

The Southern Baptist Theological Seminary.

SYLLABUS AS TO HYMNOLOGY

BY JOHN A. BROADUS.

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PART I.

DIDACTIC HYMNOLOGY.

Chapter I. FUNDAMENTAL INQUIRIES. What place may Art have in Worship?

- (a) Architecture, sculpture, painting, flowers.
- (b) Music, studied eloquence, poetry.
- (c) Cushions, carpets, etc.

The Quakers have endeavored to exclude art altogether—no singing, no *prepared* discourses, church not painted nor cushioned, much of the worship *silent*.

The Roman Catholics have long represented the opposite extreme—all the above (a) and (b), and also costumes, processions, genuflections, dramatic exhibitions, incense, sacrifice of the host, etc.

English and American Baptists were long averse to the artistic in worship. Change not made upon any definite principle, but (a) growing general taste for art, (b) demands of the young, (c) rivalry with other denominations, (d) reaction, uncertain and sometimes violent.

Now we can not wholly exclude art from worship. The Bible itself contains much poetry (in several cases acrostic), and some artistic prose, including play upon words, marked prose-rhythm, etc. In fact, every sentence upon the structure of which the least thought was bestowed is a work of art. And the Bible enjoins *singing*, which necessarily becomes artistic. Art must then be employed in worship. But it is apt to become hurtful, as in Roman Catholic worship. What principles will guide?

(1) Art may be employed in worship as the natural expression of spiritual sentiment, *provided* it be *wholly subsidiary* to spirituality, and never

sought after nor thought of for its own sake, or for the sake of mere æsthetic gratification.

(2) The extent to which it may be employed without injury and with benefit will vary somewhat according to the art culture of the worshippers, but not in direct proportion thereto.

(3) Its character and extent must be determined by the more spiritual and at the same time more intelligent of the church, with careful consideration of what is best for all classes.

(4) The pastor must constantly strive in public and in private to make all the congregation employ the externals as mere helps to spirituality, and to exclude or repress what would distract.

Chapter II. AIM OF HYMNOLOGY. Hymnology discusses the structure and spirit of Christian hymns, and of the music with which they are sung.

Among all the ways in which art may be used in worship, we here have to do with only poetry and music. The O. T. teaches the use of poetry, and of vocal and instrumental music. The N. T. speaks incidentally of the use of poetry and of vocal music, but makes no allusion to instrumental music. As to the latter, the question will be whether the *characteristic spirituality* of the N. T. idea of worship will forbid the use of instruments.

The discussion of Hymnology, like that of any other science, may be didactic or historical. We shall first discuss certain general principles, and in Part II shall mingle further discussions with the History.

On didactic Hymnology, see Palmer, *Evangelische Hymnologie*, 1865. Article "Hymnologie" in Herzog's *Encyklopædia*. Articles in various English and American Reviews. (On the History, see below.)

Chapter III. DEFINITION OF HYMNS.

Hymns are lyrical poems, adapted to worship.

1. Poetry is imaginative thought or sentiment, expressed in highly rhythmical language. Here is a body and a soul. Other departments of art may have the same or a similar soul, but in a different body; anything that awakens a similar sentiment may be called poetical. Rhythmical prose approximates to the form of poetry.

2. Lyric poetry is that which is designed to be *sung*, whether with or without instrumental accompaniment.

3. *Christian* hymns are lyrical poems adapted to Christian worship.

Chapter IV. THE MATERIAL OF HYMNS.

I. OBJECTIVE.

1. Hymns of pious adoration, without thought of ourselves.

2, Narrative hymns—Scripture story.

3. Didactic hymns—teaching doctrine or duty. (Numerous in Beddome.)

4. Hortatory hymns.

II. SUBJECTIVE.

1. Contemplation—e. g. reflection upon changing seasons, upon life and death and eternity.

2. Sentiment, pleasing or painful.

III. SUBJECTIVE-OBJECTIVE.

1. Thanksgiving.

2. Confession.

3. Supplication, (a) for ourselves, (b) intercession, supplication for others.

4. Trust.

All these may be found variously combined, e. g., adoration and thanksgiving—didactic and hortatory—hortatory and experimental—confession and thanksgiving—confession and supplication—adoration and trust, etc., etc.

The materials of every kind ought always to be (1) Thoroughly true; (a) the doctrine Scriptural, (b) the sentiments genuine.

(2) Devotional in tone, and edifying. (Prep. and Del., p. 487.)

(3) Suited to *public* worship.

Chapter V. THE FORM OF HYMNS.

I. As to style and literary structure.

1. The imagery and diction must be truly *poetical*, i. e. suited to the expression of imaginative thought and sentiment.

2. They must be subdued to devotional use.

3. The hymn must be symmetrical (Prep. and Del., p. 488.)

II. As to sound. (See Sidney Lanier, "The Science of English Verse." New York. Scribner, 1880.)

1. All sound is vibration.

Vocal sounds are produced by the vibration of the vocal chords; and they are made articulate by altering the shape of the vocal tube, by means of the palate, tongue, teeth, lips, nose.

2. Sound may be studied with reference to four particulars (Lanier, p. 24):

(1) Duration—how long the object continues to vibrate.

(2) Volume—how broad the several vibrations are.

(3) Pitch—how rapidly the vibrations succeed each other.

(4) Tone-color—what separate vibrations are combined, many sounds (like many colors) being made up of other sounds.

3. Music and verse are simply two species of the art of sound. And singing and speaking are related very much as are verse and prose.

4. The sounds of English verse may be compared in five ways:

(1) Quantity, of single sounds.

(2) Rhythm, formed by regulated succession of sounds.

(3) Metre, measuring by feet and lines.

(4) Stanza (popularly called verse), consisting of several lines combined in some artistic way.

(5) Poem, consisting of one or several stanzas.

5. Instead of sounds there are sometimes *rests*, as in music. (Examples in Lanier, p. 102.)

6. In English verse, *accent* usually takes the place of long quantity. but not always. (Examples in Lanier, p. 228.)

PART II.

HISTORICAL HYMNOLOGY.

