song leaders cannot care for such details before prayer time, then be honest about it and take a few moments after prayer to care for them. But in the interests of reverence, don't borrow prayer time for music—*music isn't that important in our church.* No pastor feels right talking to God while his song leader thumbs through the songbook or chats casually with the pianist. I realize that this is done with no wrong intention but that does not make it any the less offensive.

#### Delaying the Service

When we announce that a service will begin at eleven o'clock, we are ethically obligated to begin at that hour unless emergencies arise. If we invite friends to worship with us beginning at eleven o'clock we are actually dishonest if we don't begin until 11:05 or 11:10. Pastors tell me that choirs are often offenders at this very point. The choir should never keep the congregation waiting after the announced hour of service, just

for a few moments of last-minute rehearsal. If the choir can be granted that privilege, so can the pastor, or the ushers, or the Sunday school. It would be far better for the choir to sing a whit below its very best—and start on time—than to come in tardily and be more technically accurate. I plead here for a few pastors who are wringing their hands because of this deleterious habit.

### **Talkative Song Leaders**

The song leader is asked to do one thing—lead songs. Most certainly there are well-chosen words which can be used to introduce hymns and songs. And there are bits of brief exhortation or encouragement that brighten up a song service. But song leaders, you are digging your own vocational grave when you become excessive in this matter of ad-libbing before all songs or between stanzas of a song. Pastors and laymen alike are well-nigh disgusted with “preaching song leaders.” If you must preach, then enroll in the Course of Study for ministers, but don’t take advantage of your position as song leader and subtly borrow the prerogatives of the preacher.

The congregation wants you to lead them in song, and that you are admirably trained to do. But the congregation does not want you to smother them with excessive exhortation.

### **Denominational Discourtesy**

We must never lose sight of the visitor in the service. We want him to come back, so we must do our utmost to make him feel at home. One of the aims of a song service,

especially in an evangelistic service, is to obtain full participation by all members of the congregation. But how can we expect non-Nazarenes to sing along with us if we insist on choosing songs familiar only to Nazarenes? Here is where musical discourtesy comes in. In every song service there should be some songs selected which are universally familiar to evangelicals. I have known song services where all the songs were our own (and I was proud of them all), but visitors sat with closed lips and wandering minds while we discourteous Nazarenes sang our “inside” songs.

It would be unthinkable among us to invite in some family for an evening of fellowship, and then insist on chattering only about matters of interest to members of the family. Sheer violation of courtesy! But we do it in church services, more often than we realize.

Certainly I like Nazarene songs; some of the very best ones we sing were written by our own writers. But I also like the songs written by Fanny Crosby and Isaac Watts, and Charles Wesley and Charles Gabriel, and many others known throughout the Christian world.

Have I been too blunt? Then forgive me! But let me repeat: We will be a musical church or we will be no church at all. It is a choice between being musically successful, musically winsome, musically warm—or closing up the doors. And with this in mind I have but pointed out these straws in the musical wind.

If a spark plug is missing we don’t discard the car; we tune up the motor. This is a plea that where needed there be a tune-up among our musicians.

# THE FORUM

## THE MINISTER AND CHURCH MUSIC

### The Why of It!

*It is pertinent* and these Forum discussions are built around pertinent themes. Music is a vital part of every service held in the church. Its presence either blesses or hinders. What subject could be more pertinent?

*We have sources of help and counsel.* The Church of the Nazarene has a Music Commission, to advise and consult with our Publishing House relative to our program of music. Members of this commission are: Dr. Hugh C. Benner (adviser from the Board of General Superintendents), James Bell, Charles Higgins, Ray Moore, Leslie Parrott, Warnie Tippitt, Paul Skiles, Roy F. Stevens, R. T. Williams.

You will note that the contributions are provided by several of these men.

*Then, too, we have a music editor*, a man who is one of the best-known and best-qualified music writers in the evangelical world today. I refer to Floyd Hawkins.

So with a pertinent theme and wise advisers—why not do a Forum on “The Minister and Church Music”? It is a “natural.”

### Thanks to Floyd Hawkins

From the very first stages of planning this Forum, Floyd Hawkins has been my constant consultant. He assisted in the selection of subjects for the articles. He has helped in arranging the material. And he has also provided a splendid article.

It is the editor's prayer that this Forum will be helpful, informative and interesting.



# What Is Nazarene Music

By Leslie Parrott\*

**T**HE CHURCH OF THE NAZARENE is young among denominations. Its roots, derived from the Wesleyan Revival, took firm hold in the religious soil of America about the turn of the century, bursting into full denominational bloom from under a brown tent at Pilot Point, Texas, in the fall of 1908. From the beginning the vigor of the young denomination has expressed itself in its music. Congregational singing is often characterized by fervency and vitality.

Gospel songs with plain words and lilting melodies are part of the guarded musical heritage in the church. Enthusiastic believers seem to enjoy most those songs and hymns of subjective experience with which they can identify.

Nazarene music has been nondescript. Nonliturgical services with emphasis on "heartfelt" personal experience have left the door open for musical tastes which represent nearly every spectrum of Protestant church music. In spite of clashing opinions on what it should be, Nazarene church music with the passing of the years has begun to develop its own personality. This is due to several things: an aggressive music department in the Nazarene Publishing House supplementing the earlier efforts of Haldor Lillenas; the general maturation process; and music education which has been carried on

generally throughout the church and particularly through the music departments of the several Nazarene colleges.

Although it is most likely that the spectrum of musical tastes is still well represented and Nazarene church music is far from being stereotyped even with the publication of a standard hymnal, the time has come for an attempt at identifying "What Is Nazarene Music?"

## METHODOLOGY

The questionnaire survey as a research technique depends for its validity and reliability upon the specific methodology employed. The results of this research are valid to the degree they have reported the facts of Nazarene church music as they are generally. The results are reliable to the degree that subsequent administrations of the same questionnaire with the same methodology render the same answers. The validity and reliability of this study then depend heavily on a defensible methodology.

### The Questionnaire Survey

The first stage in the development of this questionnaire was a "brainstorming session" in which many questions of a comprehensive nature were suggested and recorded.

The process of editing, eliminating, and adding questions was the second

\*Professor of Speech, Trevecca Nazarene College.

stage in developing the tool. By a series of memoranda the questionnaire was distributed to M. A. Lunn, R. T. Williams, Roy Stevens, and Charles Higgins. Their suggestions were incorporated in further memoranda. Excellent suggestions both in editing and in ideas came from Floyd Hawkins and Bob Stringfield of the music department of the Nazarene Publishing House. Technical advice of a most valuable nature was given by Dr. Walter Johnson, Roy Stevens, and Mr. M. A. Lunn. The final tool is the corporate thinking of all these men.

Gathering the Data

Each questionnaire was mailed along with an explanation and cover

letter of appeal for co-operation and an enclosed airmail, stamped envelope.

To obtain objective facts, it was determined to ask questions for the most part about the actual agenda of music on Sunday, September 10, 1961. This was chosen as a probable typical Sunday because the summer period was past and many of the fall revivals were not yet under way. Besides the report of music on Sunday, September 10, other questions of a general nature were asked concerning the total music program of the church. Only in the last four questions concerning the work of the music department of the Nazarene Publishing House were questions of opinion asked.

A SUMMARY OF RESPONSES

1. What is the name of the hymnbook used for congregational singing in your church last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
<i>Praise and Worship</i>	75%	88%	94%	90%	100%
Other hymnbooks	25%	12%	6%	10%	

3. What hymn, if any, was sung after the morning sermon?

	1-49	50-99	100-199	200-299	300-499
A hymn was sung	34%	50%	32%	61%	62%
No hymn was sung	66%	50%	68%	39%	38%

The three hymns reported most often are:

- (1) "Doxology"—31%
- (2) "Just as I Am"—17%
- (3) "Where He Leads Me"—13%

4. Was a church bulletin distributed in your church last Sunday?

	1-49	50-99	100-199	200-299	300-499
Yes	16%	40%	51%	90%	100%
No	84%	60%	49%	10%	

5. If you used a church bulletin last Sunday, did it contain an order of worship?

	1-49	50-99	100-199	200-299	300-499
Yes	70%	51%	56%	72%	63%
No	30%	49%	44%	28%	37%

6. Was prelude music played by your organist and/or pianist last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	57%	80%	90%	100%	100%
No	43%	20%	10%		

9. Do you have a church choir?

	1-49	50-99	100-199	200-299	300-499
Yes	23%	65%	92%	100%	100%
No	77%	35%	8%		

12. Did you use a responsive reading from the back of the hymnal last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	27%	30%	38%	33%	63%
No	73%	70%	62%	67%	37%

13. Did your church choir wear robes last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	11%	13%	32%	60%	63%
No	89%	87%	68%	40%	37%

18. Did your choir remain in its place through the entire service last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	5%	2%	17%	65%	75%
No	95%	98%	83%	35%	25%

23. Was a choral response used following any of the prayers last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	1%	1%	7%	15%	12%
No	99%	99%	93%	85%	88%

29. Was the organ or piano played as background during the "pastoral" prayer last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	8%	22%	42%	30%	25%
No	92%	78%	58%	70%	75%

30. What was the name of the songbook used in your service last Sunday night?

	1-49	50-99	100-199	200-299	300-499
<i>Praise and Worship</i>	74%	90%	95%	85%	100%
Other	26%	10%	5%	15%	

33. Besides the regular songs, did the congregation sing a group of choruses in the service last Sunday night?

	1-49	50-99	100-199	200-299	300-499
Yes	27%	46%	51%	40%	75%
No	73%	54%	49%	60%	25%

47. Did you have an orchestra of one or more members in your service last Sunday night?

	1-49	50-99	100-199	200-299	300-499
Yes	8%	28%	26%	25%	37%
No	92%	72%	74%	75%	63%

50. How many seekers were at your altar last Sunday night?

	1-49	50-99	100-199	200-299	300-499
None	80%	65%	67%	55%	63%
1-5	11%	29%	22%	45%	37%
6-10	9%	6%	11%		
More than 10					

60. Has the director of your choir received music training in a Nazarene college?

	1-49	50-99	100-199	200-299	300-499
Yes	17%	29%	36%	55%	50%
No	83%	71%	64%	45%	50%

### The Pastor's Family and Church Music

68. Did some member of the pastor's family direct the choir last Sunday morning?

	1-49	50-99	100-199	200-299	300-499
Yes	62%	40%	22%	15%	38%
No	38%	60%	78%	85%	62%

69. Was some member of the pastor's family involved in the "special" singing last Sunday as soloist, member of a duet team, trio, quartet, or choir?

	1-49	50-99	100-199	200-299	300-499
Yes	48%	79%	41%	40%	1%
No	52%	21%	59%	60%	99%

70. Did some member of the pastor's family play the organ last Sunday?

	1-49	50-99	100-199	200-299	300-499
Yes	20%	42%	28%	25%	67%
No	80%	58%	72%	75%	33%

71. Did the pastor's wife play the piano last Sunday?

	1-49	50-99	100-199	200-299	300-499
Yes	36%	33%	33%	20%	25%
No	64%	67%	67%	80%	75%

### Miscellaneous Information

72. Was a full-time commissioned song evangelist used in your last revival?

	1-49	50-99	100-199	200-299	300-499
Yes	14%	30%	29%	15%	50%
No	86%	70%	71%	85%	50%

74. What was the name of the cantata used by your choir last Christmas?

	1-49	50-99	100-199	200-299	300-499
No cantata	93%	70%	50%	35%	37%
Published	4%	23%	44%	65%	63%
Improvised	3%	7%	6%		

77. Who selects the Sunday morning congregational hymns?

	1-49	50-99	100-199	200-299	300-499
Pastor	44%	42%	42%	70%	12%
Song leader	42%	47%	47%	30%	63%
Both	14%	11%	11%		25%

78. Are you satisfied with the service rendered to your local church by the music department of the Nazarene Publishing House?

	1-49	50-99	100-199	200-299	300-499
Yes	99%	94%	96%	99%	100%
No	1%	6%	4%	1%	

## WHAT IS NAZARENE MUSIC?

For more than eight of each ten Nazarene churches music means congregational singing from the Nazarene hymnal led by a person without formal music training and accompanied by a pianist with limited skills on an old upright piano.

For more than eight of each ten Nazarene churches music means a choir with less than twelve voices, without robes, with no regular rehearsal time, and with no choir "special" in most of the services. Nearly half of the churches have not provided space for a choir.

