

THE DOUBLE AUDIENCE AND TWO-FOLD FUNCTION OF HYMNS IN THE NEW TESTAMENT

Dean Deppe
Calvin Theological Seminary

For the last decades worship wars have become a common phenomenon in Christian churches. In some congregations praise songs have completely eliminated the use of traditional hymns in worship. A second scenario envisions a reaction against the introduction of praise songs as trite, repetitive, and simplistic. Traditional hymns with their breadth and depth hold off any attack from the forces of praise and worship music. On the other hand, blended worship advocates have attempted to combine hymns and praise songs, but frequently neither side is satisfied with these results. We need a theology of worship based upon the Scriptural givens that will offer some wisdom to these contemporary situations.

While offering instruction on living as wise Spirit-filled followers of Jesus Christ (Eph. 5:15-21), Paul indirectly offers advice on the use of hymns in the worship service. In the first and second of four participles based upon the main verb, “be filled with the Spirit” (πληροῦσθε ἐν πνεύματι), Paul maintains that the results of the overflowing work of the Holy Spirit include the people of God “speaking to one another with psalms, hymns and songs from the Spirit” and to “sing and make music from your heart to the Lord” (Eph. 5:19 TNIV). These participial clauses sound almost repetitive except for the divergent datives employed, “to one another (ἑαυτοῖς) and to the Lord (τῷ κυρίῳ). Interestingly, Paul posits two audiences that are addressed in worship. The first is the congregation itself. Psalms, hymns, and spiritual songs will edify the worshippers. The parallel passage in Col. 3:16 combines the theme of teaching and admonishing each other with the singing of hymns so that the congregation employs hymns to instruct, reinforce beliefs, and correct faulty understandings of the truth: “Let the message of Christ dwell among you richly as you teach and admonish one another with all wisdom through psalms, hymns and songs from the Spirit, singing to God with gratitude in your hearts.”

The second audience during worship settings consists of an address to the divinity. Col. 3:16 speaks of “singing to God” and Eph. 5:19 advocates “singing and making music to the Lord.” God is the audience or addressee and the congregation directly communicates its praise and adoration in a heavenward direction. Worship is an “I-Thou dialogue.” A Biblical theology of worship, therefore, posits both a vertical and horizontal dimension to worship. The people both praise God and instruct each other.

These two audiences imply a double-function for the singing of hymns. There are God-directed songs and teaching hymns. Adoration lyrics address God directly in the second person singular (“you”). The goal of the event is an encounter with the person of Christ rather than the learning of doctrine, ethics, or Christian character and behavior. The worshipper pictures the manifest presence of Jesus in the sanctuary and responds with simple adoration, prayer, or confession. Just as the prophet Isaiah responds to the heavenly vision with the repetitive trio of syllables, “holy, holy, holy is the Lord Almighty” (Is. 6:3), so the adoration songs are simple, easily memorized, and meaningfully repetitive without being boring. Likewise, prayer melodies

are directed conversationally toward God in the second person singular creating a vertical dialogue with our Sovereign in heaven. Also appropriate would be the expression of laments and confessions of sin emanating from a suffering human soul and directed toward the open ear and compassionate heart of God.

Teaching hymns, on the other hand, are addressed at fellow worshippers and contain confessions about God or Christ, but speak of the divinity in the third person. Instruction songs are heavy with content so that the lyrics of the hymn are the center of attention rather than the person addressed. The purpose of this type of singing is meaningful reflection upon doctrine and theological convictions so that our understanding is deepened and the expression of Christian belief is sharpened. True knowledge, meaningful confession of faith, and a nuanced articulation of the demands of a Christian lifestyle are emphasized rather than an encounter with the deity through meditative prayer-songs, heart-felt laments, or choruses of praise repeated back to the Creator. The eyes of the congregation are attentive to each other rather than lifting their faces toward heaven. The hands are employed metaphorically to “wrap one’s hands around the mysteries of the Christian faith” rather than the literal lifting of hands in adoration and surrender to God. The human mind is concentrated upon absorbing the meaningful lyrics of the song rather than focused upon the divine person standing behind the hymn.