LITERATURE, *General works.*

- Miller. Singers and Songs of the Church, 2nd ed., London, 1869.
Best work in existence for the general student.
(The 1st ed. was called "Our Hymns: their Authors and Origin.")
- Evenings with the Sacred Poets. New York.
Pleasant for family reading—with *specimens* as well as history.
- Christophers, Hymn Writers and their Hymns. London.
Similar to the foregoing. Neither of them so instructive as Miller.
Christophers has also a work on "Wesleyan Hymns." London, 1875.
- Belcher. Historical Sketches of Hymns. (Baptist writer.)
Quite superseded by Miller.
- Long. Illustrated History of Hymns and their Authors. Philadelphia. 1875.
A flashy book.
- Butterworth. Story of the Hymns. New York. Am. Tract Soc. 1875.
A pleasant volume.
- Christian Life in Song, a brief history of hymns in all ages. By Mrs. Charles (author of "The Schoenberg Cotta Family"). New York. Carter. Quite good as far as it goes.
- Hutching. Annotations of the Hymnal (Episcopal). Hartford. 1872.
Is worth having.
- Prescott. Christian Hymns and Hymn Writers. London. 1883.
Four popular lectures, pleasant and sensible.
- Hatfield. The Poets of the Church. New York. Randolph. 1884.
Good sketches of leading writers (in alphabetical order), with notes on some of their hymns. Some valuable additions to Miller.
- Duffield. English Hymns: Their Authors and History. New York. Funk & W. 1886. Gives in alphabetical order the first lines in the hymns in Robinson's *Laudes Domini*, and tells what is known as to the hymn and something of its author.
- Burrage. Baptist Hymn Writers and their Hymns. Portland. 1888.
Very thorough and satisfactory, giving much that was not previously known.

Add as a kindred work,
Library of Religious Poetry. By Schaff & Gilman. New York.
Dodd, Mead & Co. 1881.

A very valuable collection.

[*Special works on Latin Hymns, German Hymns, French Hymns, English Hymns, will be mentioned below.*]

Chapter I. SCRIPTURE HYMNS.

The Psalms (150)—other Psalms in Scr. besides these, as at Red Sea, Isa. 12, Hab. 3 and esp. 3 psalms in Lu. 1.

Among the New Testament Christians, "psalms and hymns and spiritual songs," Col. 3:16; Eph. 5:19. Cannot insist on any very definite distinction between these terms, but it seems plain they include other things besides the 150 Psalms. Perhaps extracts from Christian hymns in 1 Tim. 3:16 and Eph. 5:14. Cf. hymns in Revelation (e. g. 4:11: 5:9-14; 11:17: 12:10-12; 15:3, 4), which might be supposed similar in form to the hymns of the time.

Chapter II. HYMNS MENTIONED IN THE 2ND AND 3RD CENTURIES.

Pliny, the Younger, letter to Trajan, about A. D. 110, states that the Christians (in Bithynia) were accustomed on a fixed day to assemble before dawn, and sing together responsively (*inricem*) a hymn (*carmen*) to Christ as God.

Eusebius (Hist. V, 28, 5): "And how many psalms and songs *from the beginning* written by faithful brethren, hymn the Word of God, the Christ, calling him God."

Tertullian (about A. D. 200) says of a Christian husband and wife, "Psalms and hymns resound between them, and they mutually strive who shall best praise their God."

Heretics had hymns too. Bardesanes the Syrian Gnostic, or else his son Harmonius, wrote hymns for popular melodies, in all 150, same number as the Psalms. (See Smith's Dic. Christian Biography, art. Bardaisan.) Arius, A. D. 226-336 "wrote songs for sailors, millers and pilgrims," which were sung by crowds in Constantinople (Dale, p. 271.)

The only *specimen of a hymn remaining* from this period is in the works of Clement of Alexandria (about A. D. 200), imitated in Christophers. p. 47.

Chapter III. HYMNS REMAINING FROM 4TH AND FOLLOWING CENTURIES TO CLOSE OF THE MIDDLE AGES.

I. *Syriac Hymns*, by Ephraem the Syrian (about A. D. 308-373). Among them about 100 hymns translated into English in Burgess' "Metrical Hymns and Homilies," and "Repentance of Nineveh," etc. London. Sampson Low. 1853. (Comp. Dic. Chr. Biog. II, 141). Some of Ephraem's hymns were written expressly to take the place of those written by the heretic Bardesanes. Many hymns in the Syriac are given by Daniel, Thesaurus (see below). Sozomen says that Ephraem wrote about 3,000,000 lines of verse (Herzog, VII, 759.)

II. *Greek Hymns.* Earliest that remain (except that in Clement of Alexandria, above) are from Gregory of Nazianzum (given in his Works). These are overwrought in imagery and diction, but truly devout. Quite numerous.

In the following ages and mediaeval times Greek hymns very numerous. See many in Daniel's Thesaurus (described below), and beautiful translations in J. M. Neale's "Hymns of the Eastern Church." (One in B. Hymnal, 245). See also essay of Mrs. Browning (the poet) on the "Greek Christian Poets." The Greek Service Books now contain several thousand hymns, exact number not known.

III. *Latin Hymns.* LITERATURE.

A. Duffield. *Latin Hymn Writers and their Hymns.* Funk & W. 1889. History of each writer, with many specimens translated.

B. Translations into English.

Dr. J. M. Neale, (a) Hymns of the Church. (b) Mediaeval Hymns. (c) Hymns of the Eastern Church (above under *Greek Hymns*). These are regarded as the best volumes of translations from the ancient hymns.

Mant. *Ancient Hymns from the Roman Breviary.* London. 1871.

A good many in Mrs. Charles' *Christian Life in Song* (see above), and in *Seven Great Hymns* (see below); also in Schaff's "Christ in Song," which draws from ancient and modern sources.

C. Popular selections in Latin.

1. March, *Latin Hymns, with English Notes, for use in Schools and Colleges.* New York. 1874. Contains all the most famous Latin Hymns of all ages, with introductions, and Notes explaining unusual Latin expressions and metres. Quite good.

2. Trench, *Sacred Latin Poetry, 3rd ed.* improved. London. 1874. Selection largely superseded by March. But the *Introduction* is extremely valuable, explaining the interesting relation of the *metres* in Latin hymns to the Classic Latin Poetry.

