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The American civil war era as reflected in the religious song of the age

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THE AMERICAN CIVIL WAR ERA

AS REFLECTED IN

THE RELIGIOUS SONG OF THE AGE

by

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# TABLE OF CONTENTS

## Chapter I. Introduction to American Hymnody
- The Old World Background
- The Colonial Period
- Pioneer Writers of the 18th Century
- A Survey of American Hymnody to 1850

## Chapter II. Historical Survey of the Second American Revolution
- Historical Introduction 1830-1850
- Historical Background of the Civil War Era

## Chapter III. Hymns and Hymn-Writers of the Civil War Period
- Definition of a hymn
- The Early Period
- The War Period
- The Later Period

## Chapter IV. Summary and Prophecy

## Addenda

## Bibliography
Chapter I Introduction to American Hymnody

The Old World Background

The origin of religious song is one of the curiosities of literature. In it there may be found the rare and unusual vision of the ceremonial procedure common to a mediaeval court allied with the stern and unrelenting theme of Puritan Psalmody.

The brilliant noonday sun of a beautiful day in the spring of the year 1520 shone down upon a meadow near Calais on the French coast, and strange was the sight it met, for never perhaps in the whole range of history was such an extravagant dramatization of royal pomp displayed. The rays of the sun glittered upon "300 or 400 tents that it was goodly to see; amongst others a great pavilion for the King, as high as the highest tower---," and through the winding lanes amid the tents and canopies straight to the throne of the King rode a magnificent procession of soldiers clad in velvet with waving plumes and the flashing of sword and shield. At the head rode their King and beside him a figure clothed in crimson satin, mounted upon a mule decked out with gold trappings and red silk. It was the camp of King Francis I who reigned in France from 1515 to 1547, and this was the occasion of his meeting with the monarch Henry VIII of England and his advisor, Cardinal Wolsey. The bitter result of the conference on the Field of Gold amid such extravagant ceremony was to catapult England into a later

1 Robinson, Cyril E., England p.184
military alliance with Spain which should plunge Europe into war.

These were years of tumult for the great countries of the world at this time, politically, socially and intellectually. The peninsula of Italy was the scene of the political contest, for here Francis I and the Spanish Charles V were striving for additional power and territory while Cardinal Wolsey was directing the course of England's ship of state, and while the Reformation spirit was making itself evident in the activity of the great Martin Luther. In this day there was attached to the court of King Francis a most versatile penman named Clement Marot, composer of gay, witty ballads, epigrams and poetry. He became converted to Protestantism, and so great was his ability that the monarchs favored and rewarded him in spite of his periodic attacks on the clergy which alternated with his expressions of faith. In 1537 there were thirty of his versifications of the Psalms in circulation in manuscript form, which were sung by the King and courtiers to the tunes of popular ballads. 1542 brought the publication of his Psalms and also his persecution by the Roman clergy to such an extent that he was forced to flee to Geneva, the city of Calvinism. From that point was his psalmody spread through the Protestant world through the agency of the Genevan Psalter, a most historic volume. After the death of Marot in 1544 this Psalter of his was revised by Theodore Beza at the order of John Calvin and the gayety and secular allusions omitted. Two more editions took place, and in the second, the project was completed by the
versification of all the Psalms. The book had immediate success. It spread throughout Europe and was translated into many languages to be used by royalty and peasant, on the field of battle and by the fireside, producing an effect which was unsurpassed save by the original Psalms themselves. Indeed Geneva was the distributing point for all congregational song. From this center John Knox took back to Scotland the custom of singing the Psalms and out of that activity came the renowned Rous Version of the Psalter. Likewise the English representative in the city returned to the parishes of England with the customs of psalmody, and there arose the English movement toward the versification of the Psalms.

The spread of the Reformation to England was accompanied by the increased emphasis on Continental Psalmody, and in 1538 Myles Coverdale, Bishop of Exeter, published a metrical version of thirteen Psalms, but it had no decided influence, for the first important milestone in English Psalmody appeared in 1548 and was the work of George Buchanan. Having been converted to Protestantism, Buchanan wrote in its favor. His very life was threatened and he endeavored to flee to Portugal but he was seized and put into prison where many of his compositions were written. His Psalms were received with great acclaim by his contemporaries, and are said to have inspired the genius of Isaac Watts, but he is now among the least known as his translations were almost exclusively in Latin.
The Colonial Period

The real originator of English Psalmody, however, was the officer in charge of the royal wardrobe of Henry VIII, whose efforts to replace for himself and for others the current ungodly songs with sacred ballads led to the publication of a work consisting of nineteen Psalms, later thirty-seven Psalms. This man was Thomas Sternhold, who later associated himself with a fellow-poet, John Hopkins and published another edition of the Psalms in 1562.

Because of unfavorable conditions in England, including the excessive persecutions under Mary, daughter of Henry VIII, who as a result of her activity in this direction gained the name of Bloody Mary, members of the persecuted faith fled in large numbers to Frankfort-on-the-Main where a religious congregation grew up with John Knox as Pastor. It followed that in 1555 the Reverend Knox and his disciples migrated to Geneva. The next year a distinct Church was formed and a "Book of Order" was published. It was by this group that the Psalms of Sternhold and Hopkins were officially adopted. Among the hymns of today which revert for their origin to this source is the tune "Old Hundred", and the words "All people that on earth do dwell." In subsequent times the volume by Sternhold and Hopkins came to be known as the Old Version of the Psalter and was used in England until the Restoration Era.

Thus throughout the sixteenth and seventeenth centuries
English Protestants based their congregational singing upon metrical versions of the Psalms, and all early service-books of this kind were "Psalm-Books", for these were not supplemented or displaced by "Hymn-Books" until the eighteenth century, meanwhile as each new community took root in the soil of the New World it brought over the English Sternhold and Hopkins as the universal volume for praise in song; that is, each colony with the exception of that which came to Plymouth.

The breaking up of the feudal order which was marked by the rise of the middle and laboring classes produced profound religious and political changes that greatly stimulated colonial expansion. During the mediaeval period political, social, economic and religious life had been dominated by a rigid disciplinary hierarchy, and now so great was the relaxation of authority that there occurred revolution in government and controversy in religion. In the latter dissension, the groups most diametrically opposed to the partisans of the Established Church were those known as the Independents or Separatists, who desired to abandon the customs of the Establishment and to completely abolish it. Desperately, but to no avail did the King and his ministers endeavor to stem the rising tide of ecclesiastical rebellion with the organs of cruel and extreme persecution. Instead they added fuel to the already crackling flames of discontent, one spark of which caused the little band of Dissenters to migrate to Holland, and afterward to found the Plymouth Plantation.
Now this group did not make use of the currently popular Sternhold and Hopkins but their Psalter was one prepared especially for the fugitive congregation of Separatists in Holland by Henry Ainsworth who published it in Holland in the year 1612.

The author of this version was born near Norwich, England about 1570. He studied four years at Cambridge University, then having become converted to the cause of Separatism, left the church in which he had been educated and labored industriously and suffered much hardship in behalf of the new movement. In 1593 he was forced to flee to Amsterdam where he soon became a recognized leader. Especially after 1610 he was acknowledged as the honored "Teacher" of the principle congregation in Amsterdam, with whom the Pilgrim group had many pleasant contacts before it came to Leyden in 1609. Being a most able student of the Hebrew learning, Mr. Ainsworth was constantly at work upon some project of translation as well as original composition and in the role of peacemaker, translator, commentator and versifier did the "rabbi of his age", the greatest of all the Holland Separatists pass his days, until worn by the strenuous labor of his earlier years he became increasingly feeble and passed away in 1623, somewhat over fifty years of age.

The Pilgrims, who in the period of transition made their home in Holland, made constant use of psalm-tunes, and during the stay there this custom was strongly enhanced and increased by powerful influences from the Wittenberg of Luther and the Geneva of Calvin, the latter the real birthplace of Psalms in song.
"Open wide on her lap lay the well-worn psalm-book of Ainsworth,
Printed in Amsterdam, the words and music together;
Rough-hewn, angular notes, like stones in the wall of a churchyard,
Darkened and overhung by the running vine of the verses.
Such was the book from whose pages she sang the old 1
Puritan anthem."