If Paul posits a double audience and two-fold purpose for the music ministry in Eph. 5 and Col. 3, can one discover hymns contained in the New Testament that illustrate these two functions of adoration songs and teaching hymns? If both second person and third person hymns could be discerned, some which are simple and meditative whereas others are located in the teaching sections of Scripture, then this distinction would bear more weight in providing a theology of hymn singing.

Scholars, of course, differ widely on the presence of hymns in the literature of the New Testament. Although prayers and confessions of faith are readily acknowledged, full-fledged hymns are more difficult to discern. The following characteristics are frequently mentioned to affirm the presence of a hymn:

- 1) Most obvious, of course, would be the use of technical musical expressions. For instance, Ralph Martin believes that the expressions ὁμόνοια, σύμφωνος, and χρωμα in Ignatius’ Epistle to the Ephesians 4:1-2 reveal the presence of a hymn.¹
- 2) Grammatical indications such as an opening relative pronoun (ὅς) and predicative relative clauses point to an original liturgical setting. In addition, Sanders calls attention to “the presence of an abundance of participles and the general absence of the article throughout most of the passage.”²
- 3) The presence of parallelism strongly suggests the presence of poetry. Martin contends that “a correspondence between words and phrases which are placed in

¹ Ralph Martin, *Carmen Christi: Philippians 2:5-11 in Recent Interpretation and in the Setting of Early Christian Worship*, 10, n. 2.

² Jack T. Sanders, *The New Testament Christological Hymns*, 11. Cf. also page 14.

the sentences in an obviously carefully selected position”³ indicates the presence of a hymn.

- 4) Literary devices such as repetition, alliteration, *inclusio*, and chiasmus can reveal the presence of stanzas or strophes within a hymn.
- 5) Rhetorical indicators are important. Martin pays special attention if the passage contains “a certain rhythmical lilt ascertainable when the passage is read aloud.”⁴
- 6) With regard to content, an abrupt change of content or isolation from the context can demonstrate the presence of pre-existent material such as a hymn.

Through the use of these characteristics several New Testament scholars have detected the presence of hymns in Col. 1:15-20, Phil. 2:6-11, Eph. 1:3-14, John 1:1-18, and 1 Tim. 3:16.

A. GOD-DIRECTED HYMNS IN THE NEW TESTAMENT

The author of the book of Revelation specifically states that the living creatures and elders employ liturgical confessions and hymns in Rev. 4-5. The setting is a throne room ceremony in the royal court of heaven.⁵ Instead of extending accolades to Caesar, the Christians are triumphantly acclaiming the sovereignty of God in Rev. 4 and the Lordship of Christ in Rev. 5 as the suffering lamb who became the reigning lion. These chapters are filled with liturgical material placed into a second person format so that the worshippers are addressing God directly in a personal way.

The flow of Rev. 4-5 contains a call to worship (4:8) followed by adoration directed at the deity in the second person singular (4:11; 5:9-10) and concluding with confessions of faith in the form of doxologies (5: 12,13b). First of all, the four living creatures symbolizing all creation call to worship the twenty four elders who represent the Old Testament and New Testament saints. They employ the simple but dramatic traditional tripartite formula, “holy, holy, holy.”

Rev. 4:8 CALL TO WORSHIP

aaa	Holy, Holy, Holy	Ἅγιος	ἅγιος	ἅγιος
bbb	is the Lord God Almighty	κύριος	ὁ θεὸς	ὁ παντοκράτωρ,
ccc	who was, and is, and is to come.	ὁ ἦν	καὶ ὁ ὢν	καὶ ὁ ἐρχόμενος.

The worshippers heed this call to worship and adore the Creator with adoration hymns in chapter 4. As Paul states, they are “singing to God” (Col. 3:16) by proclaiming his worth (“you

³ Martin, *Carmen Christi*, 12.

⁴ Ibid.

⁵ See David Aune, “The Influence of Roman Imperial Court Ceremonial on the Apocalypse of John,” *Biblical Research* 28 (1983): 5-26.

are worthy”) and crowning the Creator with the highest gifts of adoration (“glory, honor, and power”).

Rev. 4:11 WORSHIP OF GOD, THE CREATOR

- a You are worthy, our Lord and God
- a to receive glory and honor and power
- b for you created all things
- b and by your will they were created and have their being.