3. *The Seven Great Hymns of the Mediaeval Church.* New York. Randolph. 7th ed. Originals and translations, with explanatory matter. Very pleasant. Ladies enjoy it.

D. More complete and learned works.

1. Daniel, *Thesaurus Hymnologicus*, 5 parts in 2 vol., 1841-56. Leipzig. Though not well arranged, the most complete collection we have of Latin (also many Syriac and Greek) hymns, and very valuable also for its introductions and notes.

2. Mone, *Hymni Græci et Latini Medii Ævi* (Germany). 3 vol. Adds much that is not in Daniel, but omits much that is—not a substitute for Daniel, but a valuable addition.

3. Further additions have been made in various smaller works, in Germany, France and England, particularly *Morel* (*Lateinische Hymnen des Mittelalters*, 1868), and *Hagen* (*Carmina medii ævi maximam partem inedita*). Also in the great works of Koch, and Wackernagel (see below on German Hymns).

About 4000 Latin hymns are known to exist (Herzog VII, 760), and many are believed to be yet awaiting research.

4. Article "Hymns" in Smith's Dict. Christian Antiquities.

5. Du Meril, Poesies Populaires Latines. Paris. 2 vol., 1843-7. Contains an extremely curious mixture of profane and sacred Latin songs, and other brief poems from Christian era to end of Middle Ages.

Hints as to Reading the Latin Hymns.

(1) Study first the Ambrosian hymns, written by Ambrose and his followers in 4th and following centuries. They are marked by a rugged and vigorous simplicity that is truly Roman, and very different from the elaborate elegance and sweetness of the Mediaeval hymns.

(2) Great hymns of the 12th and 13th centuries.

(a) The Celestial Country, by Bernard of Cluny (not St. Bernard the great preacher), 12th century. See extracts in Trench and March, translations in "Seven Great Mediaeval Hymns," varied and inspiring pictures of Heaven.

(b) Adam of St. Victor. A Breton, but we do not know whether from Great or Little Britain. Some think him the greatest of all sacred poets, and Trench and Neale consider him the foremost among the sacred Latin poets of the Middle Ages. Of his 106 hymns, about half were never published till 1858 (French edition of Gautier). See Wrangham's edition, London, Kegan Paul, 1881, 3 vols., giving the originals with English translations in the same metres, and brief notes—a work of great interest to persons who combine scholarly tastes with devoutness and catholic sympathies.

(c) *Dies Irae*. The most famous Christian hymn in existence. Full account in Daniel, popular account in Seven Great Hymns, with several English translations. Often translated into many languages; among the best are those of Dr. A. Cole, of Newark; J. A. Chambliss, D. D., of New Jersey; John Mason Brown, Esq., Louisville; probably the best in existence is in modern Greek. See a brief reproduction of its solemn grandeur and majestic simplicity by Sir Walter Scott (Lay of the Last Minstrel), in Bap. Hym. 664. The theme of the original is the Day of Judgment. The author is probably Thomas of Celano, in Italy.

(d) *Stabat Mater*. Mary standing beside the Cross. By Jacobus de Benedictis. A hymn of marvellous pathos, scarcely unworthy of its touching theme, did it not pass into Mariolatry. Many translations, probably the best that of Dr. J. A. Chambliss.

(e) Some others of special interest. Hymns of Beda the Venerable, St. Bernard of Clairvaux, Thomas Aquinas, Thomas a Kempis. Some very curious matters are connected with a hymn on John the Baptist by Paulus the Deacon, 9th cent. (Daniel I, 209; March, p. 84.) See also in March the touching hymn ascribed to Mary Stuart, and Gladstone's Latin Translation of Rock of Ages.

Chapter IV. GERMAN HYMNS.

Literature. Great works in German by Koch, Wackernagel, Fischer, and others (see Herzog, ed. 2, "Kirchenlied," p. 757). Of good popular collections, Knapp's *Liederschatz* (about 400 hymns), Schaff's *Deutsches Gesangbuch*, Philadelphia.

In English, besides Miller's sketches, there is an excellent popular treatise by Catherine Winkworth, "Christian Singers of Germany," a history, with good translations of numerous specimens.

I. Before the Reformation.

The Germans always lovers of song. *Walhalla*.

In 9th cent., *sequences* were introduced, which the people could take part in singing; one of these sequences, written in 9th or 10th cent., is the now famous passage, "In the midst of life we are in death," &c. (See Episcopal Burial service.) Afterwards congregational singing was introduced also in some other parts of the service. Wackernagel has collected 1448 pieces of religious poetry in German, written prior to the Reformation, many of them in honor of the Virgin and of the Saints. In the time of the Crusades the Germans had many popular songs on that subject. The Mystics, Tauler and others, wrote religious poems, including hymns. Hans Sachs also (1494-1576) wrote hymns, among his 6000 poems.

II. Luther's Hymns.

(See especially "Luther as a Hymnist," by Bernhard Pick, Philadelphia, 1875, a historical sketch, with translations of all his hymns.)

Luther a great singer from boyhood. Through life he "ranked music next to Theology," and said all teachers ought to teach music. He wrote hymns to favorite old German tunes (war songs, love songs, &c., compare David), and sometimes composed tunes also. Gradually translated Psalms, with the help of friends. In 1527 published a volume of "Spiritual Songs." Numerous collections followed, of psalms and hymns by Luther and his associates. The masses greatly enjoyed singing these Psalms and hymns. In the Catholic worship only Latin hymns (except some German sequences), and slow monotonous music. Luther's hymns and tunes more like our modern Sunday School songs, and Moody and Sankey's songs in Scotland. His enemies said, "Luther has done us more harm by his songs than by his sermons." And Coleridge declared, "Luther did as much for the Reformation by his hymns as by his translation of the Bible." Frequently when his enemies were rudely interrupting Luther, the people would strike up one of his hymns and silence them. (Compare Moody and Sankey in Dublin.) The Papists at first tried to produce similar popular hymns, but gave it up, and prohibited the people's singing in worship.

