

The Minister's
Hymn Book
1840

January 9, 1889.

The Rev. John A. Broadus, D.D.

My dear Sir:-

I wish that it was in my power to hear your Yale Lectures. I am indeed sorry that there is no prospect of their being issued in book form. The titles are of that practical character, that we young ministers are pretty sure to find in your lectures the answers to not a few questions that arise in the course of our ministry. I write to ask you to kindly tell me, if you know, in which paper there will be the fullest report of the Lectures. If it is one that I do not get regularly I shall send for it for the sake of getting the Lectures.

On one of your topics, "The Minister and his Hymn-Book," I was about sketching my experience for the National Baptist- with which I am associated. I shall defer this until after your Lecture so as to get the benefit of your points before I venture my experience. Briefly my plan is this. I go through the Hymn-Book, playing over every tune on the organ. I mark the tunes, familiar, new but easy, new but difficult, singable", etc. Then I study the arrangement of the hymns, their classification, their character, etc. When I select my hymns I mark the date in my own copy of the Book, always selecting from my Study Copy of the Hymn Book. This prevents too frequent repetition of any hymn. I try to give variety to the selections, both as to the hymns and the tunes, in use on any single Sunday. I try to steadily increase the number of tunes that the Congregation can sing. [We have a Chorister, but no choir. The Chorister is a true yoke-fellow.] I study up the hymns for each Sabbath, their authorship, the story of their composition, some incident as to the effect of the hymn on some occasion, etc. and quite frequently tell my people some of the points I have learned. We have plenty of Books and hearty, thoughtful singing. Occasionally I have a Song Service-patterned after the model suggested by Dr. Charles Robinson.

I mention these points, not that I would venture to suggest anything new, but

simply that I may illustrate what I mean in saying that I hope to get much help from such reports of the Lectures as I may get through the papers. I am convinced that there is a crudeness about many of the methods we younger ministers adopt and I only wish that it was so that we might have those useful and practical suggestions that I am sure you will make in full, in the printed book.

I hope that you will pardon me for venturing to trespass on your kindness.

I am, sir,

Yours very respectfully.

Frank J. Dobbin

607 Chew Street.

Allentown, Penna.

1509
9057

The Minister and his Hymn Book.

(“And his hymn book too”)

The few hymns I shall refer to by n^o, are in Laudes Domini.

The modern hymn book is manifestly a product of evolution. So we may begin by ^{rapidly} tracing the outline of its growth. Among the earliest literary productions we usually find religious hymns, the most notable examples being the hymns of the Veda and the Avesta, and those of the Old Testament. Strong and sustained feelings of any kind are apt to seek rhythmical expression, in regular bodily movements, in poetry, in music. Songs combine the rhythm of poetry with that of music. Accordingly, among peoples the most savage or the most civilised, we meet with love songs, war songs, religious songs.

The historical origin of our hymn book ^{lies} is obviously in the 150 collected psalms, and some other beautiful songs scattered through the O. T. In the N. T., 5 psalms occur in Luke 1 & 2, viz. Zach. & Eliz., Mary, the angels, & Simeon (not a prayer); and there are apparently some extracts from Christian hymns in the Epistles: “Who was manifested” &c. “Awake, thou that sleepest” &c. It is clear that the apostolic Christians had numerous religious songs; for while we cannot sharply distinguish between “psalms and hymns and spiritual songs”, as enjoined in Col. & Eph., yet the multiplication of terms indicates number and variety.

In studying Church History you have ^{read} heard the various statements of the fathers which show that the early Christians de-

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1888.

lighted in singing hymns as a part of public and private worship. The heretics also recognized their power. We are told that a Gnostic of the 2nd century wrote 150 hymns adapted to popular melodies, and that in the 4th cent. Arian hymns were sung by crowds in Constantinople, while Euseb. (5, 28, 5) appeals to the old hymns as orthodox, saying, "And how many psalms and songs from the beginning written by faithful brethren, hymn the Word of God, the Christ, calling him God".

With a single well-known exception given in ^{1 works \} Clement of Alexandria (ab. A. D. 200), the earliest hymns that remain to us are from the latter half of the 4th cent., which period also produced a great group of illustrious preachers, Basil, Gregory and John Chrys., Ambrose and Augustine. These hymns are chiefly of the three languages, Syriac, Greek, and Latin. (1) Ephraem the Syrian was eminent both as preacher and hymn-writer. A no. of his hymns (in Syriac) may be found in Daniel's Thesaurus, and ^{nearly a hundred} ~~85~~ ~~80000~~ hymns of his have been translated into English, ^{by Burgess (Male Lib.)} Sozomen says that ^{but it was chiefly metrical homilies & med. histories.} Ephraem wrote about 3,000,000 lines of verse, [^] (2) Gregory Naz. was also eminent both in preaching and in hymn-writing. This is a thing that has not very often happened, and perhaps we can see a reason. Imagination is the poet's mistress, but the orator's handmaid. Thus the eloquence of Greg. Naz., while very charming to the Oriental ^{eyes} Greeks, is too poetical, too high-wrought in imagery and diction, to suit our taste. And indeed his hymns had the same fault. It is