In Rev. 5 the worship overflows to Christ and the redemption of humanity is celebrated. Again the second person address is employed (“you are worthy”) to indicate the face to face, person to person, nature of worship. The audience is God and Christ, not the human community. The purpose is adoration of the attributes and works of God as Creator and Redeemer, not instruction in doctrine, morality, or life-style. Devoted human beings declare both to God and to Christ their majestic attributes and marvelous deeds.

Rev. 5:9-10 WORSHIP OF CHRIST, THE REDEEMER

- a You are worthy to take the scroll
- a and open its seals,
- b because you were slain and with your blood you purchased men for God
- b from every tribe and language and people and nation.
- c You have made them to be a kingdom and priests to serve our God
- c and they will reign on the earth.

After praising God that he created all things and adoring Christ for his redemption of every nation, the worship concludes with confessions of faith. Now the encounter with the Creator and Redeemer leads to acclamations whose intent is to call every creature and all nations to confess the attributes of God. A seven-fold worthiness doxology confessing the glory of the slain lamb is followed by a four-fold doxology that places God and the lamb on an equal par. Again simple meditative language is employed; the purpose is adoration rather than teaching.

Rev. 5:12 CONFESSON OF FAITH ABOUT THE SLAIN LAMB

- Worthy is the Lamb who was slain,
- 1-2 to receive power and wealth
 - 3-4 and wisdom and strength
 - 5-7 and honor and glory and praise!

Rev. 5:13b CONFESSON OF FAITH ABOUT BOTH GOD AND CHRIST

- a To him who sits on the throne
- a and to the Lamb
- b1-4 Be praise and honor and glory and power
- c forever and ever!

B. THE TEACHING HYMNS FOUND IN THE NEW TESTAMENT

These simple choruses of adoration in Rev. 4-5 differ dramatically from the other hymns discerned in the New Testament which develop the intricate doctrines of Christology (Col. 1:15-20; Phil. 2:6-11), salvation history (John 1:1-18), the work of the trinity (Eph. 1:3-14), and the mystery of the ascension (1 Tim. 3:16).⁶ These hymns are located in the midst of teaching directed at the community rather than adoration of the deity. They fulfill the function mentioned by Paul to “teach and admonish one another with all wisdom through psalms, hymns and songs from the Spirit.” The rest of this paper will suggest a division of these passages into stanzas and strophes within stanzas so that the hymnic nature of the material is recognized.

COLOSSIANS 1:15-20⁷ NIV (Christological Hymn)

1. FIRST STANZA OF HYMN TO THE SON: CHRIST AND THE CREATION

a ¹⁵He is the image of the invisible God,
b the firstborn over all creation.
c ¹⁶For by him all things were created:
d1 things in heaven and on earth,
d1 visible and invisible,
d2 whether thrones or powers
d2 or rulers or authorities;
c all things were created by him and for him.
b ¹⁷He is before all things,
a and in him all things hold together.

2. INTERLUDE: PAULINE ADDITION ABOUT THE CHURCH

¹⁸And he is the head of the body, the church;

3. SECOND STANZA OF HYMN: CHRIST AND THE NEW CREATION

a He is the beginning
a and the firstborn from among the dead,
b so that in everything he might have the supremacy.
b ¹⁹For God was pleased to have all his fullness dwell in him,
c ²⁰and through him to reconcile to himself all things,
c by making peace through his blood shed on the cross

⁶ By indenting the text, the Nestle-Aland Greek New Testament indicates that Col. 1:15-20, Phil. 2:6-11, and 1 Tim. 3:16 are poetic literature.

⁷ Deichgräber, *Gotteshymnus und Christushymnus in der frühen Christenheit*, 150 contends that there are no additions to the hymn while Sanders and Robinson posit two stanzas with various additions especially 1:20b.

A name above all others given,

This matchless name possessing.

¹⁰And so, when Jesus' name is called,
The knees of everyone will fall

Where'er they are residing.

¹¹Then every tongue in one accord
Will say that Jesus Christ is Lord,

While God the Father praising.