In all, Luther certainly wrote 37 hymns that remain, of which 16 were translated from the Latin or altered from the old German. His most famous hymn was founded on Psalm 46, and begins "Ein' feste Burg ist unser Gott" (see translations in Winkworth, Schaff, & Carlyle's Works),

written in 1529, the year of the "Protest" at Spire. It became very popular, and has been often called the National hymn of Prot. Germany. See translation and Luther's tune in Baptist Hymnal 94.

III. Since Luther.

The Germans are in general the leading musical people of modern times, and so as to their singing in worship—they sing correctly, and yet as heartily as our Negroes.

Their hymns are immensely numerous. The latest estimate (1880) gives 100,000 German hymns (Herzog VII, 766). Comp. the estimated number in 1867 of *English* hymns, 17,000, say 25,000 now.

The leading writers since Luther are (1) Gerhardt, 1606-76, from whom John Wesley and others have translated favorite hymns, e. g. Baptist Hymnal 123, 373, and all of whose Spiritual Songs have been translated by John Kelly, London, 1867. (2) Count Zinzendorf, the great Moravian Christian, wrote over 2000. (3) Schmolke wrote near 1200 (Art. in Contemp. Rev. 1867).

In the Scandinavian Lutheran Churches (Denmark, Sweden, Norway, Iceland), the hymn books have always consisted mainly of translations from the German (Winkworth, p. 3). They doubtless have some fine hymns of their own.

Chapter V. FRENCH HYMNS.

Literature. (1) Douen, Clément Marot et le Psautier Huguenot, Paris. 2 Tomes. 1878. (Very handsome and very complete. In Library.)

(2) Morley, Clément Marot and other studies. London. 2 volumes.

The *Reformed* or Calvinistic Churches (France, Switzerland, Germany, Holland, England, Scotland) generally gave less attention to singing in worship than the *Lutherans*. Reasons: (1) Less in other countries than in Germany of national passion for singing. (2) Not Luther gave the tone but Calvin. (3) Strict ideas of exclusive adherence to Scripture, caused most of them to sing nothing but Psalms—and some would not sing at all. (See below under English Hymns.)

Clément Marot 1497-1594, court poet to Francis I of France, wrote popular love-songs, etc., often very indelicate. As early as 1521 became a believer in the Reformed ideas. In 1533 began to translate Psalms, which were much sung in the court (though not allowed elsewhere), and in 1541 printed 30, and flying from the Inquisition to Geneva, published 50 Psalms in 1543.

Most of the Reformed in France and Switzerland at first had *no* singing in worship—and in some churches this lasted a century (1650). At

Geneva in 1536 Calvin favored singing, but only of *Psalms*. In 1539 he published at Strasburg 12 of Marot's translated Psalms, obtained privately somehow. In 1551 Beza began supplementing Marot, and in 1562 published all the 150 Psalms in a French metrical version, which became *the French Reformed Psalter*.

In 1801 a collection of French *hymns* was added, and more in 1861 (Oosterzee's Practical Theology, p. 395). Of late, much use is made of popular collections, as "Songs of Zion" by César Malan, and "Christian Songs" by Lutteroth, and the Psalms are comparatively little sung.

For an account of later French hymns, see Chateianat, *Le Cantique dans l'Eglise*. Lausanne. 1880. pp. 108.

In *Holland* a similar history. Some Psalms were translated 1539, a collection in 1566, a new version in 1775. In 1807 a collection of *Hymns*, which gradually came to be used with the Psalter. The Dutch *Baptists* had much earlier introduced *hymns*. (Oosterzee, p. 398).

Chapter VI. ENGLISH HYMNS. (The *numbers* refer to Baptist Hymnal.)

Literature. England's Antiphon. By Geo. McDonald. Macmillan.

An excellent historical sketch of English religious songs.

Miller, and other *general* works (see above).

Many special works see below, at various points.

I find no evidence that before the Reformation there was in England any congregational singing of hymns, in the vernacular (as there was in Germany). Religious songs were sung in private (specimens in "England's Antiphon"), but no reason to believe they were sung in worship. After the Reformation, people sung *psalms* in private and in public.

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 very literal and bald, but long popular. Gave also many *tunes*, partly from German and French.

[(a) Sternhold, a court-official, translated 37, and Hopkins, a clergyman, was assisted in the rest by 4 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 ed. in Edinburgh 1564, gives all, from Sternhold & Hopkins, with alterations.

(b) Sir Philip Sydney 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 7 Psalms, and Milton several, but neither of them very successful. Geo. Sandys, 1636, published a Paraphrase of

the Psalms and some other poetical parts of Scripture, and some of his versions are still used. (England's Antiphon, p. 127 ff.)]

(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.

(3) *Rous's Version*. Rous a Cornish lay-member of the Westminster Assembly. His version was adopted by that Assembly, and by the House of Commons in 1646, after being much tinkered by committees. Adopted, with further revision, by Scottish Assembly in 1650. (See Brit. and For. Review, Jan. 1879). Still used by many in Scotland, and often printed at the end of the Bible—and used by many of the Associate Reformed ("seceders") in America, who sing only Psalms. Many of its renderings retained in Presbyterian Hymn Books. A very bald version, but sacred to Presbyterians by association.

(4) *Tate & Brady*. 1695 or 1696. Two Irishmen, clergymen of the Church of England. Better poetry than Sternhold & Hopkins, and gradually superseded it in Church of England. (See Hymnal 4, 8, 83.)

II. *Second Period*. Hymns begin to be used with the Psalter.

A few hymns were written by the delightful Christian poet, Geo. Herbert (1593-1633), and by his contemporaries Donne, Bishop Hall, Robert Herrick, Jeremy Taylor (most poetical of English preachers, but not successful as a poet), and Richard Baxter, who besides some good hymns made a version of the Psalms. (Hymnal 4, 381.)

Collections of hymns in this period.

(1) Geo. 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 1583 "Spiritual Songs," a small volume which passed through 20 editions—the first *hymn*-book in English that gained any wide circulation. (150.)

(3) Benjamin Keach, Baptist (see sketch of him and sermon in Fish, vol. I), 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 49, 51.)

(5) Joseph Stennett, *D.D.*, Seventh-day Baptist (1663-1713), published in 1695 "Hymns for the Lord's Supper," and in 1712 "Hymns on Believer's Baptism."