God. Hymns

very curious to contrast with his showy and overwrought hymns those of (3) his Roman contemporary Ambrose, the first eminent writer of Latin hymns that remain. The hymns of Ambrose are marked by a rugged and vigorous simplicity that is truly Roman. The contrasts and antitheses of literature tempt us to exaggeration,--a temptation to which Macaulay often yielded-- but when accurately observed and justly estimated they are in the highest degree interesting and instructive. *And it is quite Comp. then some hymns Greg. w. those Ambrose.*

Passing over a few less important writers, we find the great age of Greek hymn-writing in the 8th century, the time of the Iconoclastic controversy. The destruction of images which the multitude regarded as sacred aroused the most passionate feelings, and the conflict continued with varying fortunes for a century. This naturally produced ^{great} ~~various~~ religious excitements, and particularly in regard to worship. And Dr. J. M. Neale has pointed out that nearly all the leading Greek hymn-writers of the time were actively concerned in the struggle as to image-worship and image-breaking. Frequent phenomenon in the hist. of literature.

We have no cheap and good volume giving specimens of these Greek Christian hymns. ^{out print} Daniel--vol. III, copy. John of Damascus is the foremost name, and next perhaps is Andreas of Crete. Some admirable translations in Neale's Hymns of the Eastern Church. *Laudes Domini. 718 Ad thou weary*
Read in Spiritual Songs, No. 509, ascribed by Dr. Robinson only to Neale, but ^{tr.} ~~fr.~~ fr. Stephen the Sabaite, 8th cent.. ^{he} lived in the

convent of St. Saba, between Jerus. & the Dead Sea-- and so did John of Damascus, for a time. Difference of opinion as to propriety of giving with every hymn the name of the author.

The Greek churches of the present time have a great no. of service-books, for different festivals &c, and these contain many hymns, but I know of no collection, nor of any estimate as to the no. of Greek Christian hymns in existence. There is reason to believe that none of any striking merit were written after the 8th cent. Thus the great age of Greek hymns was long past ere that of the Latin hymns began.

The Latin hymns are more familiar to all. Various excellent collections, particularly Daniel, ~~Morse~~^{two}, and ~~one~~^{two} cheap and quite good selections--^{and} March, Trench. We must pass over all between Ambrose and the 12th cent., except Media vita-- author died in 912, Curious history. ||

The great age of the production of Latin hymns was the 12th and 13th centuries. E. g. ^{Bernard & Clairvaux (St. B.)} Bernard of Cluny, The Celestial Country; Adam of St. Victor, whom Trench and Neale regard as the foremost of all the Latin hymn-writers, and from whom we have 106 hymns, many of them not pub. till 30 years ago; the world-famous Dies Irae; the Stabat Mater, and others of great merit, though less celebrated. Observe that this was the age of the foremost Mediaeval preachers also, Peter the Hermit, St. Bernard ~~of Cluny~~, Antony of Padua, Thomas Aquinas. ^{Concurrence interesting} Causes. (1) Crusades. (2) Revival of Latin

learning, and rise of the great Universities. (3) Rise of the ~~the~~
Free Cities, and of the middle class. Many

beautiful Latin hymns have been written in the subsequent centuries,
but the period just referred to stands out as unapproachable. To
any who have not tried it, I would strongly recommend the study of
the Latin hymns, at least so far as presented by March or Trench.

You all know the numerous translators, and that our hymn books now
comprise various
~~contain several~~ hymns from this source.

The German language contains a far larger no. of Christ-
ian hymns than all other languages combined. The latest estimate
1880 (Herzog, VII, 766) gave 100,000 as the probable no. of German
hymns. In 1867 there were ~~estimated~~ to be 17,000 English hymns; per-
haps 25,000 now. But add a very liberal allowance for all other
languages, ancient and modern, and there would be far less than
25,000 more-- so that ^{the} German ^{has} over twice as many as all other lang.^s
combined. The German love of music, and the German independence,
led to much free singing of hymns in the vernacular even before the
Reformation. Wackernagel collected 1448 pieces of religious poetry in
German, written prior to the Reformation. Everybody knows about
Luther as a lover of music, a writer of hymns and tunes, and an en-
courager of hymn-writing on the part of others. ^{Great} Difference in
^{as in many others,} this respect between him and Calvin--the result. If you read Ger-
^{fairly well,} man [^] it will reward you to spend much time over such a grand col-
lection as Knapp's Liederschatz (about 4000 hymns), or a smaller one

like Schaff's Deutsches Gesangbuch. Even those who know no German have by various translations been made familiar with the names of the ^{leading} ~~great~~ German hymn-writers after Luther, viz. Gerhardt (~~several~~ translated by John Wesley, all by John Kelly, London, 1867); Terteegen, ~~the Dutch mystic, but writing in German~~; Count Zinzendorf, the great Moravian leader, who wrote over 2000; Schmolke, who wrote near 1200. Read ^{Laudes Domini 873} ~~Spiritual Songs, 726~~ (ascribed by Dr. R. only to Jane Borthwick, tr.)