Thus we have detected two hymns in the New Testament that emphasize Christology. This finding is confirmed by Pliny the Younger's report to Trajan about the Christians in 111/112 CE which explains that "On a certain day prior to sunrise they were accustomed to gather to sing antiphonally about Christ as their God..."¹¹ In fact, common elements of Christology consistently occur in the sections identified as New Testament hymns. Sanders discerns a pattern in the Christological teaching which ties the hymnic sections of the New Testament together.¹²

- 1) The Redeemer possesses unity or equality with God: Phil. 2:6; Col. 1:15 image of the invisible God; Col. 1:17 before everything; Heb. 1:3 reflection of his glory and stamp of his essence; John 1:1 the Word was God
- 2) The redeemer is mediator or agent of creation: Col. 1:15-16; John 1:3
- 3) The redeemer descends from the heavenly to the earthly realm: Phil. 2:7; Jn. 1:5,9
- 4) The redeemer dies but lives again: Phil. 2:8; Col. 1:18; 1 Tim. 3:16; 1 Pet. 3:18
- 5) The redeemer effects reconciliation: Col. 1:18-19; Eph. 2:14-16; 1 Tim. 3:16; 1 Pet. 3:19; Heb. 1:3
- 6) The redeemer is exalted and enthroned and the cosmic powers become subject to him: Phil. 2:9-11; 1 Tim. 3:16; 1 Pet. 3:22; Heb. 1:3.

Thus Paul used pre-existent hymns to teach and instruct on Christology. In addition, the related themes of salvation history, the work of the trinity, and the mystery of the ascension become the subject matter of the following hymns.

The hymnic stanzas of John 1:1-18 are difficult to confidently extract from the text since the Christology is combined with an introduction to John the Baptizer in the beginning of John's

¹¹ See Martin Hengel, "The Song about Christ in Earliest Worship," in *Studies in Earliest Christology*, 262-264.

¹² Sanders, *NT Christological Hymns*, 24-25.

gospel. Therefore a variety of proposals have been promulgated.¹³ But each recognizes that salvation history is being proclaimed in the hymn. There is a progression from Christ's pre-existence, to his participation in the creation of the world, to his revelation to Old Testament Israel, culminating in his incarnation and the manifestation of his divinity. I favor a hymn of five stanzas with an inclusio in the content so that Jesus' deity is clearly visible in 1:1 and 1:18. Then the first and last stanzas have four lines each while the three middle stanzas each include six parallel lines. But whatever the formulation of stanzas, Jesus' presence and role throughout the history of salvation becomes the important instruction to the community.

HYMN IN JOHN'S PROLOGUE: JOHN 1:1-18

(Salvation History Hymn)

Stanza 1: Eternity

a **1** In the beginning was the Word,
 b and the Word was with God,
 b and the Word was God.
 a ² He was with God in the beginning.

Stanza 2: Creation

a ³ Through him all things were made;
 a without him nothing was made
 b that has been made. ⁴ In him was life,
 b and that life was the light of men.
 c ⁵ The light shines in the darkness,
 c but the darkness has not understood it.

⁶ There came a man who was sent from God; his name was John.

⁷ He came as a witness to testify concerning that light, so that through him all men might believe.

⁸ He himself was not the light; he came only as a witness to the light.

hat gives light to every man was coming into the world.

Stanza 3: Rejection and acceptance (Israel)

a ¹⁰ He was in the world,
 ? and though the world was made through him,
 a the world did not recognize him.
 b ¹¹ He came to that which was his own,
 b but his own did not receive him.

¹³ Sanders, *NT Christological Hymns*, 20 argues for two stanzas (1-5 and 9-11) with "not overcome it" and "not receive him" parallel with a compound form of λαμβανω. He envisions the first stanza with two strophes of four lines each and second stanza with two strophes of three lines each. Raymond Brown in his commentary on John posits four stanzas (1-2, 3-5, 10-12b, 14 and 16). Käsemann and Sanders believe the hymn ends at 1:11 with verse 12 as a summary whereas Bultmann, Brown, and Schnackenburg contend for an ending at 1:16. Those who deny a hymn point to the omission of participles while the article is generally present, the fact that it is not related to liturgical elements like a thanksgiving, and that "with the exception of v. 3, there is no parallelismus membrorum." Cf. Sanders, *NT Christological Hymns*, 21.

c ¹² Yet to all who received him,
 ? to those who believed in his name,
 c he gave the right to become children of God

--- ¹³ children born not of natural descent, nor of human decision or a husband's will,
 but born of God.