For more than eight of each ten Nazarene churches music means the Nazarene hymnal used by the pianist for offertories, used by the soloists and duet teams for most of their "special" music, used by the choir leader for "special" Christmas or Easter music, and used by the song leader on Sunday nights for Chorus singing, if there is any.

For more than eight of each ten Nazarene churches music does not include a commissioned song evangelist at revival time, a cantata at Christmas and Easter, a church organ, a church orchestra, a children's choir, or a teen-age choir. And churches where most Nazarenes attend seldom enjoy a visit from guest singers.

In a privileged 2 per cent of the churches, Nazarene music means a minister of music on salary, an electric church organ, a grand piano, a robed choir for adults, a children's choir, a teen-age choir, a choir loft for fifty singers, and a worship service with a closing hymn following the sermon.

For this privileged 2 per cent, church music means quality, trained voices, regular practice sessions, outstanding soloists, and organ offertories from a book of special arrangements.

*(Continued on page 12)*

# Don't Sell the Gospel Song Short

By Floyd Hawkins\*

**T**ODAY gospel songs are enjoying an unprecedented place in the lives, the worship, and the evangelistic activities of Christians. We are safe in assuming that songs of Christian experience—songs born in the hearts of those who have had a born-again relationship with Christ—began with the first Christians. More enlightening than sketchy excerpts from church history are the observations of those who today enjoy a vital experience with Christ. The creating of new songs—lyrics that spring from the heart—and the daily singing of these, is as spontaneous and natural for Christians as is the music of the birds of the forest.

Recently one of our successful missionaries remarked that when he and his colleagues heard the natives in their homes and at their work singing their own songs, descriptive of their new-found experience with Christ, they were made to realize that their missionary efforts were beginning to meet with success.

It is hardly conceivable that gospel songs began (as have been suggested by some) with the famous song evangelist Ira D. Sankey, or with any other personality of our modern times. True, with the wide acceptance in America and abroad of the beloved gospel singer of Moody revival fame, and with improved means of communication and distribution,

this did mark a new era in which, for the first time, songs such as "The Ninety and Nine" and "Softly and Tenderly" heard in large mass meetings could be published and shared with Christians throughout the world.

Today we are in the beginning phase of still another new era of gospel music. Now it is possible for multiplied millions to simultaneously hear and "see" the singing of the gospel message. Recently on a popular television program with national coverage, along with the presentation of such numbers as "The Holy City" and F. Schubert's "Ave Maria," "The Old Rugged Cross" was beautifully sung following the statement that it had been oft requested. More and more broadcasting stations are carrying the gospel in song to the ends of the earth.

Gospel songs have never been in competition with the great hymns of the Church. Some Christians have unwisely neglected the hymns and have endeavored to use gospel songs in worship and evangelism exclusively, but the thoughtful Christian will realize that hymns are complemented by worthwhile gospel songs. We do not need to be greatly exercised because of the many shallow, purely sentimental, so-called gospel songs that are being poured upon Christians. Some of these are "promoted" into prominence. But when the pressure of promotion is reduced, these

\*Music Editor, Nazarene Publishing House.

songs deflate into obscurity. Songs of value will linger and prove a blessing until some worthy contribution has been made.

While today certain critics are seeking to discount the value of all gospel songs, volumes of song stories are being issued with interesting accounts of the effective use of this music. A recent issue of the *Kansas City Times* gave a front-page story of the superintendent of the Kansas City Rescue Mission. This successful worker was reared in a Christian home, but for many years was wayward and lived a sinful life. For a period of time he was employed by the famous Harold's Club in Reno, Nevada, in charge of a gambling table. Finally he was won to Christ and gave testimony to the fact that during his wayward years he could not get away from having heard the gospel song "Since Jesus Came into My Heart." This was instrumental in his conversion.

So definitely has the gospel song established itself that compilers of new hymnbooks are meeting with strong demands for a representative group of these numbers to be included. A medical doctor in California sur-

prised my wife with the question, "Where can I find a book with songs such as 'When the Roll Is Called Up Yonder'?" He told how he had enjoyed singing these songs in years past but that they were not to be found in his church today. If given a voice, this doctor will vote for the inclusion of gospel songs in his church's hymnal.

New songs are born in the hearts of today's Christians—songs uniquely inspired for our times. In these days of great spiritual darkness, with much apprehension for the future, there are many songs that tell of a guiding hand, songs for the encouragement of those who are tempted to give up the race, songs of a Friend for those in need of a friend, songs of comfort for the brokenhearted and bereaved, and, best of all, songs of a Saviour for all who are struggling beneath burdens of sin and the pressures of our day.

It is not a sign of intelligent Christian leadership, to say nothing of spiritual perception, to bypass the good gospel music that has been so mightily used of God for the salvation of souls and the building of our Zion. Let's not sell the gospel song short!

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## What Is Nazarene Music?

*(Continued from page 10)*

For the privileged 2 per cent, church music means a commissioned song evangelist at revival time (if desired), a cantata with perhaps a guest soloist on Christmas and Easter Sundays, a church bulletin with a printed order of worship, and most likely a choir director and a few musicians trained in a Nazarene college.

But regardless of church size, Nazarene music has an amazing similarity wherever it is experienced. The hymnbook and the Lillenas tradition bind Nazarenes together musically. The heritage is rich.

On Sunday morning, Nazarenes everywhere express their feelings of

*(Continued on page 16)*

# Music Is Important to Me as a Minister

By Milo L. Arnold\*

**S**AVE for the fact that I cannot do my own singing, I'm a very ordinary pastor. However, even though I must rely upon others to do my singing for me, the music is still an indispensable ingredient of my spiritual and emotional life. Like any pastor, when I go to church I am involved in a lot of duties, performances, and participations. In most of the service I am tense with responsibility. It is the hymn time which gives me the thrilling respite and emotional uplift which I need. It is then that I can pause and worship. My tense spirit eases into quiet contemplation and the entire service takes on a new spiritual dimension. Amid my personal involvement in the service, the hymn time is like stopping at the well during the heart of a summer day on the old farm.

Each hymn is an individual experience, expressing for its author, its singer, and for me a specific feeling. Early in the week when I plan my worship service I spend plenty of time selecting the hymns. Each one of them must provide for the people and for me a separate experience, yet each must relate itself to the entire order of worship.

I have quit putting two hymns or gospel songs together in a worship service. To me they provide a totally different experience and I

want to get the total value of both. When we sing "All Hail the Power Of Jesus' Name," I want to know the great, full surge of praise; and when we sing, "My Faith Looks Up to Thee," I want to adventure closely and intimately with God in a fervent prayer. For this reason I always separate the hymns by putting a scripture lesson, prayer, offertory, or other experience between them. In this way the people and I can more easily get the finest possible effect from them all. I don't like to just have a song service, but to have the experience of singing hymns.

Preaching sermons may become work and the conducting of a service may become a heavy responsibility, but the hymns—ah! that's the time when I just worship! Not only the hymns but the offertory, the organ prelude, and every musical moment bring me a thrill.

I like for each hymn to have room to spread its wings. Not only do I dislike to have it crowded against another hymn, but I dislike its being introduced or announced with long, witty, or clever words. My personal preference is to have the entire order of service in the hands of each person, so that all may anticipate and be prepared for each act of worship without a word being spoken to detract from it. I am sure this is not always the best way, but it is the way I like it best. It gives the hymn

\*Pastor, Church of the Nazarene, Richland, Washington.



a chance to stand alone in the spotlight.

The variety of the spiritual and emotional experiences provided in the many hymns provides a limitless breadth of opportunity. What a pity that we so often leave great old hymns almost unused while wearing the hymnbooks out turning past them! I keep a hymnbook marked, "Office Copy," in the study and mark on the margin the date on which every song is used. Thus a quick look shows which ones are being overlooked and which are being used too frequently. This adds enjoyment for me by keeping the music new and fresh without resorting to use of songs which are less than the best.

Music is important to me also in the grind of the work week. I have a hi-fi set in my study and often find the great classics as well as the great sacred songs a real rest for mind, soul, and body. For study music I prefer instrumental rather than vocal numbers. At home we have an inexpensive stereo set and lovely albums. What a contribution lofty music makes to the climate of a home! Mrs. Arnold has an organ, and what a joy it is to come up the walk and meet a flood of music wafting out the front door to greet me!

One day I sat in my study, burdened and depressed, and heard the custodian singing a hymn, far off in the furnace room. Suddenly I felt the magic of it. Those great words got their message through to me and my heart leaped to join the song. Week after week in the church services I see the same thing happen in the lives of people. A light will kindle on face after face as a great hymn does its work, letting a life leap from some shackle which had hobbled it through the week.

Yes, music is important to me as a minister. Whether it be my wife playing a concert for just the two of us or hundreds of voices leaping in a great crescendo of worship, my heart joins in the reverent excitement and devotion. It may be a concert where great classics are leaping like sparks from gleaming brass or pouring like liquid from the woods or calling to me softly from the strings. It may be the short song of a lark in the morning or the song of a little child at play. Often it is the song of a housewife going about her work or the cracked song of an old person whose soul seeks an expression the voice cannot provide, but it is great music. Give me music, the surging outpouring of it, the heady cup of it, the eager adventure of it—for I need it.

Thank God for people who can express in music and song the secret surgings of my own soul for which I can find no words. Music is not only important; it is indispensable.

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#### SOME DEFINITIONS OF FAITH

The difference between faith and trust: The one gets, the other gives. Faith reaches out and receives things from God. Trust commits that which has been received, unreservedly in the hands of God.

"Faith is the antiseptic of the soul."  
—Walt Whitman, *"Leaves of Grass."*

#### HOW TIPPING ORIGINATED

The tipping custom originated in England, where small sums were dropped in a box marked, "T.I.P.," meaning "to insure proper service."

*Vicksburg, Michigan*

# Music Is Important to Me as a Layman

J. Wesley Mieras\*

**M**USIC is worship! Appropriate music in a church service can set the tone of the entire hour of worship, and thereby becomes exceedingly important to each member of the congregation; for thereby can the laymen more fully and devotedly participate in reverence and worship.

To one whose earliest memories of life are closely tied with the church, music has become so important a part of my life that, while I enjoy other selections, some of the great hymns are among my choicest favorites to enjoy and appreciate at any time. To me as a layman of the church, music rounds out my life of worship whether it be in the sanctuary or in the home.

One of the most important elements of the worship service is the congregational music with which our periods of worship traditionally commence. The type of service should be an important basis for the consideration of the choice of hymns in which each member can join his heart and soul. If our Sunday morning service is for an emphasis of praise, adoration, or thanksgiving, the choir director can and should select the congregational hymns, the choir selections, and special music with that thought in mind. Such music can and should be co-ordinated with the sermon theme well in advance.

I have on occasion seen a choir director come to the platform and there and then make his selections of congregational music. Not infrequently could the minister of the hour find more appropriate selections to co-ordinate the worship period.

While the problems of available musical talent vary especially between the smaller and larger churches, from one layman's viewpoint, it would seem that we all can do much to improve the musical portions of our services to make them more meaningful, reverent, and worshipful to the congregation. The contrasting services of our evangelistic emphasis on Sunday evenings and other times make the selection of evangelistic-emphasized music significant. The same principles apply here in setting the tone of worship in a co-ordinated service in keeping with the subject of the ministry for this service.

Not only is music important to me in the church, but my life would be drab elsewhere without the music that I so much enjoy. The modern electronic equipment that we now have available makes recordings, radio, stereo, and other high-fidelity presentation of the finest of anthems, hymns, and classical music available to us at any time, whether in the home, our automobiles, or elsewhere. How we thrill to the excellent presentation of our favorite hymns and

\*Member, First Church of the Nazarene, Pasadena, California.

especially some of the favorite old hymns presented in anthem in high-fidelity recordings that are available to us through our own publishing house and other music stores, having been recorded by outstanding Christian musicians! This is a world of music, and those of us who are laymen can deeply appreciate the best music that we can provide in our church services and also in our

homes. Appreciation should be extended to the Music Commission for the special effort that they have been giving to the emphasis of our church music. It is a significant recognition of the importance of music to each of us, for we are and should be a "singing church" in singing the praises of our wonderful Lord with deep meaning and appreciation of His wondrous love for each of us.

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### What Is Nazarene Music?

(Continued from page 12)

worship in such oft reported hymns as:

"All Hail the Power"  
"Love Divine"  
"Holiness unto the Lord"  
"I Am Thine, O Lord"

They like to close the morning service with the "Doxology" or the invitation hymn "Just as I Am."

