The Minister's Hymn Book
January 9, 1869.

The Rev. John A. Broads, D.D.

My dear Sir:

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 yoké-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.

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

Yours very respectfully,

Frank J. Dobbins

607 Chew Street.

Allentown, Penna.

Do not delay. I am so anxious to have the article put to press as soon as possible. Have you received the appended letter? I am now to send the two pages to you of the small articles I have before me. I hope to hear from you soon.

[Signature]

90.57
The modern hymn book is manifestly a product of evolution. So we may begin by 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 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., Mar., the angels, & Simeon (not a prayer); and there are apparently some extracts from Christian hymns in the Epistles: "Who was manifest to" &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 heard the various statements of the fathers which show that the early Christians de-
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 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 Chrysostom, 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 number of his hymns (in Syriac) may be found in Daniel's Thesaurus, and nearly a hundred hymns of his have been translated into English. Sozomen says that Ephraem wrote about 3,000,000 lines of verse. (2) Gregory Nazianzen 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 Greeks, is too poetical, too high-wrought. in imagery and diction, to suit our taste. And indeed his hymns have the same fault. It is
very curious to contrast with his showy and overwrought hymns those of (a) 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.

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 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. 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.

Read in Spiritual Songs, No. 505, ascribed by Dr. Robinson only to Neale, but to fr. Stephen the Sabайте, 8th cent. ...we 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 propri-
ety 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 excel-
ent collections, particularly Daniel, Moris, and the cheap and
quite good selection---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 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 Mediae-
val preachers also, Peter the Hermit, St. Bernard of Cluny, Antony
of Padua, Thomas Aquinas. Causes. (1) Crusades. (2) Revival of Latin
learning, and rise of the great Universities. (3) Rise of 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 contain German hymns from this source.

The German language contains a far larger no. of Christian 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; perhaps 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 German over twice as many as all other languages combined. The German love of music, and the German independence, led to much free singing of hymns in the vernacular even before the Reformation. Wackenroder has 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 encourager of hymn-writing on the part of others. Difference in this respect between him and Calvin—the result. If you read German fairly well, it will reward you to spend much time over such a grand collection 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 German hymn-writers after Luther, viz. Gerhardt (translated by John Wesley, all by John Kelly, London, 1867); Ters-
teegen, the Dutch mystic, but writing in German; Count Zinzendorf,
the great Moravian leader, who wrote over 2000; Schmolke, who wrote
near 1200. Read Spiritual Songs, 1726 (ascribed by Dr. R. only to
Jane Borthwick, tr.)

The German hymns are not only very numerous, but often of
very great excellence. (1) The German mind is very rich in imagina-
tion 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 used to
express devotional sentiment, while in English these, being usual-
ly of Anglo-Saxon origin, would seem often beneath the dignity of
religious themes. You observe a similar difference in German pray-
ers. (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 res-
pect 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-
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 instruction. I could give names and titles in private.

The history of French hymns begins, as in all Calvinian countries, with the exclusive use of a metrical Psalter, begun by Marot, completed by Reza, 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 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 suffer, 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.

But let us come to English hymns. 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", 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 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.
(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 by Scottish Assembly in 1650. But the Scotch insisted on substituting in a special edition, some favourite versions from the old Geneva Psalter; from this fact these Psalms and the tunes set to them were called the Old First, Old Fortyfourth, Old Hundredth, &c. The tune in its familiar form is said to appear first in Calvin's French Psalter, 1543, but to have been probably suggested to Calvin's musical editor by a melody in Luther's Psalter. Still used by many in Scotland and often printed at the end of the Bible—and used by 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 Bapt. Hy. Book, 6)

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

A few hymns were written by the delightful Christian poet, George Herbert (1593-1632), and by his contemporaries Donne, Bp. 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.

Collections of hymns in this period.
(1) George Wither, (1588-1677), one of Cromwell’s generals, published “Hymns and Songs of the Church” (1640), and another volume containing 300. (“England’s Antiphon”, p. 230).

(2) John Mason, also an Independent Congregationalist, published 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. 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 Baptist Hymn Book, 86, 99).


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 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.