Stanza 4: a ¹⁴ The Word became flesh
Incarnation a and made his dwelling among us.
 b We have seen his glory,
 b the glory of the One and Only, who came from the Father,
 c full of grace and truth.

¹⁵ John testifies concerning him. He cries out, saying, "This was he of whom I said, 'He who comes after me has surpassed me because he was before me.'" ¹⁶ From the fullness of his grace we have all received

c one blessing after another.

¹⁷ For the law was given through Moses; grace and truth came through Jesus Christ.

Stanza 5: Summary a ¹⁸ No one has ever seen God,
 b but God the One and Only,
 b who is at the Father's side,
 a has made him known.

Ephesians 1:3-14 is not regularly recognized as a hymn,¹⁴ but the three fold chorus "to the praise of his glorious grace," the parallel structure, and the progression of content from the work of the Father to the role of Jesus Christ, the Son and finally to the seal of the Holy Spirit all within one sentence in the Greek point to liturgical usage which could involve the presence of a hymn. With regard to structure, the Greek is much clearer than the English translations so that the first stanza about God the Father is divided into two sections through the use of attributive participles (1:3; ὁ εὐλογήσας "who blessed us"; 1:5 προορίσας "who predestined us"). Then the second and third stanzas are organized by a two-fold ἐν ᾧ ("in Him") in each division (1:7,11; 1:13a, 13b). If a hymn is detected, then the work of the trinity would be the subject matter of this melody of the church's melodies in addition to the emphases upon Christology and salvation history.

¹⁴ Sanders, *ZNW* 56 (1965): 223-224 argues that his passage does not have the character of an insertion and is therefore "not a quoted hymn, for all attempts at 'reconstructing' a hymn here, i.e. at bringing rhythmic formal order to the passage, fail." He believes the division marker must be at 1:9.

THREE STROPHES IN EPHESIANS 1:3-14¹⁵

(Hymn to the Trinity)

A. GOD THE FATHER

³ Praise be to the God and Father of our Lord Jesus Christ,

who has blessed us in the heavenly realms with every spiritual blessing in Christ.

⁴ For he chose us in him before the creation of the world
to be holy and blameless in his sight. In love

⁵ he predestined us to be adopted as his sons through Jesus Christ,
in accordance with his pleasure and will—

chorus: ⁶ **to the praise of his glorious grace,**
which he has freely given us in the One he loves.

B. GOD THE SON

⁷ In him we have redemption through his blood, the forgiveness of sins,
in accordance with the riches of God's grace

⁸ that he lavished on us with all wisdom and understanding.

⁹ And he made known to us the mystery of his will

according to his good pleasure, which he purposed in Christ,

¹⁰ to be put into effect when the times will have reached their fulfillment

—to bring all things in heaven and on earth together under one head, even Christ.

¹¹ In him we were also chosen,

having been predestined

according to the plan of him who works out everything

in conformity with the purpose of his will,

¹² in order that we, who were the first to hope in Christ,

chorus: **might be for the praise of his glory.**

C. GOD THE HOLY SPIRIT

¹³ And you also were included in Christ

¹⁵ For other proposals, especially the six strophe division of Nils Dahl, see Markus Barth, *Ephesians*, The Anchor Bible (Garden City, New York: Doubleday, 1974), 1:97-101.

when you heard the word of truth, the gospel of your salvation.

Having believed, you were marked in him with a seal, the promised Holy Spirit,
¹⁴ who is a deposit guaranteeing our inheritance
 until the redemption of those who are God's possession

chorus: —to the praise of his glory.

Finally, 1 Timothy 3:16 is set off as poetry in most English Bibles as a pre-existent confession or hymn. Interestingly, the International Standard Bible translates the introduction to this verse, “By common confession, the secret of our godly worship is great” implying that it is a liturgical piece employed in worship. Evidence in favor of this conclusion include the employment of the introductory ὅς, the repetitive structure with each line containing an aorist passive verb followed by a prepositional phrase with ἐν and the dative,¹⁶ and the fact that the cosmic drama of the redeemer is common content for hymns.¹⁷ Certainly this hymn is not aimed as praise to God but as instruction for believers. In 1 Tim. 3:14 the author states, “I am writing you these instructions.” This is another example of what Paul calls “speaking to one another with psalms, hymns, and spiritual songs” (Eph. 5:19).