Probably designed to be used with Mason's book, or (less probably) as an addition to Keach's.

This leads us to notice the history of singing among the ENGLISH BAPTISTS. (See especially *British Quarterly* for Jan. 1880, "Early Nonconformist Psalmody," and Norman Fox in *Bapt. Quarterly*, Vol. XI, p. 439 ff.)

John Smyth seceded from Ainsworth's Church (see above, Ainsworth's version of the Psalms), and became a leader among English Baptists. He condemned all singing in worship. Ainsworth replied in 1609, defending the singing of *Psalms*. Smyth held (as reported by an opponent) that "all singing out of a book is idolatry," but one may sing "such Psalms as the Spirit declares to him immediately, without book." (The ground of objection is illustrated by John Cotton, of Boston, Mass., who argued in 1642 that "a set form of words is necessary for public singing, and that the use of this does not justify the use of a set form of public prayer." The early Quakers allowed individuals to sing who felt moved by the spirit, but after the time of George Fox, 1624-91, this was abandoned.)

Broadmead Baptist Church, near Bristol, about 1671, used singing to baffle informers or officers. They would announce at the beginning a Psalm for the purpose, and if an informer appeared they would strike up a Psalm, and the preacher being behind a curtain with some 50 others, the informer could not tell who had been *preaching* (which was the illegal act). This shows that *that* church was accustomed to sing psalms in worship. They probably used Sternhold & Hopkins, or Rous, but it may have been the prose Psalms in the Bible, as we know that some Baptists in Bristol in 1675 would sing only the prose, while some objected to all singing.

In 1691 Benjamin Keach published his Hymn Book (see above). He loved to sing, and had slowly succeeded in bringing his church to sing, being the first Baptist church in *London* that adopted singing. Keach had a pamphlet controversy on singing with Marlowe, one of his members, and others. Finally 9 members formed a new anti-singing church in 1693, and it was 60 years before their opposition to singing died out. Already in 1689 Keach had discussed this subject "in the first and greatest assembly of the messengers of our churches." This body voted against congregational singing, and held that "the singing of one was the same as the singing of all."

In 1734 the famous Dr. John Gill published a sermon in favor of singing, but only the Psalms—defended *metrical* versions on the ground that the Hebrew Psalms are in metre of a certain kind—condemned the use of musical instruments in worship—justified a Christian's singing in a mixed multitude of unbelievers.

About 1786 there was a long controversy between two Baptist ministers, Daniel Taylor and Gilbert Boyce. The latter opposed all singing—and among other things condemned the idea of singing the compositions of those we would not choose to be in church fellowship with (probably

meaning Watts, Wesley, &c.) He does not object to *reading* Psalms, or even hymns, but wrong to *sing* them.

We thus see that the English Baptist Churches were early and long divided on this question. Some condemned all singing, some sang only prose psalms, some sang psalms in a metrical version (as Broadmead Church, and Gill's Church in London). Some sang hymns also (as Keach's church in London). The reasons for condemning *all* congregational singing seem to have been as follows :

(a) *Unspiritual* to use a *book* in singing. One should sing only as guided by the spirit, without external help.

(b) To use a book in *singing* would justify the use of a book in *praying*.

(c) It was sinful for the ungodly to sing what they could not feel, and therefore wrong to encourage congregational singing.

(d) Congregational singing would prevent individuals from singing when moved by the Spirit to do so.

III. Third Period. Psalms themselves are converted into hymns by free metrical translation. Isaac Watts.

Life of Isaac Watts, by E. P. Hood. London. Religious Tract Society. 1876.

Isaac Watts, 1674-1748, 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 years. 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 gentleman, 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. (Specimens in Hood's "Life.")

His first Hymn (191) was written in 1692, when 18 years old. Story of its origin (Miller, page 126). His first collection of *poems* published in 1706, of *Hymns* in 1707, complete Psalter in 1719. In the complete collection long after published by Rippon, we find 339 hymns founded on Psalms, and 379 other hymns, in all 718. (Hymnal has 112 from Watts, one-seventh of its whole number.)

He made not mere *versifications* of the Psalms, but *adaptations* of them, omitting whatever is distinctively Jewish, introducing much that is distinctively Christian. (See Miller, page 130 f. Compare Palmer, Hymnologie, page 148.)

Dr. Johnson's 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.

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

The Whitfield party, being Calvinistic, 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. Of the former class take Toplady (1740-78), William Williams, a Welsh "Calvinistic Methodist" (1717-91), and Countess of Huntington; of the latter party especially Charles Wesley and Cennick (1717-55); see also Grigg, Hart, Medley, Perronet, who belonged to the same period but need not be referred to either party.

Charles Wesley (1708-88), 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," in Library. Charles published nearly 40 volumes (some small) of Hymns, between 1738 and 1782; of course the contents were not wholly different. In all, more than 6000 of his hymns have been printed. The present Hymn Book of the English Wesleyans contains 768 hymns, of which 625 are from Charles Wesley. The Hymn Book of the Methodist Episcopal 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 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 5), Watts hardly any that can be called tender (like 499). Many judge only by their sympathy with Calvinism or Arminianism (see below); 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 stanza.