His first hymn (Spur. Songs, 990) was written in 1677, when 18 yrs. old. Story of its origin (Miller, p. 136). His first collection of poems pub. in 1700, of Hymns in 1707, complete Psalter, in 1719. In the complete collection long after published by Rippon, we find 338 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'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.
To essentially the same movement as Watts belongs the foremost of female hymn-writers. Miss Anne Steele, 1716-73, daughter of a 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 memoir, London, J. Badeley, 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.

IV. 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. Of the former class we may mention Top-lady (1740-73) -- Rock of Ages; William Williams, a Welsh “Calvinistic Methodist” (1717-91) -- “O’er the gloomy”; and the Countess of Huntington. Of the latter party especially Charles Wesley. 
of each are acceptable to all parties. Wesley wrote in a great variety of tender (like Jesus, lover), many of their sympathies were with Calvinism or Arminianism. But a large part of the best hymns have a worldly grace, charm, and grandeur; more sweetness, grace, charm, and grandeur than you would call majestic (like R. Spence). Songs, 120, 7, A. Watts has hardly any that can be called majestic—Wesley's hymns, by C. Wesley, has more strength, and more varied poetic imagination, and more varied versions of nearly all the Psalms, by C. Wesley. The present hymn book of the Church of England contains 788 hymns, of which 655 are from Charles Wesley. The hymns of the 18th century have 1000 hymns, of which 542 are from C. Wesley. In 1894 was published a version of nearly all the hymns have been printed, and about 2000 remain in manuscript. In all, about 4000 nearly forty volumes, some small, of hymns, between 1760 and 1928, Charles published 2000 hymns, and wrote some hymns. His father (Samuel) and two brothers (Samuel and John), all three of the Church of England...
V. Fifth Period. Hymns of the Evangelical movement in the Church of England. This was in large part a product of Methodism. It 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 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. Some of them show touches of sadness, the result of his well-known malady. E.g., perhaps "God moves in", and certainly "When darkness long has veiled my mind." (Gerv. of Song, 665.) 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 448, 945, especially Bapt. Hymn. 294. Others reveal penitence swallowed up in joy, as 618 (found on a Latin hymn ascribed to Bernard of Clairvaux). From him also come such universal favorites as 81 and 351. To this same evangelical movement in the Church of England belong Hopper (see below under "Missionary Hymns"), Mant, Milman, Grant (see especially 406). Lyte, a young minister of singularly lovely character, has left us some of our sweetest hymns. Observe that it was written when consciously near his end. Charlotte Elliott, an intimate friend of the great French preacher and hymn writer, Cesare Manzini was told by her
brother that he would give all the good done by his works (Horae Apocalypticae & others) for the good done by you. The hymns and other poems of Frances Ridley Havergal certainly deserve their pop-

ularity. The most famous, B. Hymn. 439, suggested by a picture in Germany, she threw at the fire as a failure, but it fortunately fell short. This is not in the S. Songs, and in the Laudes Dom. changed (630) to "Thy life was given for me", etc. There 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. 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 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. 163. Newman has written several religious poems.
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 Hatsfield and Duffield. So Robert Robinson retains the honour. Story of the stage-coach.
of merit, and several hymns. One is a universal favourite, 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 one it has been said that it "combines every conceivable rule with every conceivable beauty" (Percy, 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 favourite hymns are from conservative Unitarians, who are often deeply devout. Thus 455 is from Mrs. Sarah Flower Adams, who was noted for religious earnestness as well as thorough cultivation; 455 is from Sir John Bowring, a celebrated Eng. diplomatist and linguist. Some
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.,

8. Of Song 70:2. There is an interesting volume called "Hymns of the Liberal Faith", in which are good hymns from Bryant and Longfellow.