Although the liturgical nature of 1 Tim. 3:16 has gathered a consensus, the structure of the hymn is widely debated. Below we include structures with a variety of stanzas. However, whether one, two, or three stanzas are imagined, the emphasis is always upon the ascension of Christ. Robert Gundry's attempt at a structure employing an *inclusio* also contrasts the incarnation of Jesus with his climatic ascension. The hymn thus celebrates the mystery and teaches the significance of Christ's ascension.

THE CONFESSION OF 1 TIMOTHY 3:16

(Ascension Hymn: the mystery revealed)

A. ONE STANZA or TWO STANZAS OF THREE LINES (International Standard Bible)

¹⁶By common confession, the secret of our godly worship is great:

		<u>Six Lines = one stanza</u>
Christ' life	In flesh was he revealed to sight, Kept righteous by the Spirit's might, Adored by angels singing.	incarnation baptism during life
Reception	To nations was he manifest, Believing souls found peace and rest,	early preaching ensuing belief

¹⁶ Only the third line has a dative without ἐν (ἡ φθὴ ἀγγέλους).

¹⁷ Those who argue against a hymn point to the lack of participles and the use of passive verbs so that the redeemer is not the grammatical subject. Cf. Sanders, *NT Christological Hymns*, 25.

Our Lord in heaven reigning!

ascension / coming

**B. THREE STANZAS: PARALLELISM CONTRASTING HIDDEN AND REVEALED
or A HYMN THAT DESCRIBES ASCENSION TO THE THRONE**

Contrasts		Ascension Hymn (chiasm)
flesh	He appeared in the body	Exaltation
spirit	was vindicated by the Spirit	earthly world
		heavenly world
hidden	was seen by angels	Presentation
revealed	was preached among the nations	heavenly world
		earthly world
world	was believed on in the world	Enthronement
glory	was taken up in glory	earthly world
		heavenly world

C. BOB GUNDRY'S INTERPRETATION¹⁸ (Employing the Good News Bible)

¹⁶No one can deny how great is the secret of our religion:

a	He appeared in human form,	(Incarnation)
b	was shown to be right by the Spirit,	(Divine exaltation)
b	and was seen by angels.	
c	He was preached among the nations,	(Human exaltation)
c	was believed in throughout the world,	
a	and was taken up to heaven.	(Ascension)

In our investigation of New Testament hymns we have unearthed several examples that concentrate on expounding the deep truths of Christology, salvation history, the work of the trinity, and the mystery of the ascension. Each of these are located within doctrinal and pastoral epistles or at the beginning of a gospel where John introduces his high Christology. Other hymns located in the Apocalypse are formulated in the second person and directed at the person of God or Christ in adoration. These examples are less complex in their doctrinal formulations and choose vocabulary that is not employed in teaching settings but in liturgical adoration. These two types of hymns correspond to the two purposes for hymn singing that Paul enumerates in Eph.

¹⁸ See Robert Gundry's article found in the bibliography.

5:19-20 and Col. 3:16. When the audience is God or Christ, then a divine encounter through personal adoration is forefront. When the audience is the human community, then the teaching function of hymns is pronounced.

What are the implications of these findings for a theology of worship? First of all, in our worship planning the two audiences involved in worship must be recognized. Worship involves both an encounter of adoration with the living God and the teaching of the human community. Songs and hymns can serve both of these purposes. Traditional hymns normally contain profound lyrics bursting with theological imagery. Participants dwell reflectively upon the words as they sing. Praise and worship songs, on the other hand, frequently embody simple memorizable phrases which can be directed at God in a personal encounter. God as the audience becomes the focus rather than the lyrics. These insights should propel us toward a theology of worship that employs a blend of melodies and lyrics.