Thus is the book described by the poet Longfellow in "The Courtship of Miles Standish," and truly, for the Ainsworth Psalter was an octavo volume of three hundred forty-eight pages presenting, so historians say, a very like appearance to that set forth in the poem. It was very popular as indicated by the fact that editions appeared in 1617, 1626, 1639, 1644 and 1690. Indeed it was the first real competitor that the work of Sternhold and Hopkins had encountered.

With regard to the literary quality the style was "concise and nervous, with not a few quaintnesses and some angularities" but it was a product of that period when the English language was flowering from the embryonic period into the glorious source of true expression for prose and poetry that we know today.

From Ainsworth is the following annotation

"Al they that doo upon me look
   a scoff at me doe make
they with the lip do make-a-mow
   the head they scornful-shake," 3

1 Longfellow, Henry W., The Courtship of Miles Standish p.p. 27-
Also the rendition of the Twenty-third Psalm:

1. Jehovah feedeth me: I shall not lack
2. In grassy fields, he downe dooth make me lye:
   he gently-leads mee, quiet waters by.
3. He dooth return my soul: for his name-sake
   in paths of justice leads-me-quietly.

In such renditions there was little of beauty in expression for the passages seem crude and many of the rhymes harsh. The ambition of the early Psalmists appeared to be to place the entire content of the text into poetry, nor was it necessarily brief meter. There was scarcely a Psalm possessed of the four-line pattern which we usually associate with the Psalmody of olden time,

There were forty-eight tunes in the Psalter of the Pilgrims but nine of these were duplicates so the actual number was thirty-nine, of which the majority are of French origin, since many airs then in England had had the Genevan Psalters as a source. The notation, the old "square" notes, though accurate was hard to read rapidly as, due to the available type at that time, it was difficult to fit the melodies to the words.

The tunes, however, did not have the stiff and rather artificial regularity often associated with this era, they had instead the folk-song style, retaining great freedom of inner structure while having a certain rhythmic pattern, each tune possessed of a unity, and the lines serving to create a continuity of the whole piece.

(cont.)

2 Pratt, Waldo Selden, The Music Of The Pilgrims p. 9

3 Earle, Alice Morse, The Sabbath in Puritan New England p. 136
The songs of the Pilgrims were considered by them as pure melodies caught from the singing voice, and containing perfect harmonic relationship of words and text. These melodies were originally intended to be sung in unison by the men's voices as leaders, for the melody was in the tenor part, thus it is of small likelihood that the Plymouth congregation sang in parts to any great extent. A few harmonized versions of the Psalter had been introduced in England during the previous century, but it was many years before the practice of part singing became definitely established. Hence it may be concluded that whatever of this type was done was contrapuntal rather than harmonic with more attention to the "run" of the voices than to the complete chord sequences.

The tunes were therefore not new, but rather a heritage from the Psalters of England and the Continent in the earlier years, but the Ainsworth Version was not just another collection of tunes, it was to its people a symbol of a faith which sustained a group of Pioneers in the grim and forbidding wilderness of a new and unknown land. This Psalter was used in Plymouth and to some extent in Salem until 1667 when with the absorption of the settlement into the enlarging Bay Colony, and with the ensuing change in political, religious and social influences came the supremacy of the increasingly popular Bay Psalm-Book. It is interesting to note that had Plymouth become the dominant feature in New England life the history of American Psalmody, as well as the social and political development would undoubtedly have been of a different nature, but as events proved, the Book of (cont.)

Earle, Alice Morse, The Sabbath in Puritan New England p.138
Ainsworth was of little real influence on American hymnody. Indeed by 1700 the tune "Old Hundred" was the sole survivor of the Ainsworth group, and that only because it had been preserved by other Psalters. Thus the early songs disappeared from popular memory, for in addition to the Bay Psalter's prominence the trend of events in ecclesiastical circles was reflected in hymnody, for in the later seventeenth century, though the Pilgrims clung to their ideal of a religious service involving the cooperative expression of prayer and praise as a means of grace, the growing tendency was to place more emphasis upon the place of the sermon. The discourse gradually came to be regarded as the dominant note of the service and there came about an oppressive intellectuality on the part of the preacher and impassive acceptance on the part of the congregation with little or no universal responsibility in worship.

The tiny religious settlement at Plymouth was ten years old when scattered communities sprang up in the land to the north of it as a part of the project sponsored by the mercantile corporation, the Massachusetts Bay Company. The emigrants who in 1630 founded the Bay Colony were not the members of an outlawed religious society, but from the middle class of England, the representatives of a landed gentry, of the commercial class, the stock which had given England its Cromwells, Hampdens and Pyms. These men were not radical in religious views, they wanted only moderate reforms within the Church, some of them possessed landed estates, some were of the professional classes, many were learned scholars from Universities in the Mother
country, the majority were people of material substance and
dependability. To them had been granted a formal charter from
their King in which they were authorized to enlarge their
numbers, elect a governor and his assistants, make laws, and
land grants, and in short establish a community, "knit together
by ties of religious sympathy, endowed with abundant capital and
supplied with capable leadership in things economic, legal and
spiritual."

In the spring of 1630 John Winthrop landed with a goodly
number of colonists bringing with them servants and laborers,
tools, great stores of supplies, goods for trading with the
Indians, and their ideals for the reproduction in America of
the society they had known at home in England, and here they
laid the structural basis for a new life reflected in the
settlements which sprang up at Boston, Charlestown, Salem and
the neighboring regions.

The Puritan Brethren brought with them the Version of
Sternhold and Hopkins which had by now been used for many years
in the homeland, and of a popularity which was to last for many
a year more. But in spite of universality in usage the contents
were not entirely satisfactory to the people of England. The
Puritan sect particularly put forth the objection that the tran-
slation was so free and so radically departed from the original
text that in many instances it was really a misrepresentation
of the sacred authors. Many maintained that the Psalms were
not meant to be sung under any conditions since the tunes were
uninspired by God and he could not take delight in such

praise when sinful man had composed the melody. Some folk even
ciaustically held up to scorn the Puritan Divines who called on
the people to sing one of "Hopkins' Jigges" and so hop into the
Pulpit." The general dissatisfaction finally culminated in the
determination on the part of the New England Puritans to evolve
an entirely new book which should be notable for its strict ad-
herence to the Psalms of the Hebrew of Old Testament days. There
were many qualified to assume the task, for among those who came
to Mass. Bay were thirty ministers, all of them pious, learned
and acquainted with the Hebrew tongue. The work was started
about 1636 and while it was originally planned to assign a part
of the work to each of these men, the greater portion was done
by three versifiers: Richard Mather, Thomas Welde and John Eliot.
All were graduates of Emanuel College, Cambridge, from whence came
so many of the Puritan leaders, and all were authors of scholarly
and vigorous prose. Mr. Mather was pastor of the Dorchester
Church, Mr. Welde of the Church at Roxbury, while Eliot was
famed for his devotion as Apostle to the Indians.

While the work was going on a "printery" was sent from
England in 1638, the "name year" of Harvard College. It was set
up in the house of President Dunster, head of the newly founded
institution. With the press embarked Rev. Joseph Glover, who had
led the movement to obtain the press, an experienced printer,
with their respective families and three men servants. The
Rev. Glover "fell sick of a fever and dyed" on the voyage. In
the course of time President Dunster married his widow and from
their home in 1640 came this New England Psalm-Book, being printed in the colony of Mass. Bay and therefore known as the Bay Psalm-Book. Thus the year 1640 marked the printing of the first book in America and the inauguration of American Psalmody. Spanish Roman Catholic sailors had come singing "Gloria in Excelsis" and "Salve Regina"; Anglo-Saxon Puritan settlers now sent back a hymn-book as the first literary offering of the New World to the Old.

The compilers' statement of purpose was faithfully stated in their preface: "If therefore the verses are not always so smooth and elegant as some may desire or expect; let them consider that God's altar needs not our pollishings. Ex. 20. for we have respected rather a plaine translation, than to smooth our verses with the sweetness of any paraphrase, and soe have atten­ ded Conscience rather than Elegance, fidelity rather than poetry, in translating the hebrew words into english language, and Davids poetry into english meetre: that soe we may sing in Sion the Lord's songs of praise according to his own will; until hee take us from hence, and wipe away all our tears, & bid us enter into our masters joye to sing eternull Halleluiahs."