V. Fifth Period. Hymns of the Evangelical movement in the Church of England. This was in large part a product of Methodism. Toplady might be placed under this 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 (1759-96) introduced the natural school, who found poetry in simple things, to which school Wordsworth also belongs. Cowper has written some of the very best hymns in our language, as 231, 81, 375. Some of them show touches of sadness, the result of his well-known malady; e. g. perhaps 81, and certainly "When darkness long has veiled my mind" (Service of Song, 666). John Newton (1725-1897) 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 fervently devout, and regarded himself as a miracle of grace (like Augustine, Bunyan); see 492, 290, especially 294. Others reveal penitence swallowed up in joy, as 170 (founded on a Latin hymn ascribed to Bernard of Clairvaux). From him also come such universal favorites as 36, 179. To this same evangelical movement in the Church of England belong Heber (see below under Missionary hymns), Mant, Milman, Grant (see especially 122). Lyte, a young minister of singularly lovely character, has left us some of our sweetest hymns. See Index, and observe that 362 was written when consciously near his end. Charlotte Elliott, an intimate friend of the great French preacher and hymn writer, César Malan, was told by her brother that he would give all the good done by his works (*Horæ Apocalyptiæ* and others) for the good done by 283. The hymns and other poems of Frances Ridley Havergal are now deservedly popular. The most famous, 459, suggested by a picture in Germany, she threw at the fire as a failure, but it fortunately fell short. To a corresponding movement among the "Dissenters" belong Kirke White, Congregationalist (154), and the great name of James Montgomery (1771-1854). Some of M.'s hymns remarkably express his personal experience: e. g. 548, 634. He has left several beautiful hymns about heaven, as 622, 666. From Montgomery the Episcopal Hymnal has 24 hymns, the Baptist Hymnal 20. Horatius Bonar, Scotch Presbyterian, died 1889, is the first eminent Presbyterian writer of hymns. (Compare 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 admirable 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. 56. Newman has written many religious poems of merit, and several hymns. One is a universal favorite, 317, 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 that is seldom equalled. See Index. Of 675 it has been said that it "combines every conceivable 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. 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. 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 favorite hymns are from conservative Unitarians, who are often deeply devout. Thus 387 is from Mrs. Adams, who was noted for religious earnestness as well as thorough cultivation; 126 is from Sir John Bowring, a celebrated English diplomatist and linguist. See also Mrs. Barbauld in Index. So among American Unitarians, the best hymns are rarely from the now powerful radical wing (as 72), but from devout conservatives, some of them semi-orthodox; e. g. 110, and Service of Song, 702. There is an interesting volume called "Hymns of the Liberal Faith," in which see good hymns from Bryant (p. 121), and Longfellow (p. 126).

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

(1) Hymns of the Missionary movement. The great missionary organizations of English speaking people now at work belong to the last hundred years, the first in Great Britain being the Bap. Mis. 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 favorite missionary hymns, 607 was written 1772, by a Calvinistic Methodist, 599 in 1795 by a Congregationalist, and 609 in 1804 by an Evangelical of the Established Church. As the century advanced numerous other missionary hymns were written, especially by Montgomery. But the two great writers in this department are Bishop Heber and S. F. Smith. Heber wrote 605 almost impromptu (see Prescott, p. 159). Mere genius could not have accomplished this, had he not long felt a deep interest in the mission work, so that mind and heart were full of the subject, and imagination was readily fired. He afterwards went to India as a Missionary Bishop. See Index for other excellent hymns. Dr. S. F. Smith, a Baptist minister still living in Boston, wrote 696 while a student at Newton. His great hymn, 606, has like 605 been married to a thoroughly congenial tune. See also his 608.

(2) Hymns of the Sunday School movement. A great and salutary change was wrought in Sunday Schools, beginning some thirty years ago, by introducing livelier religious songs and sprightlier tunes. Much has been gained in giving to each hymn a special tune, which Luther made the usual custom in German singing. We have now many beautiful Sunday School songs, chiefly produced in America. But several evils 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 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 Psalmists, and so in every period of Christian History. But

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 music than the words. (d) Most Sunday Schools now almost entirely neglect the standard hymns and tunes that are used in the 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 movement. These are familiar and justly prized, and some of the hymns and tunes are extremely delightful and profitable. See in Index, Bliss, Lowry, Van Alstine (née Fannie Crosby). She is said to have written more than 1000 (before March, 1886). But here also we must carefully avoid the four evils above mentioned.

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

Some important individual writers in America have not yet been mentioned. Ray Palmer, Congregationalist minister, died 1888, has written one of the prime favorites, 384, and several other good hymns. See also Index for those of the late Bishop Doane of New Jersey. Dr. Muhlenberg, author of 625, is said to have kept that beautiful hymn out of the Episcopal Hymnal. He argued strongly against its admission, and the other members of the Committee did not know that he was its author. In the same way, perhaps, we may explain the omission from that collection of 118, by Bishop Cleveland Coxe, the most impressive hymn in existence on the imitation of Christ. Addison Alexander, the great Presbyterian scholar, wrote 247, and some other good hymns. Dr. Bethune, an eminent Dutch Reformed Pastor in New York City, has left several cherished hymns, including 525, which is perhaps the finest baptismal hymn in existence. Hillhouse, a Congregationalist minister of New England, has left but one hymn, 341, yet its third verse is considered one of the finest in the language. See the poem unabridged in Hatfield, p. 332.

Chapter VII.

General remarks on the history of Christian hymns.

(1) The early Christian hymns were almost exclusively objective, describing the facts of Scripture history, the attributes of God, and the Scripture revelations of the future life. In the Mediaeval hymns, the subjective element has become more marked; the sacred facts are made the occasion of expressing religious emotions. In modern times, the subjective element has become predominant, often almost exclusive. There has been a like change from objective to subjective in the history of general poetry. But Christianity is a historical religion. All

its doctrines 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 ?

(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, many of the very finest hymns have to be omitted. Some one ought to publish a treasury of English hymns, containing say three thousand, selected simply for their excellence. Such a book would be very useful (a) for the study of Hymnology, (b) for devotional reading, (c) for quotations in sermons, etc. This collection might usually give hymns in their original form, adding such alterations as possess any interest. The hymn books for practical use must often abridge the hymns, and may lawfully alter them otherwise. Persons who insist that these also should always give the original form ought to observe (a) that the form for which they are contending is often *not* the original, (b) that some of the altered hymns are beyond all question really improved, (c) that many of the older hymns, e. g., of Watts, Wesley, and Miss Steele, often contained eight, twelve, or even twenty verses.

(3) The hymns now given in practical hymn books come from all denominations of Christians. Many of the best are from Romanists (e.g., Mediaeval writers, Xavier, Newman, Faber), from High Church Episcopalians (e.g., Keble), or from Unitarians (e.g., Mrs. Adams, Bowring). Many Christian sentiments are held in common by devout persons who differ widely upon some important points of doctrine. It is proper to use the fit language of devotion, from whatever source it may originally have come. Some care is, however, necessary, lest associated errors be thereby unconsciously received into the mind, such as Mariolatry in Romanist hymns, Sacramentarianism in Keble, Arminianism in Wesley, etc.