Nazarenes in general aren't too concerned with the formalities of church music. Even in many of the larger churches the choir is "dismissed" to sit in the congregation for the sermon, and a large percentage do not wear robes.

At night Nazarenes enjoy singing with zest,

"Victory in Jesus"  
"He Brought Me Out"  
"He Abides"

and other gospel songs with a lilting melody and words which emphasize personal experience. Nazarenes enjoy most on Sunday the music they can whistle or hum on Monday.

Furthermore, Nazarenes aren't afraid to have their emotions moved. Their religion is real and personal, so they like songs that tell about it.

Among the "specials" most often reported are these:

"How Great Thou Art"  
"Ten Thousand Angels"  
"Follow Me"  
"The Glory of His Presence"  
"My Heavenly Father  
Watches over Me"

Nazarenes in general don't seem to need choruses as a special music feature on Sunday night. They get along without cantatas in most instances, although their favorite is *Mine Is a Risen Saviour*. If the musicians are available, many congregations seem to appreciate a church orchestra.

Nazarene music in general is not characterized by such words as stiff, traditional, liturgical, or classical. Our music is more nearly described by such words as lilting, moving, effectual, personal, and meaningful. Most of all, Nazarene music is infused with the Holy Spirit. When gospel music with plain words and free-flowing melody is performed excellently by those of a "good spirit," Nazarenes everywhere in churches great and small respond with the means which seems most appropriate at the moment. This, then, is Nazarene music.

# The Use of Music in Evangelism\*

By Ray H. Moore\*\*

**D**URING this quadrennium and the one preceding, our church has placed a strong emphasis on evangelism, and justly so. We came into existence to spread the gospel of full salvation, and evangelism is just that. But when we consider music in this field of evangelism, we immediately respond with mixed emotions, some favorable and some otherwise. What we are concerned with here is not the music of the revival meeting, but that of the regular Sunday evening service of evangelism.

Many of our churches (the pastors of these churches in particular) spend time in preparing an order of service for the morning worship, and in a large percentage of these churches we have a printed bulletin, with the order of the morning service in detail. However, when it comes to the evening evangelistic service, I am afraid that in all too many instances the order of things is left to chance. A shot in the dark aimed at nothing in particular has little chance of hitting the target.

Our first requisite of success then is a target. What is our goal for the service? If it is just to entertain and tickle the emotions of the congregation, we are whipped before we start. Those who are competing for our people on TV have a much larger

budget, experienced producers, and professional talent. So we are not entertainers. And in most respects we are not teachers. The sanctuary is not a classroom. We are evangelists. Webster says that evangelism is the preaching or promulgation of the gospel. Now we music directors are not preachers, *even though there is sometimes reason to wonder*. But we are a part of the team that is to tell the good news.

To be effective in telling anything, we must be able to communicate. We must get to the congregation in a manner which they can understand. We must consider those we are trying to reach, and try to interest them without offending. We must keep in mind that the *message* is the primary interest. The means will vary with the situation, but the message should always be clear and plain. If at the close of a song we are more conscious of the singer than of his message, then the presentation was a failure. Now this problem is not new to our generation. Many years ago St. Augustine wrote:

Athanasius, the Bishop of Alexandria, ordered the Psalm to be read with so little voice inflection it was more like speaking than singing. Even so, I recognized the usefulness of good singing in the church . . . the pleasure of the music helps move the weaker minds to a state of devotion. Yet when I happen to be more moved by the singing than by what is sung, I confess myself to have sinned criminally, and in that case I would rather not have heard the singing.

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\*\*Music Director, "Showers of Blessing"

I think we will have to agree with St. Augustine, even in the matter of the "weaker minds" being moved. After all, there are a number of souls in that category. And when it comes to musical training, the majority of people in most congregations would be in that number. This does not mean that we are to cater to the tastes of the lowest appreciation; however we should consider the great host in the middle ground of music appreciation.

I feel that our first obstacle to overcome in the matter of proper music in evangelism is with the "anything will do" group. They can see no importance in proper preparation. They take the attitude that the music is only a time filler, so why spend time preparing? The remedy for this will have to come from the top leadership in the local congregation, the pastor. The more years I live, and the more churches I visit, the more I feel the need of adequate musical training for our ministerial students. Our church is young, and we are growing fast, so we will have to expect some "growing pains" along the way. However, it is my feeling that any part of a service which consumes as much time as the music should have adequate thought and preparation given to it.

Once we have succeeded in getting our pastors and song leaders to see the necessity of planning, it is necessary that they learn to plan properly. *An evangelistic service is not a worship service. (I heartily agree—Editor.)* The act of worship is primarily vertical in its attitude. We are directing our thoughts and our songs to God—sometimes in praise, sometimes in prayer, sometimes in thanksgiving. But in evangelism, the direction of interest is horizontal. We are directing our thoughts and songs to those around us, primarily

the unbeliever. Joyful Christianity is attractive. How often have we heard new Christians say, "I just couldn't get over the way real Christians seemed to enjoy their religion"! Our song services should be times when Christians can express themselves collectively to those around that "a wonderful change in my life has been wrought, since Jesus came into my heart." Vibrant testimonies, both in song and in the spoken word, are like "goods in the window" of a business house. They attract those who are in need. Now there is a difference between expressing joy in song and a set of gymnastic exercises to religious words. A song service should not be conducted on the level of a high school pep rally. It is possible to have freedom without frivolity. We can have life without levity.

The musical heart of evangelism is the gospel song. There are those in some quarters who look with disdain upon any song which smacks of personal experience, especially if the personal pronouns in the first person are used. There are some lessons to be learned from history which we as Nazarenes should give more than passing attention. I have in my possession an article written by a Ph.D. from Yale University. He is a pastor in the largest Protestant denomination, the Methodist church. In the magazine *Christian Advocate*, which might be called the "Methodist Preacher's Magazine," Dr. DeLamotte has written an article entitled "It's High Time for a Low Brow Hymnal." He has just completed filling out a questionnaire from the music commission of his denomination. Here is part of that article:

If we have decided that John Wesley was only thinking of "middle and upper" when he originated the famed "classes," let's say so and be done with it. But if we still have hopes of preventing our once dynamic denomination from being

strangled forever in a white collar, we need to learn to face and live with some unfracturable facts. Here are a few: . . . The primary aim of worship is not to polish men's grammar or whiten their blue denim collars. It is to bring them an experience of God through Christ. As a confirmed Wagnerian, I too would that all might become such as I am, but to those who are weak on Wagner, I must be willing to become weak, that I might by all means save more . . .

But today's Gospel songs, we are told, are offensive theologically. Many undoubtedly are, and too many more can be sung with eyes full of tears, hearts full of prejudice, and pockets full of money. But concerning others one is tempted to ask, "Offensive to whom?" I grant that they're often couched in scriptural terminology, but then, alas, so is

much of the Bible. And as I grow older, I seem to find their theology less and less repugnant.

(*Christian Advocate*—March 16, 1961)

Evangelism is hard work. It is a battle—a fight to the finish. We need to use every instrument of warfare within our reach. Music is a strong weapon. It is effective when used wisely. In most churches, one-third of the time is given to music in one form or another. Do we spend that proportion of our time in preparing it? Hearts are broken. Souls are dying. Are you trying? "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me."

#### THE CHILDREN SAID IT:

A little girl repeating the twenty-third psalm: "The Lord's my shepherd, that's all I want."

One boy was asked when they had family prayer, morning or night. The reply was: "We pray at night, for we ain't afraid in the daytime."

Two little girls in danger of being late for school. Said one, "Let's stop and pray for God to get us there on time." Said the other, "No. Let's run with all our might and pray while we're running."

A little girl asked her mother: "What is prayer?" The answer was, "Prayer is sending messages to God."

"Oh, I get it," said the little girl, "and we send them at night because the rates are cheaper."

(This one is different!) One little girl said: "O God, I pray for the devil. He must have some good points, but about everybody around here is against him."

#### LISTENING TIME

The great clock bell of St. Paul's is not heard even a few streets off in the roar of traffic all day long; but it can be heard over half the metropolis in the silence of the night. Have you noticed how often God spoke to His servants at night? What we need in these days is the setting apart of many listening times; times of quiet in which we can hear the heavenly voices that call to us unregarded in the busy day because unheard.

—Hood River, Oregon, Nazarene Bulletin

#### ADMONITION

*Be like a bird, that,  
Pausing in its flight  
Rests on a bough too slight  
And, feeling it give way beneath him,  
Sings,  
Knowing he hath wings.*

(Contributed by REV. JAMES JONES)

# Music and Church Atmosphere

By Roy F. Stevens\*

SINCE music is "the language of the emotions," it becomes one of the greatest assets in creating and maintaining atmosphere in the church service. According to Dr. Hugh C. Benner in *Singing Disciples*, "The musical elements of any service do more than anything else to establish this atmosphere. And nothing can contribute more effectively toward maintaining the best in the atmosphere of a church than a sound, spiritual, free, spontaneous music program."\*\* There is no place for stiff and stilted music in a Nazarene church service. Nazarenes are a warmhearted, evangelistic people. They are noted for their enthusiastic, wholehearted, spontaneous singing. This kind of atmosphere is a "must" in a Nazarene service. It does not just happen. It is created. It is something the person in the pew realizes, senses, feels, yet is not always aware of how it came about.

Music can either hinder or help in this atmosphere. It is better to have no music than the wrong kind or badly performed music. Music may be an act of worship or it may serve as an aid to the act of worship. Let us consider it as an aid to worship.

*Church music must have dignity of purpose* if it is to be effective in creating a spiritual atmosphere. It

must never be used merely as opening or preliminary exercises, as entertainment, nor primarily for the purpose of furnishing variety to the service, nor as a "filler" in the service, but always for the purpose of worship and evangelism. It must always present a scriptural message. The hour of worship is no time for practicing. Those who come to the house of the Lord expect to find an atmosphere conducive to worship. Their minds must be brought into captivity to the mood and theme of true worship.

*Church music creates moods.* It ought to relax us from the tensions of life, make our hearts receptive to the gospel and to the work of the Holy Spirit. It ought to break down barriers and create a spirit of oneness in the church. It should instruct the intellect, touch the emotions, and motivate the will. It ought to lead men to the acceptance of Jesus Christ, and the fullness of the Holy Spirit, and send them out to serve Christ as witnesses.

*The minister is the conductor.* He is responsible for the order of service. He is the leader. This is true whether he stands forth to preach, to pray, to announce a hymn, to make the announcement, or to welcome new members. In the words of Charles Jefferson in his book, *The Building of the Church*: "Blessed is the preacher who converts his church

\*District Superintendent, Minneapolis District.

\*\*Nazarene Publishing House, used by permission.

into a temple, and who with or without pictures, windows, and without or with the help of ritual and rich architecture, creates by the conduct of the service an atmosphere in which souls instinctively look Godward . . . Atmosphere is everything."

A *well-balanced service* contains four main sections in the order of service, whether printed in the bulletin or not. These are: Worship in Praise, Worship in Prayer, Worship in Giving, and Worship in Dedication of Life. Each of these has a place for music. In fact, the musical entries outnumber all others combined.

In meeting these needs at least four factors are involved: *First*, is the giver—which is the choir, the soloist, organist, pianist, or the music leader. *Second*, the listeners—the ones who receive. *Third* is the medium—the hymn, gospel song, solo, organ, piano in the prelude, postlude, or whatever may be performed. *Fourth*, is the Lord himself and the Holy Spirit, who convey the spiritual aspect to the heart of the worshippers.

Let us consider more specifically some of the musical factors involved.

*Instrumental.* Perhaps next to the minister, the most conspicuous workers are the pianist and the organist. The music they play before the choir or pastor enters and during the service can make or undo the careful approach to the worship service. Someone has said, "Your community's impression of your group, doctrine, and general standards may be first derived from the effect your pianist gives."

*The prelude.* This is the first step in which the musician has the responsibility of offering to each person a glimpse of the Lord. Restful music! Not sickeningly sweet, not tempestuous, but calming, introspective, comforting, thought-provoking! Loud music seems to make folk talk louder.