However, blended worship frequently attempts to combine theological hymns and praise songs, one after the other, during the same time frame in the worship service. It seems more appropriate to recognize that teaching hymns belong with the instruction moments in the worship service. Since the primary mechanism of teaching is the sermon, the teaching hymns would achieve their stated purpose when used before and after the homily. Here the audience would be the human community and the purpose would be to “teach and admonish one another with all wisdom.” This entails that another time in the worship service would focus upon God as the audience. Since the deity is always prominent, an extended time of adoration at the beginning of the worship service would surely be appropriate. Here hymns in the second person with easily memorized vocabulary centering upon the attributes and acclaim worthy of God would focus the worship service into an encounter between the living God and his adoring worshippers. These proposals would put into practice the Biblical wisdom that a theology of worship must recognize a two-fold audience as well as a double purpose in the singing of psalms, hymns, and spiritual songs. In our theology of worship we should separate the God-directed function of liturgical melodies from the use of hymns for instruction. Thus worship leaders should develop the intentional practice of searching their hymnals to discover second person adoration choruses, heaven-focused prayers, and God-directed laments to deepen our covenantal dialogue with our Redeemer as well as identifying teaching hymns that correspond with the needs of the congregation for instruction and training in righteousness.

BIBLIOGRAPHY

- Aune, David. "The Influence of Roman Imperial Court Ceremonial on the Apocalypse of John," *Biblical Research* 28 (1983): 5-26.
- Bradshaw, Paul F. *Early Christian Worship: A Basic Introduction to Ideas and Practice*. Collegeville, MN: Liturgical Press, 1996.
- Bornkamm, Günther, "Zum Verständnis des Christus-Hymnus Phil. 2,6-11," *Studien zu Antike und Urchristentum, Gesammelte Aufsätze*, Munich, 1951.
- Brueggemann, Walter. *Worship in Ancient Israel: An Essential Guide*. Nashville: Abingdon, 2005.
- Cambier, J. "La Bénédiction d' Eph 1:3-14." *ZNW* 54 (1963): 58-104.
- Carnegie, D. R. "The Hymns in Revelation: Their Origin and Function." Unpublished Ph.D. dissertation, London Bible College, 1978.
- Carson, D.A. *Worship: Adoration and Action*. Grand Rapids: Baker, 1993.
Especially the articles by Yoshiaki Hattori, "Theology of Worship in the Old Testament." and David Peterson, "Worship in the New Testament."
- Cullmann, Oscar. *Early Christian Worship*, London: SCM Press, 1953.
- Davila, James R. *Liturgical Works*. Grand Rapids: Eerdmans, 2000.
- Deichgräber, R. *Gotteshymnus und Christushymnus in der frühen Christenheit*. Göttingen: Vandenhoeck und Ruprecht, 1967.
- Delling, Gerhard. *Worship in the New Testament*. London: Darton, Longman, and Todd, 1962.
_____. "Zum gottesdienstlichen Stil der Johannesapokalypse," *NovT* 3(1959): 134f.
- Ford, Josephine Massyngbaerde, "The Christological Function of the Hymns of the Apocalypse of John." *Andrews University Seminary Studies* 36 (1998): 207-229.
- Fowl, Stephen E. *The Story of Christ in the Ethics of Paul: An Analysis of the Function of the Hymnic Material in the Pauline Corpus*. JSNTSS 36. Sheffield, JSOT, 1990.
- Georgi, D. "Der vorpaulinische Hymnus Phil 2,6-11." *Zeit und Geschichte*, 264-293.
- Gloer, W. Hulitt. "Worship God! Liturgical Elements in the Apocalypse of John." *Review and Expositor* 98 (2001): 35-57.
- Gundry, R.H. "The Form, Meaning, and Background of the Hymn Quoted in 1 Tim. 3:16." in W. Gasque and R.P. Martin (eds), *Apostolic History and the Gospel*. Grand Rapids: Eerdmans, 1970, 203-222.
- Haenchen, Ernst. "Probleme des johanneischen Prologs," *ZThK* 60 (1963): 305-34.
- Hengel, Martin. "The Song about Christ in Earliest Worship." *Studies in Early Christology*. London: T & T Clark, 1995, 227-291.
- Hill, Andrew E. *Enter his Courts with Praise: Old Testament worship for the New Testament Church*. Grand Rapids: Baker, 1996.
- Jeremias, Joachim. "Zur Gedankenführung in den paulinischen Briefen." *Studia Paulina in honorem Johannis de Zwann*. ed. J. N. Sevenster and W. C. van Unnik. Haarlem, 1953.
_____. *The Prayers of Jesus*.
- Jörns, K.-P. *Das hymnische Evangelium: Untersuchungen zu Aufbau, Funktion und Herkunft der hymnischen Stücke in der Johannesoffenbarung*. Gütersloh: Gerd Mahn, 1971
- Käsemann, Ernst. "Aufbau und Anliegen des johanneischen Prologs," *Libertas Christiana: Festschrift für Friedrich Delekat*. ed. W. Matthias. Munich, 1957.
_____. "Eine urchristliche Tauf liturgie," *Exegetische Versuche und Besinnungen*,