Richard Mather's ideas as expressed in this preface written by him were generally accepted by people through the colony, though the matter was subject for much debate throughout the region.

The New England translators were sincere, intellectual and pious men but they were not poets. Bound by the fixed purpose of literally rendering the Hebrew compositions, imbued with

excessive reverence for the subject, they conscientiously avoided allowing anything whatsoever of originality to enter their work in spite of the admonition of the Rev. Thomas Shephard of Cambridge:

"You Roxbury poets, keep clear of the crime
Of missing to give us a very good rhyme.
And you of Dorchester your verses lenthen,
And with the texts own words you will them strengthen."

In the first work appeared many almost incredible errors.

Differences in spelling were to be expected, the quality of paper in the new and poor country was unavoidable, but the type was good and the paper firm and strong. It was evident, however that Stephen Daye, the printer, had proceeded with a free and leisurely hand for the punctuation was curious enough; commas, periods, colons and hyphens were generously "pepered and salted", as, according to Timothy Dexter, apparently without reason among its pages. Periods came in the middle of a sentence capital letters and italics were used at random, the pages were unnumbered and while the word "Psalms" was spelled correctly on the right-hand page, on the left it appeared as "Psalme". In later editions these errors in typography were corrected, and would hardly have merited comment had not the Psalms themselves been such poor versifications, indeed without the prose version of the Bible many would have been entirely unintelligible.

Amazing were the renditions of such as:

"And sayd He would not ther waste: had not

1 Ninde. Edward S., The Story of the American Hymn p. 21
Moses stood (whom he chose)
‘Fore him i’ the breach; to turne his wrath
lest that he should waste those.”

While the rendition of the 122nd Psalm in part from the volume:

"5. For there the judgements thrones, the thrones
of Davids house doe sit.
6.0 for Jerusalem her peace
see that ye pray for it:
Prosper they shall that doe thee love.
7. Peace in thy fortresses
0 let there be, prosperity
within thy Pallaces.

It was almost unanimously accepted by the churches of the colony, the final acceptance coming from Plymouth in 1692. In 1647 came the second edition with slight corrections but no real apparent improvement. The acceptance of such a book and its general usage in the community is scant testimony to the poetic sense of the Puritan intelligensia, but is a real indication of their profound reverence for the Scriptures, and their seeking in the new home, hampered by inadequate material possessions, in fear of Indian attacks, harassed by heretical elements, to make known the Word of God.

By 1709 sixteen editions had been printed and reprint followed reprint in America, England and Scotland, until well over seventy-editions had been issued. This book was the only one of its kind to be used in the churches of New England for over a

1 Earle, Alicé Morse, The Sabbath in Puritan New England p.147
2 The Bay Psalm Book
century. In the early editions of the Book no music was given and the worshippers sang from memory, but as new generations sprang up so did the tunes alter. The result was that increas- singly few tunes were used and those in use were repeated again and again. In pious families two were sung every day at family worship, while in church the Psalms were sung in rotation with no regard for sermon or text. The lack of music and the inability of many persons to read not only the notes but the printed page led to the practice of "lining out" of the hymns by a Deacon or Elder, whose duty it was to "set the tune," pausing between the lines for the congregation to repeat the line which he had just rendered. So for generations were the tunes set or "struck up" without any certainty of the right pitch or correct tune, time or tone. By the end of the seventeenth century there was much confusion with regard to the tunes and their rendition. Such as the Elder chanting:

"The Lord will come and he will not waiting for the congregation to repeat it and the n continuing: 1

"Keep silence but speak out."

In 1690 was added music to the Bay Psalter, and an edition appeared containing twelve tunes. In 1698, the ninth edition contained fourteen tunes. It was apparently copied from some English collection, and accompanying this were careful directions so that the tune might be carried "without Squeaking above or Grumbling below."

As time went on the tremendous popularity of the Psalm-Book

1 Howard, John Tasker, Our American Music p. 9
gradually decreased, and people commenced to request a more poetical translation. In answer to the need the Rev. Thomas Prince, a distinguished scholar, for forty years pastor of the Old South Church in Boston, in 1758 published after careful study a revised edition of the much-published book. This was used by the Old South Congregation for the first time on the Sunday following his death. His rendition of the Psalms was a far superior one to the old version, and combined with it was a selection of fifty hymns, all but eight of which were by Isaac Watts.

As the years passed there came renewed demand in the church to abandon the old volume. Great controversy resulted, but in 1786 there came the discarding of it by even the congregation of the Old South Church, its last stronghold, and the Bay Psalm Book was laid aside, save as a reminder of religious song in the days when the Puritan Commonwealth and the entire New World was young.

There was little or no incentive present in the early colonial period for the writing of hymns, not only in America but abroad. The church fathers regarded the Psalms as the sole necessity for divine praise in song, but gradually sentiment changed and in 1696 in England a new version of the Psalms appeared by Nahum Tate and Nicholas Brady. This book was accepted by many of the New England churches. In the same period came several small hymnic collections notably that entitled "Hymns and Spiritual Songs" in 1707 by Isaac Watts, and twelve years
later "The Psalms of David Imitated" by the same author. In these publications there was a distinct innovation, for the actual words of the Scriptures were not exactly reproduced, but a free translation was given to the Psalms in the words of Watts himself. For the following one hundred and fifty years the influence of these two volumes on Protestant worship in England and later in colonial America was exceedingly great. Indeed the 107th Psalm was entitled by Watts "A Psalm for New England". An American reprint was not attempted until 1729, although many imported copies were used in America. At this time Benjamin Franklin produced an edition on his Philadelphia printing press. However, it took the great movement beginning in 1734 under Jonathan Edwards and given added impetus by the activity of Rev. George Whitefield in 1740 to arouse people to the realization that the current mode of singing was in reality a very inadequate expression of praise and prayer in song. Thus it was the Great Awakening which paved the way for the introduction and favor accorded the hymnic compositions of Isaac Watts.

The difficult soil, the severe life and the strict religious customs of Mass. Bay gradually forced a migration by groups of the dissatisfied members which in time developed into the colonies of Rhode Island, Connecticut and the settlements beyond the Merrimac which became the royal province of New Hampshire. In the main, religious controversy was the cause of separation of the first two. The sole theory held by Roger Williams and Anne Hutchinson, the founders of Rhode Island was in general
that every person should worship as he desired apart from the dictates of external forces. In Hartford, Wethersfield and Windsor, under the guidance of Rev. Thomas Hooker, the religious policy of the Mother colony was faithfully reproduced. In 1662 by royal charter this colony together with the Puritan settlements under Theophilus Eaton and John Davenport in and around New Haven were formed into one commonwealth—"the company and society of our colony of Connecticut."

The American Revolution tolled the knell of popular appeal for Dr. Watts hymns, for in his pages were hymns not for Christians alone, but for Christians as British subjects, and many were the references to the British monarch and his kingdom which in all patriotism could not remain in the hymn-books of independent America. A movement was set on foot for the "accommodating of Watts' version" to the current political situation. In many a community local adaptations were penned, but the significant project was that sponsored by the unified churches of Connecticut which offered two authorized revisions, the second of which profoundly affected American hymnology.

Joel Barlow, a Revolutionary army chaplain, was instructed by the churches of Connecticut to make the necessary changes. His revision appeared in 1785, containing his own versions where Watts had none, but it was not universally accepted. Approved by the Presbyterians and not by the Congregationalists was the fact that he had not only accommodated, but revised Watts wherever it pleased him to do so. In addition he became interested in political affairs and was sent as a delegate to France from whence it
was reported that he had turned infidel, and of course this incurred disfavor toward his book, in spite of the fact that he was an extraordinarily gifted man for his day, a poet of real ability, and a skilled diplomat, friend of Washington and holder of the official position, U.S. Minister to France at his death in 1812.

Still another new volume was demanded, hence Timothy Dwight President of Yale College was commissioned by the General Association of Connecticut to prepare a version of Watts, "accommodating" it and versifying Psalms not treated by Watts, but taking no unusual liberties. A grandson of Jonathan Edwards, he too, was a chaplain in the American Revolutionary army, the friend of Washington and patriotic poet. Truly did he "accommodate" Isaac Watts to American conditions. Many of his paraphrases, however, were such free renditions that they have come to be known as independent hymns. Such is the 137th Psalm:

"I love thy Kingdom, Lord,
The house of thine abode,
The Church our blest Redeemer saved
With his own precious blood."