Let the organ or piano invite the people to a quiet walk with God. For the most part, I would suggest that the music be some familiar melody of a hymn or sacred music known for its devotion. It need not be music which has the highest musical merit but such hymns as "Jesus Calls Us," "I Need Thee Every Hour," "Near to the Heart of God," "Sweet Hour of Prayer," or "Oh, for a Closer Walk with Thee." Often the trained musician is tempted to convert the church into a concert hall and display his musical art. As Dr. Benner states in *Singing Disciples*, "The music of the church calls for more than excellent performance; it demands the expression and conveyance of a living message."

*The offertory.* Here the musician can continue his influence in guiding the congregation in a worshipful atmosphere. This is not an opportunity for the pianist or organist to display some musical number which is classical and unremoved from the thoughts and moods of the people. The music should be brief and devotional. Hymns are always in order. The musical interpretation of any hymn must never wrest it from the atmosphere, condition, era, or place of its composition. Good simplicity never calls for an apology.

*Music during prayer.* It is not good practice for music instruments to play during prayer. The organist need not continue the music indefinitely to maintain a proper atmosphere. Music seems lovelier between periods of silence. Rarely does music during prayer achieve greater concentration or worship. In fact, it distracts rather than enhances the prayer. A musical background during the offertory prayer might be permissible providing the organist or pianist plays a proper number very, very quietly.



*Congregational singing.* This is the kind of music which really effects a congregation. One great song leader said, "Give the people what they are hungry for, what they love, and what they come to church after, and they will sing." Nothing unifies the people and blesses their hearts as does a good, solid hymn or a doctrinally sound gospel song which is sung "with the spirit, and . . . with the understanding." A singing people will be a happy people. Their religious emotions find a medium of expression.

*The invitation hymn.* Of all the junctures in a service this is one place where the hymns must be wisely and prayerfully chosen. The Holy Spirit can easily be grieved and convicted hearts defeated by an improper invitation hymn. Choose songs which will fit into the atmosphere of the service and embody the truth of the message.

*Special music.* One of the evils in the music of the church today is its insincerity: musicians who play for "show," who sing just because they have been asked. The message becomes hidden. Singing and playing should be presented for the glory of God. Those who sing and play in-

struments in the Spirit and with understanding will bless their audience. The special music, whether sung by a soloist or a choir, should be songs which will prepare the hearts of the congregation for the preacher's message. This is not difficult when both the musician and the preacher seek God's will in what they sing and preach.

Dr. G. B. Williamson in his book *Overseers of the Flock* says: "The special singing may be either a bane or a blessing. Unaccomplished or self-esteeming soloists are a liability. Discordant duets, trios, or quartets grate upon the sensibilities of people who have a cultivated appreciation for music . . . A choir decked out in jewelry is not qualified to sing God's praise. Vivid make-up is unbecoming to a group consecrated to sing to the glory of our God."\*

Therefore, to create and maintain the Nazarene atmosphere in our church services, the music must be doctrinally sound, spiritual, free and spontaneous, and above all Christ-honoring. Nothing can surpass spontaneity, directed by the Holy Spirit. This is ideal.

\*Beacon Hill Press, used by permission.

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## The Minister, His Own Music Director

By James R. Bell\*

IT has been agreed that since music, in one form or another, occupies about one-third of the time of our services, we need to take a closer look at it to observe whether or not

we are reaping its potential benefits.

In a recent survey, made by the commission on church music, it was discovered that about eight out of ten of our Nazarene churches have a music program directed by a person without formal music training. Many

\*Pastor, First Church of the Nazarene, Ashland, Kentucky.

of these persons are pastors themselves who have been assigned this task.

It will therefore be time well spent, I think, to ponder this situation and see if we as pastors are doing all that we with limited musical ability can do for our worshipers.

In a privileged 2 per cent of our churches we have a minister of music on salary, with a sizeable choir loft, one or more choirs with regular practice sessions, and some trained voices. But what about that great majority of our churches who are trying to accomplish a similar purpose with volunteer help and limited means?

Another startling fact that came out of the same survey shows that in the smaller churches 62 per cent of the choirs are led by the pastor or another member of the pastor's family. This means, pastors, that somewhere along the line in our ministry, (because very few ever start out in large churches) most of us will be put on the spot and, like it or not, will be called upon to direct our own music in some measure at least.

*First of all this means that a pastor ought to make church music a part of his preparation.* He will need to be acquainted with our hymnal, and other songbooks that are available, in the planning of the services from time to time. Nothing can get a service hopelessly "bogged down" at the very beginning like the lack of thought and planning with regard to the music. This last-minute "What shall we sing?" or "Who has a selection?" will almost guarantee failure in any service, while prayerful, thoughtful planning will lead to a better atmosphere in which to preach. In fact a knowledge of the hymns of the Church will become a great asset to one's ministry. Reading or quoting some of them will often become

the high point or climax of the sermon. Preachers ought to read the hymnbook along with the other books in their libraries.

*Then again, one who plans to spend a lifetime in the ministry ought to learn at least some of the elementary things about leading a congregational song.* A consecrated professor who had a concern for the "preacher boys" when I was in college did better than she knew perhaps in this regard. Without pay on her part and without any college credit for it on ours, she drilled us from time to time on how to beat out four-four or six-eight time. This has been of untold value to me now for twenty-five years. I shall always be indebted to her for it. If I had not received help at this point in college, I think I would have sought out some person in the community where I served in those early pastorates, to help me. Music is a vital expression of our Christian faith; let none of us fool ourselves that any old "hit-or-miss" program will be pleasing to God or a blessing to the people, or a foundation for the sermon. We are without excuse, since most of our ministers have the advantage of college or seminary or both. We must include church music training in our preparation to preach if we would reap greater benefits in our ministry.

*Finally, we must not only know something about selecting and directing the music in the church; we must be aware of our responsibilities, as pastors, for protecting the great heritage that is ours in church music.*

Like the elderly man who was observed planting a fruit tree—when teased by another that he would not live to enjoy its fruit he replied, "I thought of that, but someone planted the trees before me that were here

(Continued on page 32)

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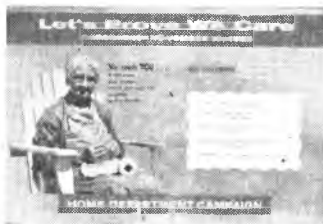


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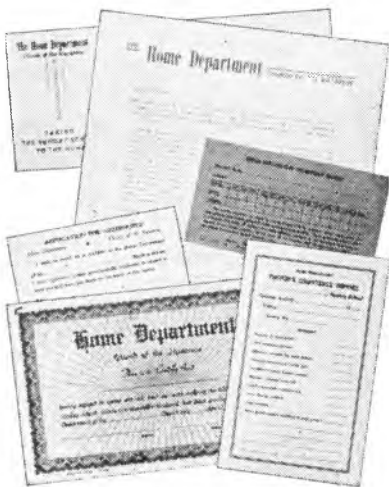
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**Let's PROVE we care about these who are unable to attend Sunday school**

# A Pastor's Message to His Church Choir

By Barrett Kirby\*

Scripture Reading: II Chron. 5:11-14

AS A PASTOR, I am keenly conscious of my indebtedness to and dependence upon you who are the members of our church choir. Nothing can quite probe the depths of human need or so adequately express the heights of human joy as music. How many times you have sung in the Spirit until, as I have stood to preach, the hearts of the people were open to receive the Word of God. In a very real sense yours is the privilege of ministry, but of course with every ministry there is also responsibility. Of what does that responsibility consist?

In our scripture lesson David felt that the responsibility of the music program was such that he appointed only the very best talent available, and placed over them the best possible in trained leadership. To him the music was not peripheral; it had a very vital place in the worship atmosphere. This being true, too much attention cannot be given to the matter of preparation for this ministry in any given service.

Since it is a ministry, *the first recognition should be that it is a ministry "unto the Lord."* Just any selection, presented in any slipshod way, without sufficient heart preparation, can hardly have the approval

or blessing of the Lord. Even as the pastor must faithfully read, study, and pray as a part of his preparation, so must the choir member be regular and conscientious in his attendance to preparation. Outside of the rare "unexpected" interruption, the choir member is expected to be in his place at rehearsal time, giving support to the choir director and dedicated commitment to this routine of preparation that is so vital to insuring proper spiritual atmosphere on the Lord's day. Faithfulness to preparation tells the true story of our attitude toward the importance of what we are doing!

*Not the least of preparation is the preparation of the heart.* The scripture states that "out of the abundance of the heart the mouth speaketh," and I think that it does no harm to the Word to also say that out of the abundance of the heart does the voice sing. Thus before any service the choir member should have a quiet time of searching his heart for his motivation and attitudes. Such crucial areas as attitude toward the pastor, the choir director, and fellow choir members should be probed. At first hearing this might seem to be a little overdone, but let us think a moment. As a choir we are handling the Word of Life either by singing the actual scriptural wording or by the presenting of music that has been produced from the inspiration of

\*Elder, Church of the Nazarene.

God's Spirit. Thus we dare not present this that is the "savour of life unto life" and "of death unto death" without hearts that have been filled and blessed of God. May the Lord help us to be vessels unto honor.

*The ultimate judging of the worth of the music program is to be found in its presentation.* Our scripture reading tells how at the dedication of the Temple the singers "were as one" and in their singing they made "one sound." Their technical preparation enabled them to sing together with something of perfection, while the spiritual preparation gave them a unity of spirit and purpose in "praising the Lord." What a presentation this must have been: drilled and practiced to perfection of quality, brought to fulfillment by prayer and spiritual dedication, and presented with praise and blessing!

As beautiful as the music might be, there are also other factors in successful presentation. Since the choir is in a position of being seen as they sing, their appearance cannot be separated from their music. Any personal behavior or appearance that catches the eye of the communicant will detract from the message of the music. This of course is the primary valid reason for the use of choir robes. Consequently the men should always wear white shirts and conservative ties under their robes so as not to call attention to *loud* or *bizarre* clothing. On the part of the ladies there is no place for jewelry of any kind or excessive personal beauty aids that call attention to the individual rather than the music. We are not on display, but are there to sing to the glory of God, and thus will not dress in any way that will detract from our primary purpose. If the choir does not use robes, this matter of appearance becomes a matter of even greater concern. What might

be acceptable attire in the congregation is not necessarily acceptable in the choir when we realize that ours is a "group ministry of lifting up Christ that He might be seen." May the Lord grant that our choir members be leaders in setting the example of appearance that is in modesty and simplicity.

Since the choir often remains in its place during the entire service, its behavior and attitude when not actually singing are also an important facet of its presentation. Lightness of attitude, friendly chatting, bored resignation, chewing of gum, or uncomfortable nodding of a sleepy head on the part of a choir member adds its influence to the general atmosphere of the service. It may not seem fair, but, **CHOIR MEMBER, YOU ARE ON THE SPOT.** Your deportment and attitude can many times make or break a service for many people.

At the dedication of Solomon's Temple there were a choir and an orchestra—dressed as one in their splendid robes so as not to attract any attention to the individual—singing and playing as one because they had practiced long and hard under the unquestioned leadership of Chenaniah—manifesting a oneness of spirit because in their preparation they had prepared their own hearts for understanding presentation—praising God in a single voice because they understood their purpose of glorifying God. Is it any surprise then as to what the product of the music program was? It was naturally the blessing of the Lord. God came in such a cloud of glory until the priests were not even able to perform their ministries. Finally Solomon took charge, spoke briefly of God's faithfulness, confessed the sins of the people, and in

*(Continued on page 32)*

## **Are You Curious?**

**By Audrey J. Williamson**

**D**ID YOU KNOW that curiosity may become one of your greatest assets?

An illuminating article appeared in the March issue of the magazine *Country Beautiful*. It is entitled "The Woman Within," and is written by Stephen Baker. Listed as one of the more meaningful qualities of a woman whose loveliness is enduring is *curiosity*!

Now curiosity is not usually considered to be too much of a virtue. In fact, I have heard all my life the dire assertion that "curiosity killed a cat," though I have never been curious enough to find out just how or when. But the evident implication seems to be that curiosity will get one into trouble.

Yet the primary meaning of curiosity is "an eager desire to learn or to know." The secondary meaning (which has certainly taken priority in common parlance) is "a desire to learn about things that *do not necessarily concern one: inquisitiveness*."

This later tendency, in a pastor's wife, is beyond question a liability, and can even become disastrous. But vices are often perverted virtues. So let us look at this "eager desire to learn and to know" when it is operating in lofty and expansive areas. If we, as maturing women, could retain and sublimate the insatiable curiosity we knew as two-year-olds, we would keep a fine growing edge

on our personalities, ever reaching for new and finer horizons and expanding our funds of knowledge, interest, and resourcefulness.