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 Bapt. Miss. Soc., formed in 1792, and the first in America being the A. F. 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, "Ode" was written in 1743 by a Calvinistic Methodist, 804 in 1795 by a Congregationalist, 1071 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 writers in this department are Bishop Heber and S. F. Smith. Heber wrote 530 in a single short sitting. But mark you, the author was 36 years old, practised from childhood in composition of prose and verse, and filled with that enthusiasm for missionary work by which four years later led him to India as a missionary bishop. Dr. S. F. Smith, a
minister still living in Boston, wrote while a student at Newton 24 years old. His great hymn, written the same year, has like 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 Luther made the usual custom in German singing. We have now many very beautiful S. S. 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 O. T. 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 tune’s 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 movement. These are familiar and justly prized, and some of the hymns
and tunes are extremely delightful and profitable. Note especially
Bliss. Lowry, Fanny Crosby, now Mrs. Van Alstine (blind, in N. Y.,
over 1000 hymns). But here also we must carefully avoid the 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 231 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 mentioned. Ray Palmer, who died last year, has written one of the prime favourites, "My faith looks up to thee", and various other hymns. It is questionable 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 feelings, and kept several years without a thought of publishing. So as to Prof. Gilmore of Rochester and his hymn, "He leadeth me". Add that Dr. S. D. Phelps of Hartford has written 528, a fav. hymn. Dr. Muhlenberg, author of B. Hymnal 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 Commission did not know that he was the author. In the same way, perhaps, we may explain the omission from that collection of 369, by Bp. Cleveland
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 revelations of the future life. In the Mediaeval hymns, the subjective elements 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 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? 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, 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
He dies, the friend of sinners dies:  
So! Salem's daughters weep around:  
A column darkens yield the skies:  
A sudden trembling shakes the ground.

Original by Watts

He dies, the heavenly lover dies:  
The tidings strike a sweetful sound  
On my soul heartstrings: deep. The lies  
Fit the cold carnage of the ground.

Altered by J. W.

Before Jehovah's awful throne,  
My nations! bow, with sacred joy."

Original by Watts

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

Safely through another week.
would be very useful for the study of Hymnology, for devotional reading, for quotations in sermons, &c. 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 that the form for which they are contending is often not the original, (b) but some of the altered hymns are beyond all question really improved, (c) Many of the older hymns, e.g. of Watts, Wesley, and Miss Steele, contain 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 urged that none of the hymns it contained should be altered by any one.

(2) Toplady, Book of Ages. (3) John Newton, Safely through another week, written as a hymn for Saturday evening: four or five slight changes have adapted it to Sunday morning. What a difference in its usefulness -- Still, we ought to be careful about altering what is loved for its associations, without special and sufficient cause.

Remark

(3) The hymns now given in practical hymn books come from all denominations of Christians. Many of the best are from Romanists (e.g. Medieval writers, Xavier, Faber), from High Church Episcopalians, (e.g. Keble), or from Unitarians (e.g. Browning, Mrs. Adams). Many
Christian sentiments are held in common by devout persons who differ widely upon some important point of doctrine. It is proper to use the fit language of devotion, from whatever source it may originally have come.

From this protracted yet hurried account, we can to some extent see how the modern hymnbook has slowly grown to its present character. If you wish to pursue the history, as a whole, or at any point of interest——Books.

Miller,—Singers and Songs of the Church (London, 1869), hymn-writers in chronological order.

Duffield,—English Hymns (N. Y. 1886), hymns of Laudes Domini, in alphabetical order.

Hatfield,—The Poets of the Church (N. Y. 1884), hymn-writers in alphabetical order.

Either Hat. or Duf. admirable for occasional reference or for acquisition of miscellaneous knowledge. Those who wish to make any regular of the history of Hymnology must read Miller, and refer to the other books as they go on, finding much valuable additional matter.

Hymn-books for practical use are now very numerous, and many of them very good. Ministers often change places!——& so, frequently change books. The free competition gives us better books.
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. Such familiarity will save you much time in making a selection of 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, warning. 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 hymn ought to be one of worship, in the 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 awaken such feelings and purposes as the sermon would prompt. In all cases remember the caution above suggested.

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 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 growth of Christian sentiment and Christian life.

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 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
to sing, and to sing by note. If properly managed, this will improve voice for speaking. There is very great advantage where the pastor can have full sympathy of the choir, and meditate, as will sometimes be needful between the choir and the congregation. Some pastors greatly enjoy frequent meetings with the 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 appreciation of good singing, whereby he may greatly increase the interest taken by others. Where a "Hymn and Tune Book" is used, the pastor ought to know the difference, as some do not, between a familiar hymn and a familiar tune; and one must sometimes pass over the hymn he would prefer, because another is here set to a more available tune. Nor is there lack of occasions on which the pastor may find it convenient to "raise the tune".

Blue Run.