The German hymns are not only very numerous, but often of very great excellence. ^{We can discern 3 reasons.} (1) The German mind is very rich in imagination and sentiment; and these have long had a perfectly free and highly stimulated development in the way of devotion. Cf. the German manuals of devotion in prose. (2) In German the familiar terms of the nursery, and expressions of domestic affection, can be ^{freely} used to express devotional sentiment, while in English these, being usually of Anglo Saxon origin, ^{never entered the higher Eng. lit., &} would seem often beneath the dignity of religious themes. You observe a similar difference in German prayers. (3) The strong Teutonic accent, thrown well back from the end, and the great abundance of double rhymes, give the German decided metrical advantages over the English, assimilating it in this respect to the rich and flexible Mediaeval Latin.

It would be interesting, if we had time, to study the successive periods in the history of German hymns, noting the action and reaction between ecclesiastical formalism and pietistic enthu-

7 *an affecting 1st & excellence of hymns produced*

siasm, between rationalistic coldness and revived piety, ^{As might}
be expected, the Germans have numerous treatises on the history of
their hymns, and some of them are full of interest and of real in-
struction. *I could give names \ such treatises in private.*

The history of French hymns begins, as in all Calvinian
countries, with the exclusive use of a metrical Psalter, ^{commenced} ~~begun~~ by
Marot, completed by Beza, revised by others a little later, and
still used in some French Reformed churches. The first important
hymn-writer in French was Pictet, who ~~in 1705 published "Sacred~~
Songs", -- a contemporary of Isaac Watts-- and many of whose hymns
are still sung. But most of the hymns now found in French Reformed
collections were the product of ^{the} evangelical awakening in the 19th
century. The foremost writer was César Malan, who lived till 1864,
~~and several others have produced a goodly number.~~ French hymns suf-
fer, like all French poetry, from the marked feebleness of accent,
aggravated by the frequent practice of converting the silent final
e into a very weak syllable. But many of the hymns are graceful,
and a large number are marked by devotional sweetness. There are
several small collections; costing but little, which a person who
knows French tolerably well may read without difficulty and with
great pleasure and devotional profit.

^{now}
But let us come to English hymns.

I find no evidence that before the Reformation there was in Eng-
land any congregational singing of hymns in the vernacular, as

there was in Germany. Religious songs were sung in private [~~specimens~~ in "England's Antiphon", by George MacDonald], but there is no reason to believe they were sung in worship.

I. First Period. Only psalms sung in worship, in very literal metrical versions.

4 noteworthy versions.

(1) Sternhold & Hopkins. Part I in 1549. Part II in 1562. The rendering ^{was} very literal and bald, but long popular. Gave also many tunes, partly from German and French.

I(a) Sternhold, ~~a court-official~~, translated 37, and Hopkins, a clergyman, was assisted in the rest by four men trained in the school of Calvin, and some of them concerned in translating the Geneva Bible. The "Order of Geneva", for conduct of worship, 1556, gives 51 psalms, and 2nd edition in Edinburgh, 1564, gives all, from Sternhold & Hopkins, with alterations.

(b) Sir Philip Sidney and his sister (Countess of Pembroke), made a complete poetical version of the psalms, much more poetical than S. & Hopkins, (see in England's Antiphon, p. 79-86), but the beauty too delicate, and the style too artificial for popular taste.

(c) Lord Bacon translated seven Psalms, and Milton several, but neither of them very successful. About Shakespeare.

(2) The Bay Psalm Book, Massachusetts, 1640. It had been preceded ^{by} Ainsworth's Book of Psalms, a new version published in Holland in 1612. The Bay Psalm Book was afterwards revised, repeatedly, by Henry Dunstan and others.

2 small volumes.

(1) George Wither, (1588-1677), one of Cromwell's generals, published "Hymns and Songs of the Church" (90), and another volume containing 230. ("England's Antiphon", p.230.)

(2) John Mason, also an ~~Independent~~ Congregationalist, published ^{in 1683} in 1683 "Spiritual Songs", a small volume which passed through 20 editions-- the first hymn-book in English that gained any wide circulation.

(3) Benjamin Keach, Baptist (see sketch of him and sermon in Fish, vol. 1), published in 1691 "Spiritual Melody", 300 hymns.