One realm in which we should keep this eager desire to learn lies in our wonderful world, where space and even time have been almost annihilated. Information about the countries: their climate, topography, and progress; the people with their customs, their economic problems, their education, and religion, are fascinating, exhilarating, and inexhaustible subjects. A religious person cannot read or hear about these things without immediately associating them all with the missionary thrust of our own and other churches out into these areas. Here is curiosity that enlarges one's comprehension and deepens one's sense of responsibility.

The wife of a minister in the Nazarene church can, as a rule, expect that the years will bring pastoral moves, and their consequent adjustments to new situations and new people. Here again wholesome curiosity will stand you in good stead. Approach your new task with zest, with an eager desire to know your congregation and to acquaint yourself with your new environment. If you are overwhelmed with longing for the old, or with fear and dread or dislike of the new, then you are suffering from emotional immaturity.

Wholesome curiosity can help us rise to a higher level of poise and equanimity as we adjust to life's changing scenes.

Then there is that longing to know about and to participate in life's great experiences. The mysteries of death and of human suffering, of aspiration, achievement, defeat, and triumph challenge us. These are not abstractions. They become tangible and demanding as we associate ourselves with specific individuals passing through these crises. It may be the child with the broken toy or the girl with the broken heart. It may be the proud high school graduate or the family bereft in some mass disaster.

Now we can busy our minds only with the superficial details accompanying great experiences and miss humanity's heartthrob. Our curiosity can give us only fat morsels upon which to feed and to deteriorate; or it can lift us, as we reach out in self-forgetful sympathy, to the loftiest planes of human realization and true depth of soul. Such experiences are not to be prated about. They are to be shared. Great experiences do not excite to chatter; they hush us to silence.

And finally, in what area can this eager desire to learn and to know, adventure more completely than in our approach to God's Word and the great truths of our precious religion? We content ourselves with so little

exploration and are willing to receive so much secondhand! Here lies buried treasure to be found for the mining; here are new vistas to be had for the climbing.

We will not go exploring in the realms of grace unless we have the urge from within to do so. This urge to grow mentally and spiritually is not dependent upon formal education. It is the result of self-cultivation and self-discipline. Probably all women are born with at least a degree of curiosity. Probably all of us have developed it to a greater or less extent. Our measure of our strength, our attractiveness, and our usefulness can be taken by a judgment of those things which motivate our curiosity.

It all simmers down to this: Curiosity is a tremendous asset if we are curious about the right things. It has ever been a problem of humanity. In 1646, Jeremy Taylor wrote in condemnation of inquisitiveness, "What is it to me if my neighbor's grandfather were a Syrian, or his grandmother illegitimate, or that another is indebted five thousand pounds, or whether his wife be expensive?"

After all, what do we really care how old people are, or where they ate on Thursday eve, or how much the last hat or last automobile cost? Let us rather be eagerly searching to learn and to know in things of the mind and the spirit. Then we will not be occupied with trivia. It is not likely that we will be doing both.

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They told him it couldn't be done;  
With a smile he went right to it,  
And tackled the thing that couldn't be done,  
And . . . he couldn't do it either!

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# Gleanings from the Greek New Testament

By Ralph Earle

Eph. 3:14-21

THIS SECTION constitutes one of the two great prayers of Paul in this Epistle (cf. 1:15-23). In it he deals with the essentiality of love in the Christian life.

## ALL OR EVERY?

The Greek is *pasa patria* (v. 15), translated in the King James Version "the whole family" (also Weymouth). But since there is no article in the Greek, most modern translations have "every family" (so A.R.V., R.S.V., N.E.B., Berkeley, Moffatt, Goodspeed, Williams; also Arndt and Gingrich). This is in keeping with strict grammatical usage. For instance, Blass-Debrunner's *Grammar* says: *Pas* before an anarthrous substantive means 'everyone'<sup>1</sup>

## FAMILY OR FATHERHOOD?

The word *patria* is from *pater*, "father." It was used by Herodotus in the sense of "lineage, ancestry."<sup>2</sup> But more commonly in classical Greek it signified "a family or tribe." It is used only three times in the New Testament and is translated three different ways in the King James Version—"family" (here);

"lineage" (Luke 2:4); "kindreds" (Acts 3:25).

Thayer defines it as follows: "1. lineage running back to some progenitor, ancestry. . . . 2. a race or tribe, i. e. a group of families, all those who in a given people lay claim to a common origin. . . . 3. family . . . , nation, people."<sup>3</sup> He thinks that *pasa patria en ouranois* means "every order of angels."<sup>4</sup>

Cremer gives the various usages of the term in classical Greek and in the Septuagint and then concludes:

The explanation of Eph. 3:14, 15 . . . is difficult, from whom all that is called after a father, that bears his name, i. e. the name of a patria. For, . . . *pasa patria*, since *pater* . . . is named, can only mean those *patriai* who are to be traced to this *pater*, the *patriai* of the children of God. . . . Thus Luther's translation, over all who bear the name of children, recommends itself as best.<sup>5</sup>

The three following translations are at least worthy of consideration: "from whom all 'fatherhood' in Heaven and on earth derives its name" (20th Cent.); "from whom all fatherhood in heaven and on earth is named" (Spencer); "from Whom all fatherhood, earthly or heavenly, derives its name" (Phillips). It should be noted however, that A. T. Robert-

<sup>1</sup>F. Blass and A. Debrunner, *A Greek Grammar of the New Testament*, trans. and rev. R. A. Funk (Chicago: University of Chicago Press, 1961), p. 143.

<sup>2</sup>Abbott-Smith, *Lexicon*, p. 349.

<sup>3</sup>*Lexicon*, p. 495.

<sup>4</sup>*Ibid.*, p. 496.

<sup>5</sup>*Lexicon*, pp. 473-74.

son rejects "fatherhood" here," as does Salmond.<sup>7</sup>

### MIGHT OR POWER?

In verse 16 the King James Version (also R.S.V.) has "strengthened with might." The Greek word for "might" is *dynamis*, which is correctly translated "power" in Acts 1:8—"But ye shall receive power, after that the Holy Ghost is come upon you." So the American Standard Version is much superior here—"strengthened with power." It is the dynamic power of the Holy Spirit that strengthens us in the inner man.

The King James translators correctly rendered *dynamis* as "power" in verse 20—"according to the power that worketh in us"; that is, the inward operation of the Holy Spirit. It would have been much better if they had been consistent and done so in verse 16.

### "ROOTED AND GROUNDED"

This combination (v. 17) is a favorite one with Paul—agriculture and architecture (cf. I Cor. 3:9). The first suggests roots going down deep into the soil. The second indicates the laying of a solid foundation.

The former participle is from the verb *rhizoo*, which means "to cause to take root," but is used metaphorically in the sense "to plant, fix firmly, establish."<sup>8</sup> In the New Testament it occurs only here and in Col. 2:7. The latter is the verb *themelioo*, which means "to lay the foundation of, to found."<sup>9</sup> Both are perfect passive participles, indicating a fixed state.

Most commentators feel that the two terms are intended to convey the same general thought, that of being

firmly fixed or established. For instance, Salmond writes: "So here the two words probably express the one simple idea of being *securely settled and deeply founded*."<sup>10</sup>

### ABLE OR FULLY ABLE?

The word (v. 18) is *exischuo*. It is a compound of *ischuo*, which means be strong, powerful . . . have power, be competent, be able."<sup>11</sup> The compound means "have full strength,"<sup>12</sup> or "be fully able." Salmond says: "The strong compound *exischuein*= to be *eminently able*, to *have full capacity*, occurs only this once in the New Testament and is rare in ordinary Greek."<sup>13</sup> It should be translated "be fully able."

### PASSES OR SURPASSES?

The King James rendering (v. 19) is again weak. As is often the case, the Revised Standard Version brings out much better the full force of the strong Greek term. Instead of "passeth" it has "surpasses." The Greek is the compound participle *hyperballousan*. The whole phrase means literally "the knowledge—surpassing love of Christ."<sup>14</sup>

### "EXCEEDING ABUNDANTLY ABOVE"

This is all one word in the Greek—*hyperekperissou*. *Hyper* is the equivalent of the Latin *super*, "above." *Ek* means "out of." *Perissos* means "more than sufficient, over and above, abundant."<sup>15</sup> So this double compound signifies "superabundantly, exceeding abundantly."<sup>16</sup> Elsewhere in the New Testament it occurs only in I Thess. 3:10; 5:13. Arndt and Gingrich note that it is found nowhere else but in two Greek editions

<sup>7</sup>Word Pictures, IV, 532.

<sup>8</sup>EGT, III, 312.

<sup>9</sup>Abbott-Smith, *op. cit.*, p. 397.

<sup>10</sup>*Ibid.*, p. 205.

<sup>11</sup>EGT, III, 314.

<sup>12</sup>Arndt and Gingrich, *Lexicon*, p. 384.

<sup>13</sup>Robertson, *op. cit.*, p. 533.

<sup>14</sup>EGT, III, 315.

<sup>15</sup>*Ibid.*

<sup>16</sup>Abbott-Smith, *op. cit.*, p. 357.

<sup>17</sup>*Ibid.*, p. 458.

of Dan. 3:22 and in the *Testament of the Twelve* (Joseph 17:5). They give its meaning as "quite beyond all measure (highest form of comparison imaginable)" and would translate it here "infinitely more than."<sup>17</sup> Ellicott renders it "superabundantly beyond."<sup>18</sup>

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<sup>17</sup>*Op. cit.*, p. 848.

<sup>18</sup>*Ephesians*, p. 81

## FOR EVER AND EVER

The closing words of this chapter are literally: "to all the generations of the age of the ages; amen." The suggestion is that of the age being composed of generations and at the same time of succeeding ages.<sup>19</sup> It is the strongest possible way of saying "for ever and ever."

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<sup>19</sup>*Ibid.*, p. 82.

## The Minister, His Own . . .

(Continued from page 23)

bearing fruit for me to eat, so I thought I would start some for another generation to enjoy." Some wise pastor before you urged some of his young people to further their musical education so that there would be volunteer pianists, organists, and choir members when we came along. Let us do the same for the next generation. We can start them out in junior church, Sunday school, and N.Y.P.S. services, teaching and encouraging them in the musical interests of the church. If we pay attention to them today they will pay attention to the church tomorrow. The Church of the Nazarene has been known as a singing church; this is a great heritage. If we lose our song, we shall lose our spirit. It has been said that heathenism has no hymnbooks and all of its music is in the doleful minor key. Let us deliberately plan, by careful selection and wise direction, to preserve and promote a high caliber of inspiring, soul-lifting, and varied musical diet for God's people. They deserve the best.

## A Pastor's Message to His . . .

(Continued from page 27)

his prayer caught a vision of a God who would go far beyond the boundaries of the Temple to be unto them a continuing presence, saying, "Behold, heaven and the heaven of heavens cannot contain thee; how much less this house that I have builded!" As a climax, the fire of God fell from heaven and received their sacrifices.

This *product* we all desire. May God help us to more often obtain this end because we have come to understand the *place* of music in the program of the church; because we have given ourselves to the *preparation* of both artistry and spirit that is essential; because in its *presentation* are understanding, correctness, and blessing.

As a church choir in the Church of the Nazarene yours is indeed a responsible place in the matter of the proper worship of the Lord. May God help you to so give of yourself and of your spirit until, because He blesses you, the congregation in turn is blessed through the music.

# Qualities That Make a Good Preacher

## *As It Is in Japan*

By W. A. Eckel\*

JAPAN'S standard of education is high. That nation boasts that more than 95 per cent of the population can read and write. When a stranger comes into a mission for the first time, he is handed a songbook or a song leaflet, told the number that is being sung at that time, and he will turn to it and can read the words at least, even if he does not know the tune. He is handed a Bible or a portion and directed as to the place, and he can follow the reading with ease. If he does not follow, it is assumed that he does not care to, not because he is unable to read. That is one of the blessings of Japan. But along with that blessing come some hazards. To acquire that knowledge one knows the processes that have been applied. The trips to the temple, the visits to the shrine, the bowing to the Imperial picture, all help to form within the man, as a part of his education, a fixed concept of a man-made god to quench any thirst that might arise in the soul. Sin? What does one mean by sin? I am not a sinner, thinks he, I am a child of a god.