- Gesammelte Aufsätze*, Göttingen, 1960
- _____. “Kritische Analyse von Phil. 2,5-11”, *Exegetische Versuche und Besinnungen*, *Gesammelte Aufsätze*, Göttingen, 1960
- Lohmeyer, Ernst. *Kyrios Jesus: Eine Untersuchung zu Phil. 2, 5-11*. Darmstadt, 1961.
- Luttikhuisen, G.P. “The Poetic Character of Revelation 4 and 5.” *Early Christian Poetry*. ed. J. Den Boeft et al. Leiden: Brill, 1993, 15-22.
- MacDonald, Alexander B. *Christian Worship in the Primitive Church*. Edinburgh: T & T Clark, 1934.
- Martin, R.P. *Carmen Christi: Philippians 2.5-11 in Recent Interpretation and in the Setting of Early Christian Worship*. London: Cambridge, 1967.
- _____. “New Testament Hymns: Background and Development.” *ExT* 94 (1983): 132-136.
- _____. *Worship in the Early Church*. Grand Rapids: Eerdmans, 1975.
- Mowry, L. “Revelation 4-5 and Early Christian Liturgical Usage,” *JBL* 71 (1952): 75-84.
- O’Rourke, John J. “The Hymns of the Apocalypse,” *CBQ* 30 (1968): 399-409.
- Peterson, David. *Engaging with God: A Biblical Theology of Worship*. Grand Rapids: Eerdmans, 1992.
- Piper, O.A. “Apocalypse of John and Liturgy of the Ancient Church.” *Church History* 20 (1951): 3-22.
- Prigent, P. *Apocalypse et Liturgie*. Cahiers Theologiques 52. Paris: Delachaux et Niestle, 1964.
- Robinson, James M. “Die Hodajot-Formel in Gebet und Hymnus des Frühchristentums.” *Apophoreta*, Festschrift für Ernst Haenchen. ed. W. Eltester and F. H. Kettler, Berlin, 1964.
- _____. “A Formal Analysis of Colossians 1:15-20.” *JBL* 76 (1957):
- Ross, Allen. *Recalling the Hope of Glory: Biblical Worship from the Garden to the New Creation*. Grand Rapids: Kregel, 2006.
- Sanders, Jack.T. “Hymnic Elements in Ephesians 1-3,” *ZNW* 56 (1965): 214-232.
- _____. *The New Testament Christological Hymns; Their Historical Religious Background*. Cambridge Un. Press, 1971.
- Schnackenburg, Rudolf. “Logos-Hymnus und johanneischer Prolog,” *Biblische Zeitschrift* 1 (1957):
- Schille, Gottfried. *Frühchristliche Hymnen*. Berlin: Evangelische Verlagsanstalt, 1965.
- Shepherd, M. H. *The Paschal Liturgy and the Apocalypse*. London: Lutterworth, 1960.
- Smith, Robert H. “‘Worthy is the Lamb’ and Other Songs of the Revelation.” *Currents in Theology and Mission* 25 (1998): 500-506.
- Stapert, Calvin R. *A New Song from An Old World: Musical Thought in the Early Church*. Grand Rapids: Eerdmans, 2007.
- Strecker, Georg. “Redaktion und Tradition im Christushymnus Phil. 2,6-11,” *ZNW* 55 (1964):
- Wegener, Mark. “Phil. 2:6-11 – Paul’s (Revised) Hymn to Jesus.” *Currents in Theology and Mission* 25 (1998): 507-517.
- Worship and the Hebrew Bible: Essays in Honour of John T. Willis*. ed. M. Patrick Graham, Rick R. Marrs, Steven L. McKenzie. Journal for the Study of the Old Testament Supplement Series 284. Sheffield: Academic Press, 1999.