Observe that all of these three were "Independents", not members of the Church of England nor Presbyterians.

(4) Bishop Ken published in 1700 (not a collection, but simply) Morning, Evening, and Midnight Hymns, each of which ended with a doxology that has become famous, "Praise God, from whom all blessings flow". (see two of the hymns in Baptist Hymn Book, 86, 99).

III. Third Period. Psalms themselves ^{were} ~~are~~ converted into hymns by ^{were} ~~are~~ free metrical translation, and many independent hymns written. ~~Isaac~~

~~Watts.~~ Life of Isaac Watts by E. P. Hood. London. Religious Tract Society, 1876. \$2.50.

The leader of this movement was

Isaac Watts, 1684-1748, the greatest of English hymn-writers. A precocious child, began Latin at 4, Greek at 9, Hebrew at 13, and a singularly diligent student to 22, then a private teacher 6 yrs. Preached as Independent pastor a few years, but health gave way, and last 36 years of his life spent at the house of a pious gentle-

man, preaching when well enough, and writing a very large number of books, both religious and educational (his Logic was long used in the English Universities. "Watts on the Mind" is still studied in some American schools.) His Poems other than Hymns have only moderate merit, and disfigured by the conceits to which the age was given.

Behold the glories & Lamb.

His first hymn (Spir. Songs, 990) was written in 1692, when 18 yrs. old. Story of its origin (Miller, p. 126). His first collection of poems pub. in 1706, of Hymns in 1707, complete Psalter in 1719. In the complete collection ~~long after~~ ^{after his death,} published by Rippon, we find 339 hymns founded on Psalms, and 379 other hymns, in all 718. "How vain are all things here below". //

He made not merely versifications of the Psalms, but adaptations of them, omitting whatever is distinctively Jewish, introducing much that is distinctively Christian.

Dr. Johnson ^{made a ~~very~~ remarkable} criticism on Watts, and on devotional poetry in general. "His devotional poetry is, like that of others, unsatisfactory. The paucity of its topics enforces perpetual repetition, and the sanctity of the matter rejects the ornaments of figurative diction. It is sufficient for Watts to have done better than others, what no man has done well." (Johnson's Lives of the Poets). // Reply to this in lecture. //

Watts also published "Divine and Moral Songs for Children", the first work of the kind, and still often republished.

To essentially the same movement as Watts belongs the foremost of female hymn-writers. Miss Anne Steele, 1716-78. daughter of an ^{Eng.} Baptist minister. Her affianced, a few hours before the time for the marriage, was accidentally drowned, and her saddened life was spent in retirement and benevolence, consoled by writing religious poetry. Accordingly her hymns are almost all plaintive, but they express sweet resignation and tender love to the Redeemer. E. g., "father, whate'er of earthly bliss",. Her poems were published in 1760 under the name of Theodosia; latest edition with a ^{were republ. in} memoir, London, D. Sedgwick, 1863, a small volume. She is frequently called Mrs. Steele, according to an English custom as to unmarried ladies of advanced age (comp. Hannah More.) Her other poems are generally flat, and some of the finest hymns have been picked out from long poems containing many poor verses. It is curious that all her hymns are in Common Metre.

LV. Fourth Period. Hymns of the Wesley and Whitfield movement.

The Whitfield party, being Calvinists, wrote gravely earnest hymns not broadly different from those of Watts and his contemporaries.

The Wesleyan party, being Arminian, and much influenced by the Moravian and other German writers, wrote mainly joyous hymns, and preferred lively tunes. ^{Calvinistic} of the former class we may mention Toplady (1740-78)--Rock of Ages.; William Williams, a Welsh "Calvinistic Methodist" (1717-91)-- "O'er the gloomy"; and the Countess of

Huntington. ^{Arminian} of the latter party especially Charles Wesley. ^{But front. were also} ~~and~~ Cen-

+ others; while

nick (1714-55); ~~see also~~ Grigg, Hart, Medley, Perronet, ~~who~~ belonged to the same period but need not be referred to either party.

Charles Wesley (1707-88), ~~who never broke off his connection with the Church of England,~~ is the most voluminous of all ~~English~~ hymn-writers. His father (Samuel) and two brothers (Samuel and John), all wrote some hymns; ~~see the "Epworth Singers".~~ Charles published nearly forty volumes, some small, of Hymns, ~~between 1738 and 1782;~~

of course the contents were not wholly different. In all, about 4600 of his hymns have been printed, and about 2000 remain in manuscript.

The present Hymn Book of the English Wesleyans contains 768 hymns, of which 625 are from Charles Wesley. The Hymn Book of the W. E. Church, South, has 1063 hymns, of which 542 are from C. Wesley, 151 from Watts. In 1854 was published (then recently discovered) a poetic version of ~~nearly all the~~ Psalms, by C. Wesley.