This is the composition for which singing congregations today remember Timothy Dwight.

Unfortunately the records of musical activity during the early years of the southern colonies and of Pennsylvania and New York are by no means so complete as those of New England. Consequently it is not actually known what was the real contribution of these colonies to the development of American music, but it is

1 Ninde, Edward S. The Story of the American Hymn p. 38
a generally accepted fact that New England Psalmodists and their successors in the eighteenth century exercised a greater influence in the field of hymnology than did the Pennsylvania Germans, the Dutch in New York or the professional musicians who migrated to this country before 1750. Yet there are some influences which cannot be overlooked. The German and Swedish people who came to the neighborhood of Philadelphia where Penn had settled, and the Moravians who later settled in Bethlehem, possessed a musical culture which by far surpassed that of contemporary New England. These were settlements founded for religious purposes, yet while they had many fanatical beliefs they did not hold to the Puritan theory that music was the invention of the Evil One, and hence to be regarded as worldly. Good singing in church was insisted upon and it is even recorded that one Rev. Andreas Sandel imposed a fine of six shillings on any member of his congregation guilty of "untimely singing." In 1694 a settlement was made near the Wissahickon river, eight miles from Philadelphia, by a band of German mystics led by Johann Kelpius who renounced marriage, believing their one love should be Jesus. These hermits gained a great reputation for their singing of hymns and accompanying them with instruments, as the records show that their leader, the author of many hymns sent abroad in 1708 for two clavichords "with additional strings."

Of importance also, but of questionable historical foundation is the statement that Conrad Beissel was the first composer of music in America. He was, however, associated with the Ephrata Cloister, where hymns and chorales were sung in six or seven
parts, while the rest of the country was singing in unison. The first edition of the Ephrata hymn collection was published in 1750 by the press of Benjamin Franklin. Over one thousand of these hymns have been attributed to Conrad Beissel.

The history of music in Philadelphia is a record of a continued struggle against the prejudice of the Quakers in the earlier years, but in these days Bethlehem, settled by the Moravians in 1741 was the real center of music and even today has a position in this respect which few cities can rival. Yet sacred and secular compositions of the Moravians influenced the trend of American hymnody but slightly, not because of their intensely German motivation but because the work was known practically not at all beyond Bethlehem for they mingled but little with the neighboring colonies, and thus the settlement most advanced in musical culture influenced the cultural development of the country but slightly.

Several of the southern cities claim the position of pioneer in the realm of musical activity. Charleston, South Carolina had an actively musical population, Williamsburg, Virginia also, while Port Royal, Virginia owned the first pipe organ brought to this country in 1700. Their contribution was mostly in the way of secular composition and arrangement, for being, in the main, royal colonies the element of religious unrest was not uppermost and their church was the Church of England; their songs those of the State Church.

New York was not equal to the South in musical development but it was as progressive as the other average colonial center.
Like the South it was predominantly concerned with secular music and its development, though one name of the period, William Tuckey (1708-1781) stands out as a guiding force. An English vicar, Mr. Tuckey became the originator of a church choir in Trinity Church, N.Y. toward the end of the eighteenth century and left his mark upon choral singing in America.

Pioneer Writers of the Eighteenth Century

Toward the middle of the eighteenth century in England came the Methodist movement within the Church. At this time the prevailing manner in the Established Church and Chapel was the old custom of lining out the Psalm followed by the dull, matter-of-fact rendition on the part of the congregation. It was in association with the new movement that the composition and singing of hymns obtained widespread interest and true enrichment. The administrator of the campaign for the new hymnody was John Wesley the preacher. It was he who planned and organized, and his brother Charles who by his numerous and valued writings became the Poet of Methodism. Charles Wesley was born at Epworth when John was four and a half years old in 1707, the very year in which Watts published his Hymns and Sacred Songs, and is the only person who must needs challenge the position of Watts as a writer of English hymns.

With a goodly heritage of poetic ability and childhood training in the singing of hymns within the family circle, the Wesleys were moved by the inadequacy of Church Psalmody, and it was their desire to replace this with a social Psalmody which caused them to inaugurate the Hymnody of Methodism. It was
natural that the Psalms and Hymns, especially those of Watts, and Tate and Brady sung in the parsonage at Epworth should be introduced into the little group at Oxford founded in 1792 by Charles Wesley and headed by his brother.

The brothers in 1735 set out at the request of James Oglethorpe to do missionary work in the colony of Georgia. On the voyage aboard the "Simmons" they came into contact with a group of Moravian brethren and their Bishop. The Moravians used the singing of hymns constantly in their worship. At once the Wesleys realized the spiritual value of this new and fervent song in connection with their type of preaching. Thus not only was the Moravian influence seen in the manner of singing but in the song to be sung, for John Wesley immediately turned to the study of the German hymn and proceeded to make his own translations from the Gesang-Buch of Conrad Zinzendorf of Herrnhut, the European center of Moravianism, and from the works of Johann Freylinghausen. Vigorously did John Wesley pursue his work and in 1737 in Charleston, South Carolina appeared his first hymn-book, "Collection of Psalms and Hymns", the majority of the contents being by Isaac Watts. A year later for the use of the Society in England was published a second collection with which ended the early period of his hymnic effort. 1739 saw the joint publication of a true Wesleyan hymnal "Hymns and Sacred Poems" including "Where shall my wand'ring Soul begin" really the first hymn of the Methodist Revival. The poetical publications of John and Charles Wesley jointly and separately extend over a
period of fifty-three years and number fifty-six in all, the contents of at least thirty-six of them being entirely original.

Charles Wesley was the Poet-Laureate of the Methodist Movement, and as he wrote hymns, so John compiled hymn-books throughout his life. In 1780 he was very much annoyed to discover his congregations using hymns not authorized by him, but included in a volume published by one Robert Spence, a York bookseller, containing those of Wesley and those of other sources as well. Wesley soon printed an answering book of his own but considered, and in 1787 reprinted the Spence book, the significance being that it was this which found so much favor in America.

Their influence upon the hymnody of Europe and America was profound, in the first place by the quantity of compositions. An immense number of hymns were added to the treasury of sacred song and through their work the hymn became an instrument of personal worship; a devotional poem in which was expressed the love of Christ, the glory of Christian experience, the warmth of Christian fellowship, and the basis of the Evangelistic hymn in which is proclaimed the doctrine of salvation through grace to each and every one who believes in Jesus Christ.

Through his hymnody and his plan for the liturgy of Methodism in America John Wesley sought to administer the growth of the church in the colonies. At first all went well and then it appeared that in his plans Wesley had not counted on the tastes and habits of the new American Methodists. For the most part

1 Benson, Louis F. The English Hymn p. 230
these people were poor and unlearned and held their meetings in the open air for lack of church buildings. They had no real desire for a liturgy, and did not know what a hymn-book was. This type of meeting gave rise to a manner of worship and song totally different from any anticipated by Wesley, and a rude popular song sprang up, developing into a crude revival hymnody. However, the Bishops decided that the book of Spence was the better suited to American conditions and so formally adopted and zealously placed it among the people. Thus did the Wesleys living and working almost exclusively in England leave their mark upon the evolving religious life of the colonies. By the character of their faith appeared a new denomination and an inseparable element of the denomination was its warmth, and tender personal spirit embodied in a lyric poetry which was the keynote of a movement whose conviction found expression in song.

The instigator of the Evangelical Revival in America of the eighteenth century was George Whitefield, who, fired with the enthusiasm of the tremendous Weslyan era of religious activity in 1739 brought with him its spirit to America. However, the close association between the three preachers suffered a heavy blow in 1740, Whitefield denounced the views of Weslyan preaching and emphasized his own Calvinistic theories in the strenuous preaching campaigns which carried the spark of religious fervor from Northampton far over the land, culminating in the epoch of American life called the Great Awakening.