Chapter VIII.

BAPTIST HYMN WRITERS AND BAPTIST HYMN BOOKS.

A. *Leading Baptist Hymn Writers.* (For hymns, see Index to Hymnal.)

Some of these have been already mentioned, but it is proper that this subject should be here treated with greater fulness.

Benj. Keach (comp. above) published in 1691 "Spiritual Melody," 300 hymns.

Jos. Stennett, D.D., (comp. above), a Seventh day Baptist in England, published in 1697, "Hymns for the Lord's Supper," and in 1712 "Hymns on Believers' Baptism."

Samuel Stennett (grandson of Joseph), 1727-95. (Index.)

Miss Anne Steele, 1716-78, one of the leading hymn-writers in English (after Watts and Wesley), ranking with Newton, Cowper, and Montgomery. Daughter of a Baptist minister in England. 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. Her poems were published in 1760 under the name of Theodosia; latest edition with 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). Miss Steele is the foremost of all female hymn-writers. But her other poems are generally flat, and some of the finest hymns have been picked out from long poems containing many poor verses. (Index.)

Jos. Swain, 1761-96, minister at Walworth, made a *collection* called "Walworth Hymns," published 1797, last known edition in 1869. (Index.)

Benj. Beddome, 1817-95, wrote many hymns, frequently designed to be sung after his sermon. There was published in 1818 a volume containing 830 of his hymns, with a preface by Robert Hall, who thinks they will be found "the properest supplement to Dr. Watts that has yet appeared" (Hall's works, II, 466). Beddome's hymns are always excellent in doctrine and devout sentiments, but mostly prosaic and flat, rarely exhibiting a high order of poetry. (Index.)

Rev. Edw. Jones, England, 1722-1765, introduced singing into his church. 274.

Robert Robinson, 1733-90. Wesleyan preacher two years, then Independent, and finally Baptist pastor at Cambridge, 1759-90 (succeeded by Robert Hall). Read very widely in the Cambridge libraries, wrote History of Baptism, translated Saurin's Sermons, and Claude's Essay on the Composition of a Sermon, with copious and various notes. (See both in Library, also his Works, which contain much that is interesting). Inclined in his last years to Socinianism. 177.

Samuel Medley, England, 1738-1799, many hymns, some of our best. (Index.)

John Rippon, D.D., 1751-1836, succeeded Dr. Gill as pastor in London, 1773, and published a "Collection of Psalms and Hymns for Public Worship, from various authors." It is not known when this appeared, but earlier than Beddome's Works; yet probably included some of Beddome's hymns, which had been separately published when this appeared. It was used in Spurgeon's Church till a few years ago, and is probably still found in some English churches. In America, Rippon's collection was combined with that of Watts, and widely used among Baptists as "Watts and Rippon."

Khrisna Pal, 1764-1882, first Baptist convert in Hindoostan, baptized in the Ganges, 1799, wrote in Bengali two or three hymns, one of which translated is 445. Hatfield, p. 76, erroneously ascribes this hymn to Ed. Bickersteth.

Elder John Leland, 1754-1841, famous preacher in Western Massachusetts and Virginia, many good hymns. 65.

George Keith, 18th century, in England, or some other K. 502.

John Fawcett, D.D., 1739-1817, published in 1872 in England his 166 hymns as "Hymns for Public Worship and Private Devotion." (Index.) Richard Burnham. 1749-1810, England, many good hymns. 319.

John Ryland, D.D., 1753-1825, was from 1794 President of Baptist College at Bristol (where Hall and Foster studied. Dr. James Culross now President); he wrote 99 hymns. 531.

Edward Mote. 1797-1836, England. 309.

Adoniram Judson, D.D., 1788-1850, the celebrated missionary. 526.

John Burton, England, 1773-1822. 635.

Mrs. Lydia Baxter, New York, 1809-1874, several favorite songs. 180.

S. F. Smith, D.D., 1808——. Boston. Graduate of Harvard and Andover. Professor in Waterville, editor of the Christian Review, and a copious writer on Missions. (See below as to the Psalmist). (Index.)

S. T. Rand, D.D., Nova Scotia, numerous hymns in Latin, and in several Indian languages, and some in English.

S. S. Cutting, D.D., 1813-1882. Professor in Rochester, editor of the Examiner and of the Christian Review, Secretary of the Amer. Bapt. Educational Commission and of the Amer. Bapt. Home Mission Soc., author of various works, and compiler of a hymn-book for social and family use.

Basil Manly, D.D., LL.D. (son of Basil Manly, D.D.), 1825-1892, graduate of Alabama Univ., and of Princeton, pastor First Baptist Church in Richmond, Principal of Richmond Female Inst., and President of Georgetown College, and Professor in the Sou. Bapt. Theol. Sem. (1859-1871- and 1879-1892). Joint editor of the Baptist Psalmody, which has 9 hymns of his own. Editor of "The Choice," Louisville, 1891.

Charles H. Spurgeon, 1834-1892, has several hymns in "Our Own Hymn Book." 508.

Gurdon Robins, New England, 1813-1883, devout layman. 668.

Sidney Dyer, 1814——, once missionary among the Choctaws, now connected with the Amer. Bapt. Pub. Soc., has published many poems and many charming books for the young. The Southwestern Psalmist has 16 hymns of his own composition. 476.

S. D. Phelps, D.D., 1816——, formerly editor Christian Secretary, Hartford, now living in New Haven, has published several volumes of poems, and other popular works. Has written many good hymns. 461.

Henry S. Washburn, New England, (1813——), business man, many hymns.

Robert Lowry, D.D., 1826——, Professor in Lewisburg, pastor in New Jersey, author of many S. S. and Gospel songs, both words and music. 637.

Wm. H. Doane, Mus. Doct., Cincinnati (1832——), several good hymns, and more than 1000 tunes. (See Hymnal Index of Composers.)