Comparing the quality of Wesley's hymns with those of Watts, we see that Wesley shows more of ^{rich} poetical imagination, and more varied and ~~sweetly flowing~~ religious sentiment. Watts has more strength,

grandeur, majesty-- Wesley more sweetness, grace, charm. Wesley has hardly any that you would call majestic (like ^{123 L. D.} 78, Spir. Songs, Before Jehovah's awful throne), Watts hardly any that can be called tender (like ⁶⁷⁵ 505, Jesus, lover). Many judge only by their sympathy

with Calvinism or Arminianism. But a large part of the best hymns of each are acceptable to all parties. Wesley wrote in a great variety of metres, with much freedom as to the stanzas.

Watts (I think) only Iambic.

Trochaic, Anapaest, as well as Iambic.

V. Fifth Period. Hymns of the Evangelical movement in the Church of England. This was in large part a product of ^{the} Methodists ^{movement.} ~~to~~ ^{to} ~~place~~ ^{place} ~~it~~ ^{it} ~~under~~ ^{under} ~~this~~ ^{this} ~~head,~~ ^{head,} and here belong Cowper and Newton, whose joint work, "Olney Hymns", appeared in 1779. Cowper (1731-1800) is now generally recognized as one of the more important English poets. He and Burns introduced the natural school, who found poetry in simple things, to which school Wordsworth also belongs. Cowper has written ^{several} ~~some~~ of the very best hymns in our language. Some of them show touches of sadness, the result of his well-known malady. E. g. perhaps ^{207, 280} "God moves in", and certainly "When darkness long has veiled my mind" (serv. of Song, 666). John Newton (1725-1807) shows likewise in several of his hymns the effect of his peculiar experiences. He was a runaway sailor boy, an African slaver, and when converted became earnestly devout and regarded himself as a miracle of grace (like Aug., Bunyan); see ^{Arranging grace 567} ~~406~~, ^{104 Approach, my soul,} ~~515~~, especially Bapt. Hym. 294. Others reveal ^{How sweet I smell} ~~penitence~~ ^{penitence} swallowed up in joy, as ~~613~~ (founded on a Latin hymn ascribed to Bernard of Clairvaux). From him also come such universal favorites as ^{Safely through 81} ~~13~~ and ^{381 One there is above all others.} ~~555~~. To this same evangelical movement in the Church of England belong Heber (see below under Missionary Hymns), Mant, Milman, Grant (see especially ^{881 When gathering clouds} ~~708~~). ^{also,} Lyte, a young minister of singularly lovely character, has left us some of our sweetest hymns. Observe that ^{219 Abide with me} ~~128~~ was written when consciously near his end. Charlotte Elliott, an ~~intimate friend of the~~ ^{French influence} great French preacher and hymn-writer, Cesar Malan, was told by her

brother that he would give all the good done by his works (Horae
Apocalypticae & others) for the good done by ^{609 Just as I am.} ~~557~~. The hymns and

other poems of Frances Ridley Havergal certainly deserve their pop-

ularity. The most famous, B. Hym. 459, suggested by a picture in

Germany, she threw at the fire as a failure, but it fortunately

fell short. ^{I gave my life for thee} This is ~~not in the S. Songs~~, and in the Laudes Dom.

~~it is~~ changed (630) to "Thy life was given for me" &c. ^{change} This is de-

fended by Duffield, who speaks of the "manifest impropriety of

singing to the Saviour his own words". I think the change in this

case unfortunate. The original dramatic form is very impressive,

and one may confidently predict that most collections will keep it

in that form.

To a corresponding evangelical movement among the Dissenters sever-

al prominent writers. ^{f. dramatic portions \ 718 Ad thou weary, & ~~in your long & hard struggle~~} Here belongs also the great name of James

Montgomery (1771-1854). Some of M's hymns remarkably express his

personal experience, e.g. 857, 381. He has left several beautiful

hymns about heaven, as 946. Horatius Bonar, Scotch Presbyterian,

still living, is the first eminent Presby. writer of hymns. (Cf. above.)

His hymns are always spiritual and interesting, and some of them are beautiful.