This was the background out of which present-day Japan was born. Japan is not like that today? That is true; she has undergone some changes in this last decade. The pendulum swings far to the side, but we are

now seeing that pendulum begin to swing back. The young people of a decade ago are the people who are the fathers and mothers of today and are forced under the burdens of this day, and they are finding it impossible to cast away all thoughts of religion. As one said to me, "Who will bury our dead? Who will marry our children?" This was not in their thinking during those frivolous days before life began to take on a different shape. I am not a prophet; one does not need the mind of a seer to understand these trends. Japan will swing back again along the paths of the Japan of the past, but I would hasten to say perhaps not to the extent of the immediate prewar days of World War II. The people will demand freedom in education, freedom in speech, and freedom in religion. The man who will dare to search for himself to learn the truth will be given that privilege. However through it all he will have the question to answer concerning a religion. He has not answered the question yet as to the soul. In the young man's serious moments he wrestles with the questions: 'Were my fathers wrong concerning a life after death? Why do these questions always crowd my thoughts? Am I just a pawn in life's great sea of fortune? Why am I tormented?'

\*Field Superintendent of Japan.

Therefore as one comes into the service to hear about Christ for the first time we know he is thinking along these lines. Our platform message, or our prayers, or the personal exhortation must, to a degree, cover these lines of thought. He has not come just to pass the time. Today there are plenty of ways in Japan to pass the time, Japan has a concentrated form of most of America's pleasures. He has come to garner something either for himself or for his friend to answer some question. Curiosity does not bring the young man or woman to church any more. These days are gone. Appreciation for the religion presented by a foreigner holds no appeal. He is now a member of an international society and everything is at his finger tips. When he comes to the meeting, in a home or in a regular meeting place, it is because he has a question troubling him. Life is becoming complex, and he must start to unravel it. That is why our churches are not crowded to the doors today. It is the swing of the pendulum.

In this maze of adjustments is born the national worker of this time. He is different from the worker of prewar days. His platform is the same as the prewar man; his interpretation of the Scriptures has not changed; but his approach has undergone alterations. He must meet the man with a fair education who must have his questions answered. This present-day worker succeeds only to the degree he is able to lead his fellow man out of the darkness of Japan's present age.

There comes to my mind a young man ordained by the general superintendent in the spring of 1963. This young man was converted in one of our Tokyo churches shortly after the war. His weak lungs had forced him to leave his school for a full year, and

even then he had to spend much time in rest. During these days as a boy not twenty, he had much time to think. Most of the problems of the immediate postwar years had been discussed and thought through. At times he would be encouraged with his improvement, and at times he was very low in spirits. Life seemed only to tantalize him; but this one thing he was sure of, he was being dragged toward a great precipice and it would be only a short time until he would be hurled over. Who could help him? Was he born to die so soon? His people were at a loss to help him; the priest could do nothing to encourage him; and life had nothing worth seeking after. At this time he heard a man speak on wonderful life, and what it meant to live. He heard this man was a Christian. He heard of the power of God in one's life, the transforming power which makes a man new. These were words of charm. The Nazarene church was not far from his home. Would they know anything about this secret? Perhaps it is only one man's idea, but anyhow I'll go, thought he.

The next service he was sitting in the congregation. How many strangers were there he did not know, but the pastor seemed to be speaking straight to him. Lo, he was having his questions answered one by one as though he were asking them. What did this mean? How did the man know him? He was never there before, nor had he met the pastor before, but there was no doubt the speaker was giving him a message. The story is long and the problems solved are interesting, but by and by he came to the end of himself, said there was not another question, and he wanted to pray. Needless to say, this young man's life was changed. He learned God's plan for him. The

Lord led him on into the experience of holiness and placed upon him a call to the ministry. He was so elated and so happy in his new-found state that his health began to improve. There was no sudden improvement but gradual. He passed the physical examination to enter the Nazarene Bible school in Tokyo. Four years he studied, and graduated with honors. During his school days he became interested in a much-needed field in the church, the church school. He is married, has a family, and is one of our very fine pastors.

The interesting thing to me personally is to see the great company of young people attending his meetings. After the night meeting his young people gathered about the organ and enjoyed good religious songs. One they did so well was "How Great Thou Art." They blessed my soul. He is answering the questions of the young men of this time. Some of them may have more education than he, but he has something they do not understand. Not only his words, but his life demonstrates to them that there is power in Jesus' blood. This young preacher and his wife are carrying the heavy end of our *Church School Journal* also. It would be interesting to name some of the very fine qualities we see in this young man, his reasons for success.

First, he is a real Christian. Not for his business (if preaching is a business), but because he wants first to be a Christian, always taking time to read and time to pray to keep himself in touch with God. He has come from a heathen home, where home could offer him no help as a Christian, but he learned this secret himself, and in his study at our seminary. His own Christian experience must be kept bright. After all,

I think that is one of the very first requirements for a man in the ministry. In the few years I have been privileged to be in the ministry I have learned that is most important. The preacher who puts his study first is not a success. He may seem to be to the people, but he is not really.

Then another thing I have noticed in this boy preacher: He is always alive to his own need of material for his messages. Here again is where his wife is a team worker with him. If she finds anything of interest she will give it to him to see if it could be something of use in any of his preparation. Perhaps it is easier for her to do it since they work side by side in the *Church School Journal*. Anyhow I like the idea.

The next thing I notice about this young man is that he has his very careful study hours. He generally has at least two Sabbath morning messages in the pot stewing and a Bible lesson. Then he is not afraid to discuss his message with his wife, perhaps as a kind of sounding board. He feels it is no disgrace for his wife to know what his message will be that important morning. It all is a part of his study.

Then perhaps last but not least, he is nicely dressed. Not from the standpoint of an expensive suit, for it may have come out of the used clothing box, but she sees that it fits him well. I think this is important.

These and many other lessons we might draw from this young minister. I believe he will succeed. It would be possible to turn to an old minister and review him to find that he has been marked by some of the same signs. The old preacher's success has been that he has made a plan of life for himself and then remained in that groove. It is hard to get a Japa-

(Continued on page 38)

# On Making an Introduction\*

By D. V. Hurst

**S**O THEY ASKED YOU to introduce the speaker. Well, let's talk about it.

Speeches of introduction have evoked widely varied responses. There was the time Vice-President Lyndon Johnson replied: "I wish two people had been here to hear the introduction—my father and my mother. My father would have enjoyed it. My mother would have believed it."

And there's the speaker who said: "The best introduction I ever had occurred the last time I spoke. The person who was to have introduced me was detained. I introduced myself."

And, finally, few do not know of the speaker who physically brushed aside the one who was introducing him because he could stand the excessive eulogy no longer.

Few persons make more speeches of introduction than the average minister. Introductions are important spots in any service and often they are a very meaningful role the minister is called on to fill. Can it be too little attention is given to the purpose of this speech and to the technique itself?

## Purpose

At first glance it is obvious that to ask someone to introduce the speaker is not just a bad habit. There is a

purpose in it. The introduction can make clear why the speaker is qualified to speak at that particular occasion and can secure the desire of the audience to hear the speaker.

But to look further into the matter of purpose, the introduction must:

1. *Inform the people about the speaker, if he is not well known to the audience.* These facts are important: who he is; where he is from; what he has done; why he was selected for this occasion. This usually requires that the one asked to introduce the speaker must know him well and, in turn, be known by the audience. If he does not know the speaker, he must first inform himself.

2. *Stimulate the desire of the audience to hear the speaker.* The introduction can arouse curiosity about the speaker or his subject. It can cause the audience to like and respect him. As these two objectives are kept in focus, the introduction provides a "platform" for the speaker.

## Techniques

To continue to build this platform, the one making the introduction can employ one of three simple techniques:

1. *Seize on one thing about the speaker that impresses him.* It must be stated honestly and frankly. This will build audience appreciation for

\*Pulpit, March, 1963. Used by permission.

the speaker and what the desire of the audience to hear him.

2. *Relate a humorous incident about the speaker if the occasion permits humor.* The incident must be in good taste. It must not unduly embarrass the speaker. However, humor which is slightly at the speaker's expense can help greatly on occasion. Such incidents can give insight into the kind of person he is or the kind of experience he has had. One such word picture can do far more to provide a platform than many words of eulogy or lists of facts.

3. *Sincerely compliment the speaker.* This is simply another way of expressing appreciation for him and encouraging the audience to feel the same way toward him.

It should be said here that if the speaker is well known to the audience then the task of the "forerunner" is different. Instead of introducing him, in the common sense of the word, he will rather present the speaker to the audience. However, he will still want to provide a platform for the speaker and much of the above will apply. For example, he must establish such points as the reason for the occasion and why this speaker was chosen. This is elementary, yet failure to take these steps has caused many a person making an introduction to stumble. The introducer should ask himself directly in advance: What am I to do, introduce or present the speaker to the audience?

Hardly can this subject be discussed without the reader calling to mind many speeches of introduction which would have been better left unsaid. They failed to meet the basic requirement. It is scarcely amiss to suggest that more such speeches are recalled for their impropriety than for the fact that they fit the occasion.

## Pitfalls to Avoid

*In building a good speech of introduction avoid these pitfalls:*

1. Anticipating what the speaker will say or trespassing on his subject by stating personal views on the subject. The audience has come to hear what the *speaker* has to say!

2. Embarrassing him with excessive flattery. Heavy eulogy smacks of insincerity.

3. Employing trite, hackneyed expressions such as "It gives me great pleasure," or "It is my great pleasure," or "It is my great privilege . . ."

4. Relating a long series of anecdotes from personal acquaintanceship and association with the speaker. Let one suffice, and even then use it only if it accomplishes the basic purpose of the introduction.

5. Talking about oneself. The purpose is to draw attention to the speaker!

## Earmarks of a Good Introduction

A *good speech* of introduction should be:

1. Sincere and enthusiastic.

2. Brief. It is better to err in being too brief than in being too lengthy. The better the speaker is known, the shorter the speech of introduction will be. The length will also be determined by the amount of time given to the speaker himself. If his speech is to be short, the introduction should be very brief!

3. Beneficial to the speaker and the audience. The one making the introduction has not been called on to "parade his wares" or "ride" with the speaker.

The manner of speaking depends greatly on the occasion and the person involved. One occasion may call for dignity and formality. Another



occasion may permit informality or a "light touch" approach. The introduction must fit the occasion.

In summary it has been suggested that these four words should characterize the speech of introduction—

*tact, brevity, sincerity, and enthusiasm.*

One further word—once the person making the introduction is finished, he should sit down and *listen attentively*.

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## Qualities That Make a Good Preacher

(Continued from page 35)

nese minister to move from one church to another. He feels that place is his to work and he must stay there long enough to get it worked. Usually he is right too. It is not uncommon for a pastor to remain with one church for ten years. By that time the Japanese district can tell his weaknesses and also his strength. If he is going to get a job done, he will be well on the way. Japan moves in a ten-year period more often than a lesser time. The work is not to be finished in one generation merely, but the plan must extend for fifty, seventy-five, or a hundred years to be worthwhile. Christianity is just now taking root, and beginning to get under way, since it has been in Japan now one hundred years. It has been my privilege to stand and gaze back almost half of that period of time to see the forming of the Christian movement on its forward march across Japan's history.

It has been a thrilling battle. We have seen it pushed down under with the hope that this time it might smother to death, but it would only rise to rush forward with greater zeal than before.

During these fifty years we have seen the Church of the Nazarene stand in there to make her contribution to this Christian advance. Our early Nazarene missionaries were not able to remain long for the most part. Through exhaustion, illness, and death, again and again were the ranks depleted; but through it all a strong national movement was organized and on that foundation the Nazarene work has built her stronghold. Now under national leadership, the Japan Nazarene church is set to go forward with new life and vision to spread itself throughout Japan and Okinawa. "Cast thy bread upon the waters: for thou shalt find it after many days."

# SERMON WORKSHOP

Supplied by Nelson G. Mink

## TEN RULES FOR "GOOD LISTENING"

The authors of the book *Communicative Speech* list these ten rules for those who listen to the sermon:

1. Prepare for listening by anticipating the message.
2. Develop a positive attitude toward speaker and message.
3. Be physically alert; sit up; look at the speaker.
4. Be objective; don't let your prejudices interfere.
5. Look for the speaker's purpose.
6. Follow the main ideas, noting transitions and summaries.
7. Compare the speaker's purpose and ideas of your own.
8. Evaluate facts and opinions.
9. Evaluate the speaker's total effectiveness.
10. Relate what you've heard to your future thinking and action.