Thus the new era of religious enthusiasm, having found expression in preaching, now sought a voice in song.
The Church of England groups refused both the preaching and the hymnody of the Revival, adhering closely to the sole singing of the Psalms, while the New England Baptist congregations in the early years were not interested at all, but to the members of the Congregational and Presbyterian Churches the hymnology of the Revival was immediately acceptable, and the demand for a complete hymnody in accord with the new preaching was eagerly sought. Whitefield had not up to this time, developed any real system of hymns, but used the "System of Praise" by Isaac Watts, though not himself a convert to revival methods. By this means did the Great Awakening inaugurate the era of Watts in American hymnody. In 1753, however, in England, Whitefield compiled his "Hymns for Social Worship" for use by his own congregations, and it is to be supposed that this volume found its way to America, for records show that in 1765 the first American reprint of it appeared from the press of William Bradford in Philadelphia. At least two more appeared in America and a number in England, but as he made no attempt to formally establish a separate religious denomination, the extent to which his hymns were used is a matter of conjecture, though their warmth and personal appeal must have won for them many enthusiastic singers among a people starved for religious expression of praise in song. George Whitefield died at Newburyport in 1770.

He had laid the foundations, but the transition into active usage was a slow process. Impeded by tradition, by language, and by the popularity of Watts, the introduction of Evangelical
Hymnody was not only delayed, but appeared in the various denominations at different times.

While it is true that it was not until the hymns of Independent America appeared that hymn-writing began on this side of the Atlantic, the voice of the pioneer poet was heard in a much earlier period. In 1723 there was born a man destined to become among the foremost of Colonial preachers, and to succeed Jonathan Edwards as president of the College of New Jersey, later Princeton University. Modeling his career upon that of the Rev. Whitefield, Samuel Davies, a native of Virginia, preached in the open air and thence the crowds thronged to hear him. It was his custom to end his sermons, usually on the subject of current events, with an apt original poem. As in 1755 the Lisbon earthquake had moved Charles Wesley to write a group of hymns, it inspired Davies to preach a sermon of warning and admonition closing with the hymns "The Different States of Sinners and Saints in the Wreck of Nature" which was classified as "Alarming" and used to rouse sinners to the realization of their extreme guilt. An ardent patriot he preached with fervor on the defeat of Braddock by the French and Indian forces, on the drouth in 1755 and on the heroism of the young Colonel Washington. Not only did his compositions deal with fire and awful punishment but a godly number were of the elaborate character of his greatest one, for Samuel Davies is the author of the oldest hymn of American origin in present-day usage. It terminated a sermon of preparation for the Lord's Supper, entitled "Dedication
to God" and from the words of Paul "Ye are not your own; for ye are bought with a price," Samuel Davies died on February 4, 1761. In his thirty-seven years there had been great richness of activity and consecration as expressed in the words:

"Lord, I am thine, entirely thine,
Purchased and saved by blood divine;
With full consent thine I would be,
And own thy sovereign right in me."

A contemporary of Davies in Massachusetts was Mather Byles, graduate of Harvard and pastor of the Hollis St, Church in Boston. A confirmed Tory, and the wit of all Boston, he was deprived of his pulpit in 1776 and held prisoner in his own home. An eloquent preacher, he was friend and correspondent of Swift, Pope, and Isaac Watts. While his work was not of permanent merit it far superceded that of his predecessors, but beyond his original works his great contribution lay in his introduction to his congregation in 1760 of a book of praise which included beside the Psalms one hundred hymns by Watts and others. In this day the very fact that a preacher of his position and reputation made such an innovation gave a decided impetus to the practice of hymn-singing in public worship.

In 1723 was born into the pagan Mohegan tribe of Indians near Norwich, Conn. a lad named Samson Occam, who became the greatest Christian Indian in all America. When seventeen years old Occam was converted to Christianity, and though his health would not permit an extensive theological course, four years in

1 Ninde, Edward S., The Story of the American Hymn p.48
the home of Rev. Eleazar Wheelock of Lebanon, Conn. gave him a liberal introduction to the Scriptures and for many years he served as lay missionary to the N.Y. Indians. In 1759, upon examination, he was ordained into the Christian ministry in the Presbyterian Church, and thereby created a deep impression throughout the colonies. In 1774 Occam prepared a "Choice Collection of Hymns and Spiritual Songs" for he realized well that the Indians were very fond of music, and that the Christian Indians enjoyed singing the Psalms. He himself wrote a number of hymns, but as none of them were included in his own collection only one is known for certain to be his work. This was entitled "The New Birth" and was well-known as a revival hymn especially among the Welsh people, but in America it has passed out of usage although among the Christian Indians it is retained as a memorial to a cherished leader of their people.

Rhode Island had its poet, a popular evangelistic preacher named Henry Alline who, though not very well educated was very zealous. In actual number of works he by far exceeded the men of his times, as his collection of four hundred eighty-seven Hymns and Spiritual Songs were all his own compositions. But as is so often the case his was excessive quantity rather than quality, for the use of only one "Amazing sight, the Saviour stands And knocks at every door!" has continued over a period of years.

In the year 1770, when the relationship of the colonies with the Mother country were strained to the point of severance and when patriotic Americans sought the glorification of their
homeland there appeared in Boston "The New England Psalm Singer" containing twenty tunes and several anthems composed by William Billings, and notably some of his "fuguing pieces" designed to do away with the old custom of "lining out" the hymns. Eagerly was this work welcomed, for not only because it was truly American but because it awakened singing from the lethargy occasioned by repeating the old tunes; it delighted the people and set them to singing as they had never sung before.

William Billings was born in Boston in 1746 and trained as a tanner; a picturesque figure, blind in one eye, with a withered arm, legs of different length and a rasping voice, from very humble parentage and self-taught. From him came the paraphrases of the Psalms, as of the 137th "By the waters of Babylon, we sat down and wept——" which became "By the rivers of Watertown we sat down and wept when we remember thee, O Boston;" inasmuch as the British were at that time occupying Boston.

The song, however, which expressed the burning patriotism of the Revolution was Billings' Chester which became the song of the Revolution, sung around Continental campfires by soldiers weary of war from Vermont to South Carolina. Indeed it was the Battle Hymn of the Revolution. Everywhere was it sung:

"Let tyrants shake their iron rods,
And slavery clank her galling chains,
We see them not, we trust in God,
New England's God forever reigns.

The foe comes on with haughty stride,
Our troops advance with martial noise;
Their veterans flee before our arms,
And generals yield to beardless boys."  

His oddities of nature caused him to be the object of repeated ridicule; like so many geniuses he was poverty-stricken and at his death in 1800 there was no money for a tombstone. He lies somewhere near Boston Common in an unmarked grave. Crude, perhaps incorrect and inadequate in musical theory, the originality of the tanner of Boston kindled a spark of interest in New Englanders and his influence upon colonial music in America has merited him the title of the "Father of New England Psalmody."

A Survey of Hymnody to 1850

From this time until 1850 there are a large number of names and out of that group may be chosen certain of them as symbolic and representative of their era. In the latter eighteenth century group came four from New England: John Leland (1754-1841) was born at Grafton, Mass., the "Lorenzo Dow of the Baptist denomination." Active in politics in Virginia wherein he preached and the author of a number of hymns, one notably a great favorite at winter immersions to encourage converts beginning: "Christians, if your hearts are warm, ice and snow can do no harm."

John Pierpont (1785-1866). born in Litchfield, Conn. pastor of the Hollis St. Unitarian Church in Boston, a militant reformer and the author of the stanzas "O Thou to whom in ancient time" was the second of this group. Concerning him W. Garrett Horder the English critic said "It is the earliest really great hymn I
have found in an American writer."

Born at Beverly, Mass. in 1794 was another member of the group, William Bingham Tappan (1794-1849) whose contributions as an evangelist and Sunday-school worker were very valuable. His most worth-while hymns were written as a very young man in Philadelphia whence he had fled to escape from his duties as a clock-maker and study. In 1819 his book "New England and Other Poems" was published, including the later popular "There is an hour of peaceful rest," and in 1822 his second volume appeared in which was the famous Passiontide hymn entitled "Gethsemane", beginning "'Tis midnight; and on Olive's brow."