VI. Hymns of the Oxford Movement (Puseyite), beginning about 1830.

Keble's Christian Year produced a powerful effect, and is an admir-

able manual of devotion, much of it better suited to be read than

to be sung. But a good many pieces, especially when abridged, form

admirable hymns; e.g. ^{Ann \ my soul, 163} ~~112~~. Newman has written ^{many} several religious poems

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* Robert Robinson, who wrote "Come, thou Fount," was long pastor at Cambridge, Eng., where he was succeeded by Robert Hall. He read very widely, and his Works contain much that is curious and interesting. An effort was made a few years ago in England to show that the famous hymn was really written by the Countess of Huntington, and I have seen one American collection which ascribes it to her. But Miller has refuted the arguments in a manner satisfactory to Hatfield and Duffield. So Robert Robinson retains the honour. Story of the stage-coach.

of merit, and several hymns. One is a universal favourite, ~~784~~, written in 1833, when he was becoming conscious of a tendency to turn Romanist. || Faber, who also became a Romanist, has written many hymns of great excellence, some of them showing an intensity of devout feeling which is seldom equalled. Of ~~835~~¹¹⁰⁵ it has been said that it "combines every conceivable ~~beauty~~ violation of every conceivable rule with every conceivable beauty" (Prescot, p. 179). One of the best is in service of Song, 662. All may be had unabridged in "Faber's Hymns", a delightful volume.

The Oxford Movement greatly promoted the translation of Latin hymns. The chief translators have been Chandler, Caswall (who became a Romanist), and especially Neale, an extreme High Churchman. *already ment.*

See above

The Evangelical and High Church movements have gone forward, until the Church of England has taken the lead in the production of English hymns. But the Broad Church party has, so far as ascertained, produced very few hymns of great excellence. *of late at least rather* Can we see a reason for this? Criticism, negations, the exaltation of our own reason, are unfriendly to impassioned spiritual experience.

VII. Hymns of the Unitarian Movement. Several of our favourite hymns are from conservative Unitarians, who are often deeply devout. Thus ~~485~~⁶⁸⁰ *Heaven, my God,* is from Mrs. Sarah Flower Adams, who was noted for religious earnestness as well as thorough cultivation; ~~500~~⁹⁶⁸ *In / cross / X / glory* is from Sir. John Bowring, a celebrated Eng. diplomatist and linguist. Some

one ¹⁷⁷ when poems was quoted later by Mr. Phelps in ^{England}
favourites also from Mrs. Barbauld. So among American Unitarians,
the best hymns are rarely from the now powerful radical wing, but
from devout conservatives, some of them semi-orthodox; e.g. ³¹⁷ ~~1016~~
S. Of Song 702. There is an interesting volume called "Hymns of
the Liberal Faith", in which ^{are} ~~are~~ good hymns from Bryant and Long-
fellow.

VIII. We now reach several groups which proceed on a different
principle.

(1) Hymns of the Missionary movement. The great missionary organi-
zations of English-speaking people now at work belong to the last
hundred years, the first in Great Britain being the Bapt. Miss.
Soc., formed in 1792, and the first in America being the A. B. C.
F. M., 1810. But there was something of less developed missionary
spirit and less organized missionary work at an earlier period in
England. Of our favourite missionary hymns, ¹⁰⁶⁹ ~~901~~ *Over 1 gloomy hills / darkness*
was written in ~~1777~~
by a Calvinistic Methodist, ~~904~~ in 1795 by a Congregationalist,
¹⁰⁷¹ *Over 1 mountain's top appearing*
and ~~906~~ in 1804 by an Evangelical of the Established Church. As the

Century advanced numerous other missionary hymns were written, es-
pecially by Montgomery. ^{great} but [^] the two writers in this ^{great} depart-
ment are Bishop Heber and S. F. Smith. ^{From Gaxentam's} Heber wrote ~~890~~ in a single
short sitting. But mark you, the author was 36 years old, practis-
ed from childhood in composition of prose and verse, and filled
with that enthusiasm for missionary work, ~~missions~~ which four years
later led him to India as a missionary bishop. Dr. S. F. Smith, a

1066 The morning light is breaking

~~Baptist~~ minister still living in Boston, wrote ~~895~~ while a student at Newton 24 years old. His great hymn, ~~1059~~ ^{1161 My country, tis of thee,} written the same year, has like ~~895~~ ^{1 other} been married to a thoroughly congenial tune.

(2) Hymns of the Sunday School movement. A great and salutary change was wrought in S. Schools, beginning some thirty years ago, by introducing livelier religious songs and sprightlier tunes. Much has

also been gained by giving to each hymn a special tune, which Lu-
^{already} ^{quite common} ther made ~~the usual custom~~ in German singing. We have now many very

beautiful S. S. songs, chiefly produced in America. But several e-

vils have arisen, which greatly need attention. (a) Most of the

books contain wretched ditties, which ought to be carefully avoided,

and to be judiciously discouraged where they ^{have become} ~~are~~ popular. (b) Many

tunes have been introduced that are unsuitable for religious use.