—OLIVER, DICKEY, and ZELCO, *coauthors*

## TEN COMMANDMENTS FOR CHURCH ETIQUETTE

- I. Thou shalt not come to service late, nor for the Amen refuse to wait.
- II. The noisy tongue thou shalt restrain, when speaks the organ its refrain.
- III. And when the hymns are sounded out, do join right in; don't look about.

- IV. The endmost seat thou shalt leave free, for more to share the pew with thee.
- V. Forget not thou the offering plate, nor let the usher stand and wait.
- VI. Thou shalt not make the pew a place to vainly decorate thy face.
- VII. Thou shalt give heed to worship well, and not in thine own business dwell.
- VIII. Thou shalt the Sabbath not misuse nor come to church to take thy snooze.
- IX. 'Tis well in church thy friend to meet, but let thy ardor be discreet.
- X. Be friendly at the church's door; so shall the stranger love God more.

—REV. A. J. LAUGHLIN,  
*Haven Lutheran Church  
Salisbury, North Carolina*

## THAT "GRAY" ZONE

A young husband picked out of a drawer in the bedroom a shirt he had worn before, that had not been re-laundered. Taking it over by the window, he looked it over to see if it was clean enough for another wearing. His wife came to the door and said, "Remember, Sandy, if it's doubtful, it's dirty."

That settled it. The shirt went into the laundry chute, and a fresh one took its place. A tremendous spiritual lesson is illustrated here for us all.

## HELP THOSE WOMEN

Dr. Ironsides tells of an unschooled man, trying to give a word of exhortation from the opening verses of Philipians 4, but he became confused with the names of the two women there in verse 2, so he read: "I beseech Odious and I beseech Soontouchy that they be of the same mind in the Lord." He then proceeded to attempt an application of the truth according to the names as he had understood them.

Continues Dr. Ironsides: "How much trouble is made among Christians by women like Odious, who are so unpleasant to get on with, and Soontouchy, who get offended over every little trifle! The application was good, though the interpretation was faulty."

## THE FUTURE

The best way to insure our future is to study the past, and serve exceptionally well during the present. Our values spiritual, moral and economic, are going to depend on how we serve. This is where one can demonstrate the three "L's" of life, by loving, lifting and leading people.

—RALPH E. LYNE

## THE FANNER BEES

There arose from the beehive a sibilant note . . . not unlike the sound of sea waves. "They're fanner bees," whispered the old beekeeper. "It's their job to keep the hive sweet and fresh. They are standing with their heads lowered, turned toward the center of the hive. Their wings are moving so rapidly that if you saw them you would think you were looking at a mist. They are drawing the bad air out through one side of the entrance, while the pure air is sucked in on the other side." The old beekeeper stepped to the hive, holding a lighted candle in his hand. Instantly the light was extinguished by the strong

current. The old man said, "The fanners draw out the bad air and let in the fresh."

This seems to be a perfect illustration of the need of prayer. America has the worker bees she needs. She does not have enough fanner bees.

—GLENN CLARK'S  
parable of "The Fanner Bees"  
(Quoted from *Fairfield Church*  
*Reminder*, Eugene, Oregon)

## TABULATING EXCUSES

To save time, both for yourself and the pastor during the coming year, please give all excuses for failing to do your part, using this code:

1. ( ) That's his job, not mine.
2. ( ) No one told me to go ahead.
3. ( ) But I'm new here.
4. ( ) I didn't know you were in a hurry for it.
5. ( ) I thought I told you.
6. ( ) I didn't volunteer to do that.
7. ( ) But this is the way we always did it before.
8. ( ) I forgot.
9. ( ) Wait until the preacher gets back and ask him.
10. ( ) I didn't think it was important.
11. ( ) How was I supposed to know this was different?
12. ( ) I've been too busy to get it done.
13. ( ) Somebody must have mislaid the list.
14. ( ) That's not my department.
15. ( ) I'm waiting for an "O.K."
16. ( ) No transportation.
17. ( ) I didn't have a calling list.
18. ( ) You didn't give me a helper.
19. ( ) I wasn't there that day, so I don't know anything about it.
20. ( ) I was on vacation and just got back today.

—AUTHOR UNKNOWN

## JIM ELLIOTT'S PRAYER

"Father, make me a crisis man. Let me not be a milepost on a single road; make me a fork, that men must turn one way or another on facing Christ in me."

## BEING TOO GENEROUS

One colored preacher complained to his congregation that they were too generous. He said, "You give away too many sermons. You hear them as if they were for other people."

## GEMS OF THOUGHT

"The best way to make a good speech is to have a good beginning and a good ending, and keep them close together."

"By the time a man can afford to lose a golf ball, he can't knock it that far."

"Never put off until tomorrow what you can do today—tomorrow it may be against the doctor's orders."

"Life is a matter of ups and downs. We make the down payment, skip a couple, then give up."—*Sunshine Magazine*.

## THOUGHTS ON PRAISE

One man was always praising the Lord. He would preface every testimony with these words. He never failed. Once when he had his finger bandaged up big and heavy, people wondered what it would do to his testimony. He arose and said; "I cut my finger pretty bad but, praise the Lord, I didn't cut it off."

One very optimistic minister opened his prayer on Sunday mornings always thanking God for the weather. On one real icy, windy day when very few could venture out, he said; "Dear God, we thank Thee that Thou dost send us so few Sundays like today."—*Selected*.

## MY PRAYER

"Teach me that 60 minutes make an hour, 16 ounces a pound, and 100 cents a dollar. Help me to live so that I can lie down at night with a clear conscience and undaunted by faces of those to whom I may have brought pain. Grant that I earn my meal ticket on the square, and in earning it may do unto others as I would have them do unto me. Deafen me to the jingle of tainted money. Blind me to faults of other fellows and reveal to me my own. Keep me young enough to laugh with little children and sympathetic so as to be considerate of old age. And when comes the day of darkening shadows, make the ceremony short and the epitaph simple."

—from *HERE LIES A MAN*, ANON.

## OUR PASSING TRIALS

An illiterate Negro, who could only spell his way through the Bible, and often failed to grasp the full import of the passage he tried to read, arose in the testimony meeting and said, "My favorite scripture is dese blessed words, 'An' it came to pass.'"

Asked what he meant, he explained it this way. "When I'se so upset wid trouble and pestered wid trials, I goes to the Bible and begins to read, and I never goes far before I come across dem words, 'It came to pass,' and I says, 'Bress de Lawd! It didn't come to stay. It come to pass.'"

This is a good lesson for us all.

## LEFTOVERS

"By the time a man gets sufficiently experienced to watch his step, he isn't going anywhere."

"Don't climb the mountain at one leap. It is a pleasant ascent when made one step at a time."

"Don't be stymied by the impossible. The novice is achieving the impossible every day."—*Selected*.

## Theme: The Last Commission

**TEXT:** *And, being assembled together with them, commanded them that they should not depart from Jerusalem, but wait for the promise of the Father, which, saith he, ye have heard of me (Acts 1:4).*

We hear much about the Great Commission. But here is the Last Commission.

- I. The Holy Spirit's Resources Available to Us.
- II. The Holy Spirit and What He DOES for the Individual.
- III. The Holy Spirit—Nothing Compensates for His Absence.

## Theme: Six Indictments Against Belshazzar

**TEXT:** *In that night was Belshazzar the king of the Chaldeans slain (Dan. 5:30).*

(Dr. L. A. Reed had an outline similar to this years ago. I believe most of these points are his, but I have worked it through this way.)

- I. He Sinned Against Light.  
He knew what the Hebrew's God had done to his Father, Nebuchadnezzar.
- II. He Was Guilty of Idolatry.  
V. 4: "And praised the gods of gold, and of silver, of brass, of iron, of wood, and of stone."
- III. He Was Guilty of Pride.  
Displayed his power to his underlings.
- IV. Glorified the God of Forces.  
He felt that "might was right."
- V. He Was Sacrilegious  
(Webster: "Violating the use of sacred things. Appropriat-

ing to self and secular use things consecrated to God and religion.")

## VI. He Was Guilty of Presumption.

"I am doing well without God." "Look what success I have," etc.

Then came the handwriting on the wall.

"That night . . ."

## Theme: Five Superlative Blessings

The Bible is rich in adjectives—words that describe—good, better, and best. When we say the "best," we have lifted this or that experience to its highest degree. You can't take it any further. You can't do any better than your best. However, Billy Sunday once said: "Lord, I'll do my best for You today, but tomorrow I'll try to do better."

- I. Unsearchable Riches (Eph. 3: 8)
- II. Unspeakable Joy (I Pet. 1:8)
- III. Unutterable Groanings (Rom. 8:26)
- IV. Undeiled Inheritance (I Pet. 1:4)
- V. Unspotted Experience (Jas. 1: 27)

## Theme: The Preciousness of Christ

**TEXT:** *Unto you therefore which believe he is precious (I Pet. 2:7).*

- I. Precious Because of Atoning of His Blood
- II. Precious Because of the Abundance of His Power
- III. Precious Because of the Assurance of His Triumph
- IV. Precious Because of the Security of Our Treasures in Him.

## Theme: Four "Come's" of the Bible

- I. The Come of Reconciliation (Isa. 1:18).
- II. The Come of Regeneration (Matt. 11:28).
- III. The Come of Sanctification (Rev. 22:17).
- IV. The Come of Preservation (Gen. 7:1).

## Theme: The Art of Keeping Step

TEXT: *All these men of war, that could keep rank, came with a perfect heart to Hebron, to make David king over all Israel: and all the rest also of Israel were of one heart to make David king* (I Chron. 12:38).

There were 321,600 of these men. F. W. Boreham said: "Half of the art of life lies in learning to keep step. Half of the tragedy of life consists in our failure to do so.

"Is there a church, or a club or a society that does not shelter one whose only fault is that he cannot get along with anybody else?"

- I. Bible Examples of Those Who Were Out of Step.
- II. Walking Humbly with Thy God—This the Lord *Requirit*.
- III. Joy of Harmonized Walk with God.

## Theme: The Six Walks in Ephesians

- I. How We Used to Walk—"In time past (2:2)
- II. The Walk of Inner Harmony (2:10)
- III. The Walk as Seen from the Outside (4:1)
- IV. The Walk Motivated by Love (5:2)
- V. The Walk and Its Relationship to Light (5:8)

VI. The Well-rounded Walk (5:15)  
"Circumspectly"—G r e e k:  
"Accurately, carefully . . . to pay close attention"

## Theme: The Eleventh Commandment

TEXT: *A new commandment I give unto you, That ye love one another; as I have loved you, that ye also love one another* (John 13:34).

- I. A new standard of love
- II. A new complement to the Decalogue
- III. A new model of human excellence
- IV. A new height to Christian living
- V. A new sacrament of all of life

## SERMON AMMUNITION

Mirth is a duty in its place as really as prayer.—*Anon.*

The kind of education that God gives is cheap at any cost.—J. R. M.

I needed God-control to bring me unfailing self-control.—J. R. M.

It is not what we are doing, but the spirit and motive in which it is done that counts with God.—J. RUFUS

Where God is, tragedy is only provisional and partial, and shipwreck and dissolution are not the absolute final things.

—WM. JAMES

Once I asked Jesus if He wanted me to be as poor as He was. The reply came, "I want you to be as rich as I am."—J. RUFUS MOSELEY.

In going with Jesus we give up nothing worth keeping and become heirs of all.—J. R. M.

## You Can Trust God!

John 2: 1-11

TEXT: *Be careful for nothing; but in every thing . . . let your requests be made known unto God (Phil. 4:6).*

### INTRODUCTION:

1. Disciples *believed* after miracle.
2. Miracles performed today!
  - a. Overshadowed by anxieties.
3. Man's anxieties draining him of spirituality.

### I. BE ANXIOUS FOR NOTHING!

- A. Most people anxious for *everything!*

Illus.: Noted physician in Texas states that 50 per cent of his patients need no drug or operation—need God's forgiveness.

1. Also true: Spiritually sick Christians need to learn how to believe—how to trust!

- B. Only few anxious over *nothing!*

1. Illus.: Colored man's prayer: "Lord, help me to understand that You ain't gwine to let nothing come my way that You and I can't handle together."

a. This kind of trust removes fear and dread from living.

- C. Anxieties rob one of blessings!

1. In each miracle, faith had to be exercised.

a. Woman sick twelve years—touched hem of His garment.

b. Blind man *washed* eyes in pool.

c. Crippled man *stood* up, *took* up bed, *walked*.