Oliver Holden (1765-1844) was a true representative of the period. He was an author, composer and compiler of merit. Born in Shirley, Mass., he moved to Charlestown and lived there most of his life. 1792 saw the publication of "America's Harmony" a collection of airs suitable for various religious occasions, and the following year he wrote the tune "Coronation" which has been responsible for so much of the popularity accorded Edward Perronet's "All hail the power of Jesus' name." He was a very religious man and one of those who founded the Second Baptist Church of Charlestown. In these years he wrote the words:

"They who seek the throne of grace,
Find that throne in every place;
If we live a life of parayer,
God is present everywhere."

Another significant name in the history of national song is that of Francis Scott Key, born in Frederic County, Maryland in

1 Ninde, Edward S., The Story of the American Hymn, p. 140

1780 and for many years before his death in 1843 U.S. District Attorney. On a mission of office in 1814 during the war with England the entire party was detained pending an attack on Baltimore. Night came on, but Mr. Key maintained his vigil on board ship and at last in the dim light of the dawn he saw the Stars and Stripes still waving over the land. Taking an old envelope from his pocket, inspired by the emotion of the moment he noted down the lyric, and as soon as the ship was released by the British and docked at Baltimore he wrote out the poem in full. Copies were struck off and distributed through the streets of the city, a musician quickly caught the spirit of the poem, adopted a tune and sang it in an old tavern. The whole country was instantly singing it, and has been ever since that day. In the lines there is nothing to indicate that the author was the holder of a lay reader's license in the Protestant Episcopal Church or that his motto was as expressed in his hymn, "Let my life show forth thy praise." Roger B. Taney, author of the famous Dred Scott decision, was his brother-in-law, yet Francis Key was too devout a Christian to maintain the custom of slavery, and having freed his own slaves spared no effort to alleviate the lot of the negro. The hymn most beloved and universally used is that appearing in Dr. Muhlenberg's Church Poetry of 1823:

"Lord, with glowing heart I'd praise thee
For the bliss thy love bestows,
For the pardoning grace that saves me,
And the peace that from it flows:
Help, O God my weak endeavor;"
This dull soul to rapture raise:
Thou must light the flame, or never
Can my love be warmed to praise.

With the turn of the century and the newer writers there came two women in the realm of hymn-writing. The first was Mrs. Phoebe Hinsdale Brown (1783-1861). Orphaned at two years of age, her childhood was an extremely cruel memory to her. There was no schooling with the exception of a few months at the age of eighteen, but soon after this she found a pleasant place to work joined the church and when twenty-two years old married Timothy Brown. She had four young children, and they were very poor. After a very hard day it was her custom to seek a neighbor's lovely garden in the early evening to rest a little, but one day was rudely rebuffed by the lady who owned it. This hurt the sensitive nature and accordingly she wrote an "Apology" for her twilight walks, and sent it to the woman in question, yet no reply was forthcoming. From this is the Twilight Hymn "I love to steal awhile away," published for the first time by Rev. Mr. Nettleton in his "Village Hymns."

In the same year that Mrs. Brown's hymn was written, the wife of her pastor was writing strongly evangelistic hymn, yet possessed of a calm and distinct persuasiveness. This was Mrs. Abigail Bradley Hyde (1799-1872) of Ellington, Conn, the author of "And canst thou, sinner, slight, The call of love divine?" and "Dear Saviour if these lambs should stray," entitled from her heart a "Prayer for the children of the church."

1 Ninde, Edward S., The Story of the American Hymn p.159
George Washington Doane (1799-1859) was for many years a notable figure in the religious life of America. Rector of Trinity Church in Boston, then Bishop of New Jersey until his death, he was given ample opportunity to set forth his beliefs and proceeded to do so fearlessly and militantly, a high-churchman who shrank from no issue or dispute, and in addition a Christian poet. "Softly now the light of day" is sung the world over and as a special memorial at the Chapel service every Wednesday evening at St. Mary's Hall School for Girls in Burlington, N.J. of which he was the founder. Bishop Doane was also known as the missionary bishop of America, and in the spirit of such a movement launched in these times the clarion challenge of his most popular hymn "Fling out the banner, let it float."

A Unitarian pastor at Wayland, Mass. was well known for his learned works on religious subjects and possessed of a poetic sense which made his prose works very enjoyable to read, but the sermons of Edmund Hamilton Sears (1810-1876) may be forgotten and his books unread, yet each year anew are sung his two Christmas hymns. The first to appear was "Calm on the listening ear of night!" This was quickly followed in 1849 by the second the words of which literally sing themselves "It came upon the midnight clear," in the last verse of which appears the eternal vision and prophesy:

"For lo! the days are hastening on

By prophet-bards foretold,
When with the ever-circling years
Comes round the age of gold;
When peace shall over all the earth
Its ancient splendors fling,
And the whole world send back the song
Which now the angels sing."

Edmund Sears' work is illustrative of the spirit of the
new Puritanism then rising into song, a kind of lyric which was
true artistry of verse, yet true Christian worship.

Another outstanding churchman of the century was
Dr. Wilhelm A. Muhlenberg (1796-1877), grandson of the founder of
the Lutheran Church in America, and president of the convention
which ratified the Constitution. His was a rich and busy life
to the age of eighty, Episcopal clergyman, organizer of the
first boy choir in New York city and founder of St. Luke's
Hospital. The hymn, curiously enough, for which he is best
known is one which he, himself, disliked very much, "I would not
live alway,"—morbid and very sorrowful it belied the very spirit
of youth. He was very evangelical in his teaching and at the re-
quest of associates he wrote the verses which he preferred above
all else. They were sung at Trinity Church on Christmas Day for
the first time:

"Shout the glad tidings, exultantly sing,
Jerusalem triumphs, Messiah is King."

1 Ninde, Edward S., The Story of the American Hymn p. 158
Chapter II Historical Survey of the Second American Revolution

Historical Introduction from 1830-1850

The quest for democracy began a surprisingly short time after America had become an independent nation. There came the early pioneer movement and speedily nine new states were created beyond the mountains. The word "democracy" became the keynote of the age. While a farming democracy loomed in the forests and fields of the western horizon, an urban one was rising in the populous areas of the eastern cities. From the union of these two forces came the theories of Andrew Jackson's party, and the result was that on March 4, 1829, a "son of the soil" rode into Washington to take the oath of office. He was truly a man of the people, born of poor parents in the uplands of South Carolina, schooled in poverty, with no real education, he seemed the very symbol of the new spirit. As leader of the local militia in his own neighborhood in Tennessee he had become renowned as an Indian fighter, and in 1815 he gained national honor by defeating the British forces at New Orleans. Regarded as a hero and a martyr, aside from all knowledge of his political convictions he was swept into office in 1828 and the land hummed with a strange activity. Mechanic and farmer, artisan and clerk looked on him as comrade, and the capitol was alive with the great throngs who crowded the White House and "upset the bowls of punch, broke the glasses and stood with their muddy boots on the satin-covered chairs to see the people's President."

1 Beard, C.A. and M.R. The Rise of American Civilization p.52
Immediately was the business of dividing the spoils begun. Never had such a sweep been made before, for with the utmost acumen Jackson seized upon his enemies and discharged them to make room for others fresh from the people. By the wholesale removals Washington took on a different aspect and the motto closely adhered to was "To the victor belong the spoils."

The new administration had not been in power long when a hot-bed of trouble arose over the tariff question. It seems that during the war of 1812, domestic manufacturing had been necessary to supply the country's needs, and the Tariff of 1816 had been passed which prevented England from flooding America with accumulated goods at the close of the war. The industrial groups of the East were therefore in favor of this "high protection". On the other hand the tobacco and cotton planting states of the South were accustomed to sell their staples directly to England's mill-owners and to buy their manufactured articles in English markets, hence under the desired system they were "out of pocket." A tariff was passed, however, favoring increased rates and South Carolina, more radical than the others, nullified it, in other words threatened a declaration of independence were not conditions improved. The eyes of the nation were turned toward the president. Jackson upheld the Union and prepared to use arms to force the recalcitrant state back into the fold. Shortly two bills were passed; the first to remove South Carolina's complaints, the second to give the president more power in exercising federal laws. Where the real victory lay
was a question, but the episode served to clarify the stands of both North and South, and the theories of States' Rights and National Supremacy were plainly set forth. Thus the first real problem was met, and no sooner had it been settled than another battle had started and that of Jackson's own making. He and his followers had condemned the Bank, accused it of partiality in elections and charged it had failed its purpose to establish a sound and uniform currency. He maintained that such a bank should be a public bank owned by the government. His final gesture was the withdrawing from it all government funds and the placing of them in certain "pet banks" or those which had supported him in politics. The result was one of the greatest panics which the country had ever experienced, yet Jackson's reelection in 1832 had proven him the choice of the people and to the very close of his career he dominated the country and even chose his successor. As a last magnificent gesture Old Hickory attended the inauguration of Martin Van Buren and retired to The Hermitage, his home in Tennessee.