There is a real distinction between sacred and secular music. Some

secular tunes were used by the O. T. Psalmists, and so in every

period of Christian History. But ^{secular tunes,} ~~others~~, though very beautiful,

are unfit vehicles of religious sentiment, to say nothing of their

fixed associations. (c) As children have to learn the tunes, there

is an aggravated tendency to care more for the ~~words~~ music than

the words. (d) Most S. S. now almost entirely neglect the standard

hymns and tunes that are used in public worship. But there are great

advantages in having the children early become familiar with many

of these. (3) Hymns of the Y. M. C. A. and lay preaching move-

ment. These are familiar and justly prized, and some of the hymns

Slow

and tunes are extremely delightful and profitable. ~~Note especially~~

The most notable & writer is
Bliss, ~~Lowry~~, Fanny Crosby, now Mrs. Van Alstine (blind, in N. Y.,
over 1000 hymns). But here also we must carefully avoid the ~~evils~~
evils above mentioned.

(4) The lowest level reached by this sort of thing may be seen in the "The Salvation Soldier's Song Book", pub. at 221 Washington St., Brooklyn. This alters some standard hymns in a grotesque fashion, has a good many endurable songs (Song Book, 218), and others that to our taste are unendurable; e.g. S. Bk. 14, 469.

Some important individual writers in America have not yet been men-

The first Pres. Dwight, "I love thy King, Lord"
tioned. Ray Palmer, who died last year, has written one of the
prime favourites, ~~600~~, and various other ~~and~~ hymns. It is question
my faith looks up to thee *great excellence.* *a*

sometimes discussed

whether Ray Palmer or S. F. Smith should be considered the foremost

American hymn-writer. "My faith looks up to thee" was written

at the age of 22, between his College course and his Divinity course

(both at Yale). It was simply an expression of his personal feel-

ings, and kept several years without a thought of publishing. So

as to Prof. Gilmore of Rochester and his hymn, "He leadeth me". Add

a min. to now living in New Haven
that Dr. S. D. Phelps of Hartford has written ~~488~~, a fav. hymn. *683 Saviour, thy dying love*
I wd. not live away, *then found one.*

Dr. Muhlenberg, author of B. Hymnal 625, is said to have kept that

beautiful hymn out of the Episcopal Hymnal. He argued strongly a-

gainst its admission, and the other members of the Commission did

not know that ~~he~~ *then* was the author. In the same way, perhaps, we may

explain the omission from that collection of ~~355~~ *369*, by Bp. Cleveland

How beautiful were 1 marks divine 369

Coxe, the most impressive hymn in existence on the imitation of Christ. ^{so far as I know} Hillhouse, a Congregational ~~the~~ minister of New England, has left but one hymn, ⁴⁷⁷, yet its third verse is considered one of the finest in the language. [^] *Spirit Songs / Trembling before their awful throne.* *Earth has a joy unknown in heaven.* (see the poem unabridged in Hatfield, p. 832)

General remarks on the history of Christian hymns.

(1) The earlier Christian hymns were almost exclusively objective, describing the facts of Scripture history, and the Scripture ~~the~~ revelations of the future life. In the Mediaeval hymns, the sub-jective elements ~~the~~ became more marked; the sacred facts are made the occasion of expressing religious emotions. In modern times, the subjective element has become predominant, almost exclusive. There has been a like change from objective to subjective in the history of general poetry. But ^{we must remember +} Christianity is a historical religion. All its doctrines ~~rest~~ rest on facts, and the healthiest Christian sentiment is developed by contemplation of the Christian facts. Would it not then be well to select more frequently than is now common those hymns in which the objective elements predominate? *Pray remember.*

(2) No hymn-book suited to practical use can now contain half of the English hymns (including translations) that are really of high excellence. In order to attain the requisite variety of authorship, topic, and tone, ^{to introduce new productions.} many of the very finest hymns have to be omitted.

Some one ought to publish a Treasury of English Hymns, containing say about 3000, selected simply for their excellence. Such a book

Altered by John Wesley.
"He dies, the Friend of sinners dies:
Lo! Salem's daughters weep around:
A solemn darkness veils the skies:
A sudden trembling shakes the ground."

Orig. by Watts.
"He dies, the heavenly lover dies;
The tidings strike a doleful sound
On my poor heartstrings: deep he lies
In the cold caverns of the ground."

Altered by Jo. W.
"Before Jehovah's awful throne,
Ye nations! bow, with sacred joy."

Orig. by Watts.
"Nations! attend before his throne,
With solemn fear, with sacred joy."