1) Until faith is exercised, trust is lacking.

a) Peter able to walk on water *as long as* eyes fixed on Christ.

### II. "IN EVERY THING . . . LET YOUR REQUESTS BE MADE KNOWN UNTO GOD."

- A. God *hears* and *answers* every prayer!

1. "Ask, and it shall be given . . ."

- a. Give you what you want—or make you happy without it.

1). Illus.: Joseph Scriven loses wife-to-be in drowning accident; grows bitter; puts trust in God and writes:

*What a Friend we have in Jesus,  
All our sins and griefs to bear!*

*What a privilege to carry*

*Everything to God in pray'r!*

*Oh, what peace we often forfeit,*

*Oh, what needless pain we bear,*

*All because we do not carry*

*Everything to God in pray'r!*

- B. All have needs—but there is never a situation that God cannot help us to overcome—if *we ask!*

### III. REQUESTS

- A. Characterized by two elements:

1. *Convinced* that there is a definite need

2. *Convinced* that Christ can meet that need

a. Many have desperate needs—never really pray because they do not believe that any real help will come from God.

b. Illus.: Nobleman and ill son (Jesus said that He had not seen such faith anywhere).

3. Again, God hears and answers every prayer!

a. Sometimes He lifts burden; other times He gives added strength to bear the burden.

- B. Pray—leave the *how* and *when* in God's hands.

1. He answers as needed!

a. Jairus' daughter ill—Jesus *went* to her.

b. Lazarus sick—Jesus *tarried*; Lazarus died (Jesus in command all the way—John 11).

c. Nobleman's son ill—Jesus healed *without going*.

CONCLUSION: You *can* trust God! Put your faith to work! *Be careful* [anxious] *for nothing; but in every*

*thing . . . let your requests be made known unto God.*

ROBERT W. HELFRICH

*Gardendale Church of the Nazarene  
East Liverpool, Ohio*

## The Withered Hands in Our Lives

TEXT: *Then saith he to the man, Stretch forth thine hand. And he stretched it forth; and it was restored whole, like as the other (Matt. 12:13).*

### INTRODUCTION:

1. Jesus entered church, not looking for a prominent place—but looking for a need!
  - a. Reason for His being here to-day!
2. Many have a “withered hand”—habit, bitter spirit, unfinished restitution, temper tantrums, disobedience, etc.

### I. Stretch It Forth

- A. Bring out where it can be seen and recognized for what it is.
  1. Ananias and Sapphira attempted to hide sin.
  2. Best physician cannot help unless we present need.
  3. “Be sure your sin will find you out” (Num. 32:23). (sin’s exposure).
    - a. “Heaven shall reveal his iniquity” (Job 20:27).
    - b. “God shall bring every work into judgment, with every secret thing” (Eccles. 12:14).
    - c. “There is nothing covered, that shall not be revealed; neither hid, that shall not be known” (Luke 12:2).
      - 1) All from whom you now hide “withered hand” will see and know!
- B. Why wasn’t it “stretched forth” before?
  1. Unbelief
  2. Tried it before!
    - a. Illus.: Elijah and rain cloud (persistence)

3. Illus.: Rich young ruler. “One thing thou lackest.”
  - a. What is yours: unbroken habits, failure to walk in all light, etc.?
4. Become accustomed to it.
  - a. Withered: to dry up, lose vigor, force, freshness.

### II. “HE STRETCHED IT FORTH”

- A. Effort demanded—act of faith.
  1. Illus.: Lame man, blind man, water changed to wine, etc.
- B. Must want to be cured.
  1. I want to be saved, to live closer, to be cleansed, to love that person, etc.
  2. See Luke 8:5-6—“A sower . . . it withered away because it lacked moisture.”
    - a. Characterized by instability.
    - b. Must want (be determined) to stay true—do what is necessary.
- C. Action brings results—“It was restored whole . . .”

### III. MADE WHOLE

- A. Christ’s power revealed.
- B. Up to the one healed now—as to what happened in his life.
  1. “If your religion doesn’t change you, you need to change your religion!”
  2. See John 15:6.
    - a. Jesus, the Vine—living with “withered hand” we cannot abide in Him—must be cast aside to be burned.

CONCLUSION: Three things of which we can be certain:

1. Jesus, here now, seeking out *your* need.
2. He can do nothing for you except you want Him and permit Him to do so.
3. Your need will be met! (Saved from sin; delivered from soul-killing habit; given grace to walk in all light and truth; etc.)

—ROBERT W. HELFRICH



## The Church Precious

(Communion Message Outline)

SCRIPTURE: Mal. 3:13-18

TEXT: V. 17, *And they shall be mine . . .*

### INTRODUCTION:

1. Reason for Communion . . . "In remembrance . . ."
2. Text: "Homesick for Heaven"
3. Text: Only a certain group will be there! Who?

### I. THOSE WHO FEAR THE LORD

#### A. Explain godly fear.

1. Illus.: Fear (respect) of water
  - a. Recognize its power over life and death.
2. F. D. R., ". . . fear nothing but fear itself."
  - a. Matt. 10:28

#### B. Those who fear God:

1. Obey Him—and why not?
  - a. Deut. 32:10
    - 1) Sinners: believe, repent, accept—"Do this in remembrance."
2. Believe Him
  - a. Power to save or to damn (Matt. 10:28).
  - b. Power to keep—"And I will spare them . . ."
1. Explain power—present and future.
  - a) Preventing grace—restrain from sin
  - b) Sanctifying grace—assurance of sins forgiven; renew souls in image of God

CONCLUSION: Do you know this morning that you are one of those of whom our Lord is speaking when He says, "And they shall be mine . . .?"

—ROBERT W. HELFRICH

IT IS BELIEVED—that if every living person knew what every departing soul discovers, everyone would be saved today.

Since the office of *bishop* (overseer of a Christian congregation) is a "good thing" and a noble task, the man for such a responsibility in the church must be a *good man* in every sense of the word. Paul puts his qualifications in both their positive and their negative aspects. They may be summarized somewhat as follows:

POSITIVELY, the Christian pastor must be:

1. Blameless in character; above reproach
2. Proper in his marital status
3. Temperate (The word implies not only total abstinence from wine but also a calm, dispassionate spirit.)
4. Sober-minded and responsible; sensible
5. Well-behaved (dignified)
6. Hospitable
7. Qualified and able to teach
8. Gentle (The word suggests moderation or "sweet reasonableness.")
9. A good disciplinarian
10. Well thought of by outsiders (a good reputation)

NEGATIVELY, the Christian pastor must not be:

1. One who sits long at the wine cup (drunkard, brawler)
2. Pugnacious
3. Contentious (the quarrelsome, troublemaker type)
4. Avaricious (the grasping, money-hungry type)
5. A novice (neophyte, i.e., not a recent or unseasoned convert)

If these standards were necessary for the church of Paul's day it seems logical and commendable for the Boards of *Orders and Relations* to adhere to them today. The church is known by its ministry.

Pasadena College

—ROSS E. PRICE, Professor

### **EXPOSITORY PREACHING WITHOUT NOTES**

*Charles W. Koller* (136 pages, cloth, \$2.50, Baker)

You would assume from the title of the book that it is not a study of doctrine. It is a presentation of the "how" of expository preaching, and more especially emphasizes the value of expository preaching without notes.

Whether we ministers agree or not with our laymen, they really have a point when they say, "I wish my preacher would get away from his manuscript and his notes." There undoubtedly is a flexibility, a freedom which the Holy Spirit can exert upon a human personality when the mind is not tied to the notes on the pulpit. This is the assumption of the author of this book, and in his fourth chapter, entitled "The Advantages of Preaching Without Notes," he discusses forcefully and illustrates carefully the distinct values of extemporaneous preaching.

This is thoroughly practical, discusses the various ways of getting into the heart of the Scriptures and maintaining a perennial freshness.

His final chapter on the systematic filing of materials is an answer to many ministers' requests. He concludes the book with a very splendid example of an expository sermon.

### **ENCOUNTER WITH SPURGEON**

*Helmut Thielicke* (88 pages, cloth, \$4.75, Fortress Press)

You have a right to know what you are buying. If you have a background of appreciation for the writings and the ministry of Charles H. Spurgeon, then you will derive tremendous value from this book. However, if Spurgeon is merely a name to you, you might be wiser to borrow it first and read it to see whether or not your background makes the book live for you.

This European author, who has a keen reputation of his own as a theologian and preacher, has done years of study in the life and ministry and preaching of Spurgeon. Here in this substantial compilation he studies Spurgeon from a variety of approaches. In the first section, entitled "Encounter with Spurgeon," he gives a biographical sketch of the man which is really a life-size picture of the qualities and personal gifts which permitted Spurgeon to leave an indelible imprint upon preaching for all time.

He discusses such pertinent areas of the ministry as earnestness, decisiveness, private and public prayer, the voice, posture, impromptu speech, the minister's conversation, and in each of these chapters he calls upon the wisdom of Spurgeon in giving practical advice, which even in our times is as pertinent as if it were written the day before yesterday.

### **THE SPIRIT OF HOLINESS**

*Everett Lewis Cattell* (104 pages, cloth, \$3.00, Eerdmans)

The author is the president of Malone College, Canton, Ohio; a Quaker who spent several years as a missionary in India. In this book he discusses

the deeper life. It is loyal to the Wesleyan position of a second crisis. He is clear in his presentation for the need of eradication of the sinful nature. His emphasis throughout is related to the work of the Spirit. In the seven chapters he discusses the time element in salvation—the sanctification of self, the Spirit-controlled life, the guidance of the Spirit, praying in the Spirit, the unity of the Spirit, a definition of love.

It may seem unusual for a book so thoroughly Wesleyan to come from a publishing source which has not been noted for developing Wesleyan materials. It perhaps is a reminder that the work of the Holy Spirit is current news today in the religious world, and this is a thrill to all who rejoice in the power of the Holy Ghost.

## **BARRIERS TO CHRISTIAN BELIEF**

*A. Leonard Griffith* (Harper & Row, 129 pages, cloth, \$3.50)

This is a new author on the book scene. He is the successor to the renowned Leslie Weatherhead at the famous City Temple, London.

This man proves that he is an able writer. He has a fluent and fluid style of writing—knows how to use words and phrases and this, his first major publication, shows careful preparation.

But he is far too ecumenical for those of us who actually believe that doctrines have a distinctive value. He indicts denominationalism as such. Rather than agreeing with his basic premise that denominationalism is a sin, we are inclined to believe that denominationalism may perhaps well have proved the best defender of the faith that the last century has seen, and we are loath to see ecumenism scuttle the historic doctrines that have given vigor and fiber to our faith.

We are merely stating this to let you know that this author, while young and eager, has not been accurate in enunciating the title of the book, for his supposed barriers to Christian belief are not all barriers.

## **PROPHET SPEAK NOW!**

*Robert B. McNeil* (96 pages, cloth, \$2.50, John Knox Press)

Amid the pressure of promotion, visitation, and organization, it is easy for a minister to lose sight of the fact that his highest calling is the calling of the prophetic office. And yet perhaps the constituency to which we preach looks to us more often for the prophetic note than it does for the details of organization or promotion.

In *Prophet Speak Now!* we have a study of the prophetic office. It is not a historical study of the prophetic office in Old Testament times. The author begins with the Old Testament, where the high calling of the prophet came to one of the highest pinnacles in the life of men such as Elijah and Hosea. But using these Old Testament prophets merely as springboards, he moves quickly and forcefully into the various areas of modern life and cries aloud for more prophetic utterance. His writing is crisp, incisive, and penetrating. At times he will challenge, again he will startle you, but throughout he will stimulate your thinking.

This book will be of keenest value to the man who appreciates the prophetic office, but is having somewhat of a battle keeping his balance between the prophetic and the practical.

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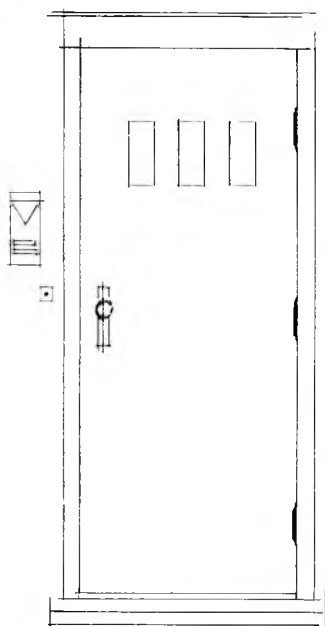
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