Still did the era of panic and depression continue until the election of 1840 when the newly organized Whig party carried into the presidency their candidate, William Henry Harrison, a military hero, whose political views were not too strong and who had gained popularity by winning Tippicanoe, an Indian skirmish. But exhausted from the long campaign, General Harrison lay dead inside of a month and in his place was the vice-president, John Tyler, more Democratic than Whig and rather ineffectual, his term being noted only for a new tariff, destroying the old
compromise between North and South, and a treaty with Great Britain settling the boundary of Maine. In 1844 the Democratic party once more came into its own in the person of James K. Polk, an ardent advocate of slavery extension.

Before the end of the Jacksonian era the western outposts of America assumed new and amazing proportions; slowly the sway of America was being carried to the Pacific, and from the vantage point on the Middle Border pioneers pressed forward for a number of reasons: the desire for land, the attitude toward slavery, the lure of continental trade combined with the spirit of "Wanderlust", love of adventure and the urge of Manifest Destiny. A restless, hardy, conquering people had made their way from the seaboard to seek their fortunes beyond the Appalachians; in groups of settlers and separately they had penetrated the far corners of western land. The government at Mexico City, for the frontiers of Louisiana being passed they were in foreign territory, opened wide the doors and made huge land grants to contractors to bring immigrant colonizers into Texas. But too rapid was the colonization for Mexican tastes and when America offered to buy Texas, Mexico became terrified, stopped immigration, cancelled grants and abolished slavery, but the American population sent forth distress signals to its government and such warriors as Sam Houston, James Bowie and Davie Crockett answered promptly and effectively. In 1836 the Texans raised the standard of revolt and in three months after the great American massacre at the Alamo, Texas had been wrested from Mexico and speedily annexed. There followed a war with Mexico occasioned
by a dispute over the new state's boundaries, but after a brief campaign Mexico was defeated and in 1848 there was yielded to the United States an area including Arizona, New Mexico and other territory larger than France and Germany combined in return for $15,000,000 and the cancellation of American claims.

In these years Oregon was added to the United States by a treaty with Great Britain, and California was settled. From the days of trading vessels sailing to the Pacific coast there evolved the day of overland trails, when in spite of marauding Indians, hunger and thirst, the caravans carrying glass, hardware, cottons and ammunition, exchanged them for furs, Indian blankets and silver and made great profit. In 1842 Fremont made his celebrated expedition, and in the wake of the pathfinders, trail-blazers and adventurers went artisans and farmers to make their permanent homes. Then in 1848 came the discovery of gold at Suter's mill in the Sacramento Valley and the great migration was started over the trackless plain and desert and over the trails; around Cape Horn and across the Isthmus of Panama, to populate California which the following year applied for admission to the Union, and was admitted in 1850, as a non-slave state. By this date civilization had reached the Pacific.

Meanwhile America was developing into a huge industrial power, hers were inventors, business enterprise natural resources and the free labor of Europe to draw upon. Industry was in the process of being revolutionized; for each of the inventions of England America had a match. With incredible speed came the
"iron horse", the steam boat, the sewing machine, the telegraph, the cable and the reaper, indeed the very face of the earth was changed and the trend of human affairs was directed into definite channels. It was the social changes of their age by which the seeds of later problems were sown, for every Southern planter who possessed an army of slaves and occupied a place in the industrial world was matched by a Northern factory owner and his army of free workers. Gradually the area of industrial growth enlarged to include the hitherto agrarian West. As one traveler wrote of Cincinnati in 1854, "There I heard the crack of the cattle-driver's whip and the hum of the factory: the West and East meeting." Along with this there developed out of necessity two canal systems and miles of railroad winding over the land, while money for investment and speculation flowed freely.

The industrial and social changes together wrought the development of an industrial population concentrated in the cities. It was a rapid growth due partly to European conditions, partly to cheap transportation after the invention of the steamboat, and partly to the employment of women and children in factories. Within these mill settlements came the rise of labor unions and their increasing influence upon politics. It must be borne in mind, however, that this industrialism was practically confined to New England, and the progress worried leaders of the planting South. While the North forged ahead, the South remained still until driven by anxieties and a sense

Beard, C.A. and M.J., History of the United States p.328
dependence on the North, efforts were made to start Southern industries, but it proved a dismal failure, for planters were not businessmen, nor slaves skilled mechanical laborers, while imported free labor was not willing to make its home in the slave region. The South finally became convinced that industrialism was its enemy and there was aroused and confirmed the suspicion that the North was seeking sole political control. Therefrom emerged the Southern theory of sectionalism which by 1860 had reached such a burning heat that settlement could only be made through war.

Historical Background of the Civil War Era

Political ideals were formulated in the light of economic development, and the North became the staunch advocate of the protective tariff, national banking system, and internal improvements while it tended to look with favor upon the Western demand for free homesteads. In the case of each of these matters the opinion of the South was diametrically opposite to that of the North, for to the planters each and every one of these theories was contrary to their interests.

In the meantime there had arisen a moral issue which was to split the country into two opposing camps. When the Constitution had been signed there were as many slaves in N.Y. as in Georgia, it is claimed, but in the years that followed, due to the character of the region and its economic status, the slave system in the North dwindled away to nothing whereas ever year saw its increase in power in the South. In the earlier years
both sections of the country had firmly believed that there were circumstances under which slavery merited opposition on both moral and economic grounds. In 1831 there arose a new note in the North with the publication of "The Liberator" by William Lloyd Garrison. This was an outstanding anti-slave paper advocating abolitionist measures. He, however, bore the brunt of personal assault and finally imprisonment. The South took immediate exception to this movement and closed its section of the country to all discussions on the subject. But economic development and the age of inventions fastened the system of the South with firmly-forged bonds, for the new textile machinery increased the demand for cotton, the additional land suitable for cultivation was sought, more labor was necessitated, the great "plantation system" developed and the raising and marketing of slaves became a huge, profitable business. King Cotton reigned in the South—and slavery too.

Slavery became involved in politics through Congressional power to admit states, ruling whether they should be slave or free, the power to enforce the Constitutional clause calling for the return of runaway slaves, and its control over the mails giving it the power to admit or prohibit the dissemination of abolitionist literature. For a number of years the fine art of compromise was practiced, as, for example, the Missouri Compromise of 1818 by which Maine was admitted free, Missouri as slave and certain portions of the old Northwest was apportioned to North and South both, however this was later repealed in favor of slavery.
The game went on and rivalry continued. The Fugitive Slave Law authorizing the return of slaves, was met by northern founding of the Underground Railroad, a system of harboring slaves and aiding them to escape to Canada. Such activity inspired Harriet Beecher Stowe to write her novel _Uncle Tom's Cabin_ which was of so great an influence upon public opinion. A final victory for the South was the Dred Scott decision of 1857 which ruled that a certain slave, though he had fled and resided in a free state for a certain period of time was still a slave and the property of his master. To add to the general excitement there came a terrible financial panic in 1857 and two years later the country was startled by the first clash of arms over the problem when John Brown seized a government arsenal at Harper's Ferry, Virginia and charged all the slaves with whom he came in contact to fight for their lives and liberty. He was captured, tried for treason and hanged, but he had occasioned as Longfellow said "the date of a new revolution as much needed as the old one." In 1860 came the Republican triumph in the election of Abraham Lincoln, frontier farmer and railsplitter opposed to slavery, yet not a rabid abolitionist, who became over night the man of the hour.

Immediately the flag of independence was hoisted by South Carolina, and it was not long before other states had cast their lot with her until the Confederacy became a living force in direct opposition to the Northern theory of the Constitution that the Union is supreme over its member states. With faith and
acumen they laid their plans, placing much dependence on English support, the superior ability of their military leaders, and the crippling of Northern industry.