Safely through another week.

would be very useful (a) for the study of Hymnology, (b) for devo-
 tional reading, (c) for quotations in sermons, &c. *Learning hymns by heart. Add Alexander.* This collection
 might usually give hymns in their original form, adding such alter-
 ations as possess any interest. The hymn books for practical use
 must often abridge the hymns, and may lawfully alter them other-
 wise. Persons who insist that these also should always give the
 original form ought to observe (a) ^{see. thing-} that the form for which they are
 contending is often not the original, (b) ^{on L} that some of the altered
 hymns are beyond all question really improved, (c) ^{on M} that many of
 the older hymns, e.g. of Watts, Wesley, and Miss Steele, ~~often~~ con-
 tain eight, twelve, or even twenty verses. As specimens, (1) Watts,
 altered by John Wesley. (Ella's paper). Yet even Wesley himself, in
 the preface to one of the hymn books he published, vehemently urg-
 ed that none of the hymns it contained should be altered by any one.
 (2) ~~Toplady, Rock of Ages~~ (3) John Newton, Safely through an-
other week, written as a hymn for Saturday evening; four or five
 slight changes have adapted it to Sunday morning. What a differ-
 ence in its usefulness! Still, we ought to be careful about al-
 tering ^{anything greatly} ~~what~~ ^{is} loved for its associations, ^{not to do so} without special and suf-
 ficient cause.

Remark
 (3) The hymns now given in practical hymn books come from all denom-
 inations of Christians. Many of the best are from Romanists (e.g.
 Mediaeval writers, Xavier, Faber), from High Church Episcopalians,
 (e.g. Keble), or from Unitarians (e.g. Bowring, Mrs. Adams). Many

most every book. Address yourself then to the task of gaining thorough familiarity with one good book, and the change to another ~~will be no severe undertaking.~~ *Mark accents, to meet. Add notes as to any point of interest, in conn. or origin, drawn in ref. to Miller, Hatfield, Suffolk &c.* Such familiarity will save you much time in ~~making selections~~ selecting hymns for the various services you direct, as well as help you to make a good selection. Any good hymn will be poetical, in imagery, diction, and rhythm, just in its religious thoughts, and sympathetic, warming. In selecting for a particular occasion or for use in connection with a particular subject, it is far better to take a good warming hymn that has only a general fitness, than one quite specifically adapted in its ideas, but merely didactic and cold.

The first ^{for any regular ch. service} hymn ought to be one of worship, in the ^{broad} general sense; in general harmony with the sermon, and ~~the whole service~~, but not specifically related thereto. The second hymn may lead up to the sermon; the third may be chosen to ^{kindle} ~~arouse~~ such feelings and ^{stir such} purposes as the sermon would prompt. In all cases remember the caution above suggested. *Keep a list of hymns you employ in public worship, or mark in your book the times any hymn is used.*

But now, what practical benefit will come to the working pastor from a study of the general history of hymns. I answer, it will cause him to understand hymns more thoughtfully, to select better, to read a hymn (when appropriate), with far more of sympathetic interest appreciation. We may sometimes add much to the interest with which a hymn will be sung, by telling something of its origin, or its author in general, or of ~~some~~ some instance in which

it is known to have made a blessed impression. My experiment in Washington. Besides, the history of hymns abounds in general instruction. We have seen that they stand in very close relation, both as product and as cause, to the ^{general} growth of Christian sentiment and Christian life.

~~on~~ There will be a great gain if one should also make acquaintance with the art of singing, and the growth of sacred music. I cannot now trace the noble history which in this respect lies behind us--- ~~on~~ the story of Ambrose and Gregory the Great, of Palestrina and the great Italian Oratorios. Luther not only wrote hymns, but tunes, and adapted psalms and hymns to the music already familiar in songs of love and war. Everybody knows how much we are indebted to the great German composers of the last 150 years, not only for elaborate instrumental music, but for airs ^{suited to} ~~adapted for~~ singing hymns. For the hymns of the Wesleyan movement many new tunes must have been written, of the spirited and joyous type which the Wesleyans delighted in. The recent Ch. of England revival of hymn-writing has been followed and accompanied by much excellent church music from English composers. In this country, Lowell Mason made an epoch. The lively S. S. tunes of the last 30 years have been a great power. And in the collection known as Gospel Hymns, the tunes have in general been much better than the words.

It is also very desirable that a minister should be able

Learn now, if never before. ²⁵ And learn to sing without an instrument *exercise in singing*
to sing, and to sing by note. If properly managed, this will im-
prove ~~one's~~ ^{one's} voice for speaking. There is very great advantage where
the pastor can have ^{through some kn. music the} full sympathy of the choir, and mediate, as
will sometimes be needful, between the choir and the congregation.
Some pastors greatly enjoy freq. meetings with 1 choir.
Even a man who cannot sing may sometimes develop in himself, as
Mr. Moody has done, a hearty love for singing, and a just appre-
ciation of good singing, whereby he may greatly increase the inte-
rest taken by others. Where a "Hymn and Tune Book" is used, the
pastor ought ^{at least} ~~to~~ to know the difference, as some do not,
between a familiar hymn and a familiar tune; and one must some-
times pass over the hymn he would prefer, because another is here
set to a more available tune. Nor is there lack of ~~an~~ occasions
on which the pastor may find it convenient to "raise the tune".

Blue Run.