J. H. Gilmore (1834——), Professor in Rochester University, author of "The Art of Expression." 428.

B. BAPTIST HYMN BOOKS.

We have already mentioned those of Keach, Joseph Stennett, Swain, Fawcett, Beddome, Rippon, all published in England. These and many other such books (Burrage mentions 25 others) long continued to be used in the English Baptist churches, either alone or in conjunction with Dr. Watts. The use of two separate volumes was of course inconvenient, and smaller selections were gradually substituted. In 1870 a worshipper in five Baptist churches (in Liverpool, Glasgow, Edinburgh, and Spurgeon's and Brock's in London) found each using a separate hymn-book, and all comparatively recent. Spurgeon's "Our Own Hymn Book," edited by himself, first published in 1866, presents a good working combination of solid hymns and lighter S. S. songs, &c. A favorite book is "A Selection of Psalms and Hymns for the Use of the Baptist Denomination," now 1,271 hymns. More than a million of copies have been sold.

In America more than 80 Baptist hymn books have appeared, beginning in 1766 (see Burrage). Some were editions of Watts with supplement, or of Watts and Rippon. Most were small books. They usually had only a local circulation, in New England or the Middle States, in Virginia or the Carolinas and Georgia, in Kentucky and Tennessee, etc.

About 1845, an attempt was made to unite American Baptists upon *one* hymn-book, namely, *The Psalmist*, edited by Baron Stow and S. F. Smith, and published in Boston after being examined and recommended by a committee of eminent Baptist ministers from all parts of the United States. But a few years later there was published *The Psalmist with Supplement*, the latter being added by R. Fuller and J. B. Jeter. In 1851, Sidney Dyer published the *South-Western Psalmist*. In 1855, the *Sou. Bapt. Pub. Soc.*, in Charleston, S. C., issued *The Baptist Psalmody*, edited by B. Manly and B. Manly, Jr.; and in the same year appeared in Nashville, Tenn., the *Southern Psalmist*, edited by J. R. Graves and J. M. Pendleton; each good and popular.

Thus the attempt to unite all upon one book only produced a number of rival works, nearly all of which continue to be used by some churches up to the present time.

About 1870 began a second effort to unite our churches upon one book. The *Amer. Bapt. Pub. Soc.*, published in 1871 the *Baptist Hymn Book and Baptist Hymn and Tune Book*, edited by H. G. Weston. But in the same year appeared the *Baptist Praise Book*, published by A. S. Barnes & Co., New York, edited by C. M. Levy, of Philadelphia, with help from H. C. Fish and others. There was also an abridgment of this book for prayer meetings. Meantime, the Boston publishers of the *Psalmist* had undertaken an improved edition by S. L. Caldwell and A. J. Gordon, but they finally prepared a new work, called *The Service of Song*, Boston, 1871. The Boston house failing some years later, this book was purchased by Sheldon & Co., New York, who re-issued it with a supplement of Gospel hymns, and in 1876 published a Centennial edition, which is

really a distinct and smaller work by the same editors. Attempts had been previously made to re-issue the Baptist Psalmody (Sheldon having bought the plates), but with only slender success; and also the Southern Psalmist, a new edition of which was announced in Memphis, but never appeared. An abridgment of the Southern Psalmist, made by J. R. Graves, and called *The New Baptist Psalmist and Tune Book*, was published at Memphis in 1873, containing 447 hymns, with tunes in shape notes. In 1878 appeared "*Spiritual Songs, Calvary Selection*" (New York, Scribner), edited by C. S. Robinson and R. S. MacArthur—being a special edition of the "*Spiritual Songs*" for the use of Baptists, in which Dr. MacArthur, pastor of Calvary Church, specially selected the hymns on Baptism, etc. There is also an abridgment of the "*Spiritual Songs*." In 1880, a *Selection* by Dr. Bridgman, pastor of the Madison Avenue Baptist Church, was published by A. C. Armstrong & Co.

Thus again the attempt to unify the denomination had only led to the issue of many rival works. It is believed that the Psalmist in the first case and the Baptist Hymn-Book in the second, far surpassed any one of their rivals in circulation, and perhaps surpassed them all; but the history of these attempts affords no great encouragement to the idea of hymn-book unification.

The Baptist Hymn-Book was cheapest in the unabridged form, and contained an excellent selection of 1000 hymns; but the music was comparatively tame. The *Service of Song* (over 1000 hymns) was admirably suited, both in hymns and music, to a congregation of superior literary and musical culture; the Centennial edition was more popular in character, and also cheaper. The *Baptist Praise Book* has a large number of hymns, over 1400, and much popular music; but the unabridged form was quite costly, and the abridgment not attractive for pulpit use. The *Calvary Selection* is in every way an excellent book, but some object to it as being only partially of Baptist origin.

The Amer. Bapt. Pub. Soc. issued in 1883 the *Baptist Hymnal*, in which the 726 hymns are understood to have been selected by Drs. P. S. Henson and A. J. Rowland, with the assistance of several others, and the music by W. H. Doane, Mus. Doct., of Cincinnati, and Prof. Johnson of Crozer Seminary. The hymns are well chosen, comprising translations from Latin and Greek, French and German, numerous standard English hymns and some of the best recent "*Gospel Songs*." The number is sufficiently great for ordinary use. It can be had both with and without music. The music far surpasses any previous book. A special peculiarity is that at the same opening with every hymn may usually be found two tunes adapted to it, one of which is familiar and of proved excellence, and the other unfamiliar but carefully chosen from the best earlier and recent sources. The book thus appears to be suited to the wants of all congregations, and is having a very wide circulation.

Drs. Lorimer and Sanders have recently issued "*Carmina Sanctorum*," altered for use in Baptist churches, a valuable work. Dr. Manly

published (1891) "The Choice," a small selection of the very best hymns (Louisville, Baptist Book Concern), and an edition with music has just appeared. Among the popular works prepared by and for various evangelists may be mentioned three by Baptists, viz: Harvest Bells, by W. E. Penn, Eureka Springs, Ark.; Windows of Heaven, by H. M. Wharton, published by Wharton, Barron & Co., Baltimore; Hymns New and Old, by Geo. N. Simmons and T. T. Eaton, Baptist Book Concern, Louisville.

While it is evident that Baptists will not universally adopt, nor long adhere to, any one book, there are yet obvious advantages in uniformity, and it should be encouraged where other conditions permit.