In spite of compromise measures the stronger tendencies of conflict prevailed and the storm broke. Upon the bombardment of Fort Sumter, April 12 and 14, 1861, President Lincoln and Congress turned to the problems of war. The army was drafted, currency was raised and at once a blockade of the Southern ports was instituted which proved devastating, for European supplies could not get through, while the North imported goods and exported grain in payment at a great rate, and the South was forced to depend upon her own meager industries for the implements of war. Besides waging war, blockading the coast and by diplomacy abroad preventing foreign intercession, the federal government struck its final blow at the South by freeing the slaves in those states fighting against the Union. On September 22nd President Lincoln issued his proclamation regarding slaves in the afore-mentioned states, however, in 1865 slavery was formally abolished by an act of Congress, the Thirteenth Amendment to the Constitution.

In the main the problem of the South was that of defense, with the exception of one grand gesture of invasion into Pennsylvania repulsed at Gettysburg in July of 1863. On the other hand the work of the North was invasion and conquest. At Murfreesboro, Vicksburg, Chattanooga and a score of other points, desperate fighting occurred, generally favoring the
North until within about a year the Mississippi Valley was again open to the Gulf.

In the East the Confederate forces were more fortunate; for four years did Union armies batter Richmond to no avail. General McLeLellan checked General Lee at Antietam in 1862 and Meade repulsed him at Gettysburg in 1863 but no one could accomplish the desired blow until after pitiless, relentless drives upon the weakened forces General Grant, hero of the Western campaign accomplished the fall of Richmond, with the ensuing surrender of General Lee at Appomatox on April 9, 1865. After four years of legalized slaughter the war was over.

Attacked on all sides, Lincoln held firmly to the idea of preserving the Union. As the election of 1864 approached and his fidelity was proven he was rewarded, for he was swept back into office, unconditionally the popular choice.

"It was fate that gave Lincoln the martyr's crown and the good fortune of being justified by events. He steered the ship of state with the gale, not against it, and it was one of the ironies of historic destiny that he was assassinated on April 14, 1865, as the spokesman of the triumphant cause------." The cruel things said about him, in Christian manner he forgave and forgot. He died planning measures for the healing of the wounds of his tortured country.

The Civil War did more by far than settle the relation of the member states to the Union, it changed the very heart and core of life within that Union. In addition to the long, slow

process of political and social and economic reestablishment in the Southern states, involving the break-up of the plantation system, the coming of the Industrial Revolution to the region and the rise of an independent farming class as well as the assimilation of the emancipated slave. With education for these classes, their reception into various occupations as members of society and their migration to other parts of the country the problem became less sectional and more national until now it is no longer regarded as peculiar to the South but of national importance. For many years the radical Congressional element held sway and kept to their point of holding the planting aristocracy in utter humiliation and subjection. It was seven years until a general amnesty was agreed upon and it was not until 1898 when national sentiment finally rallied public opinion and defense to the cause of national honor that the final traces of a bitter and lasting punishment were eradicated and nationalism triumphed over sectionalism and spread a "mantle of oblivion" over the past, casting it into the dimming light of American memories.

European visitors and American leaders alike were agreed that America in the age of Jackson and Lincoln represented a social revolution, but democracy did not mean irreligion, for the growth of population was accompanied by a large increase in church membership especially among Methodist and Baptist groups through revivals, particularly in the West and South. The Catholics enlarged their membership also, gaining much from the
European immigrants. Old sects split over current issues, as the Methodists over the slavery question, and new sects appeared as the Campbellites and the Mormons. In New England there was a swing away from Puritanism, and many Congregational ministers became Unitarian. Ralph Waldo Emerson became a free writer and lecturer, while others as Mark Hopkins and Henry Ward Beecher placed more stress on the teachings of Christ than on the creeds of their church. In these days there came far greater religious tolerance than ever before. It was permissible to travel on Sunday, or to participate in mild forms of amusement, and the right to vote was extended to Catholics and Jews, while in 1833 direct support of religion by the state was discontinued.

In the realm of secular writing came a series of new themes drawn from the times, as solutions for the problem of misery, and interest in social reform. Active in this field were Horace Greeley, editor, and Ralph Waldo Emerson, philosopher, and supreme intellectual force of the Middle Period. This too was the age in which women began to write, to lecture, to teach, and finally to, a little later, achieve complete civil and political equality with men, the agitation for which was begun in this period.

An essential of the new democracy was that everyone know how to read and write. Thus the demand for schools, and what is more, general and free schools, supported by taxation, came to be heard. The spokesmen were Horace Mann, Emma Willard and Mary Lyon, who traveled and lectured extensively for the cause. By several stages the school of lasting freedom from religious
domination and tuition fees was firmly established in America by 1850.

Religious denominations continued to found institutions of higher learning in the East and West. Subjects were added to the curriculum to equip the students for the new industrial life. Curiously enough when the groups were beginning to read, certain mechanical inventions enabled reading matter to be printed in larger quantities and at reduced cost. Newspapers came within the grasp of everyone from the New England banker to the miner in the western camp, and the journals of literature, science, religion, woman suffrage, fashion, household recipes and social reform were scattered far and wide.

In the realm of literature this Middle Period is often called the "golden age" of American literature. Nationalism was the chief theme for novels and stories. Nathaniel Hawthorne gave prominence to New England of Puritan days in his novels The Scarlet Letter and The House of Seven Gables, while James Fenimore Cooper dealt with all phases of life in colonial America. The sea was made a popular subject by Herman Melville in his Moby Dick, while Washington Irving wrote his humorous Knickerbocker History of New York and his valued biographies. Slavery had its spokesman and spokeswoman, for while William Gilmore Simms of South Carolina wrote of aristocratic society, Mrs. Harriet Beecher Stowe attacked the slave system which Simms defended. With the progress of science and especially the natural sciences advances were made in marine subjects, and
John James Audubon advanced ornithology. The Smithsonian Institute was established and many scientists formed national associations. American doctors discovered the use of anaesthetics and an army of inventions for practical purposes marched across the field in the same years as saw the rise of America's "School of Art" numbering such members as John W. Jarvis and Thomas Sully in portraiture, and Albert Bierstadt, the Yosemite Valley, likewise the development of the graphic arts as cartooning, drawing and engraving help to explain the times. Distinctly then, it may be said that America made important cultural strides in the so-called Middle Period of the nineteenth century.
Chapter III Hymns and Hymn-Writers of this Period as Motivated and Influenced by Current Events.

Definition of a Hymn

A part of the literary store yielded by the golden treasury of the Middle Period was the poetry which later became the musical expression of worship in America and across the sea. A variety of constituent elements characterize the literary work designated as a hymn. In the first place the true hymn in its larger connotation includes carols, chants, canticles, "spirituals" and lyric poetry, while in its more limited meaning it includes only religious lyrics in rhyme and meter in a style of very definite and narrow restrictions. The true hymn must possess a simple and understandable vocabulary, indeed an analysis of a large number of hymns indicates that the majority of words appearing therein are of one syllable. Parenthetical expressions are avoided. It must be free from all subtleties of meaning and over-refinements of phraseology; it must be forcible in movement, its metaphors those that touch upon general observation, its ideas those that appeal to the common consciousness and sympathy. Above all the hymn must express the most obvious common experiences of the folk who sing it, and in addition must lend itself to congregational singing in the act of worship, forming a lyrical composition expressive of moral or religious aspiration, petition, confession, communion or praise; "a song devoted to the fellowship of souls and the worship of God."

1 Reeves, Jeremiah B., The Hymn as Literature p. 7
2 Dickinson, Edward, Music in the History of the Western Church pp. 27, 28
3 Reeves, Jeremiah B. (as above) p. 7
The Early Period

James Russell Lowell (1819-1891) was born, made his home and died in the same house, "Elmwood" in Cambridge, Mass, the son of a minister-father of Unitarian faith, and a sensitive mother whose mystical nature and reputed gift of second sight played a vital part in the forming of her son's poetic tendencies. Lowell entered Harvard, but was constantly admonished by the faculty to take his studies more seriously, for it was his wont to "browse around" in the college library at the expense of his class duties, until he was finally sent to the Rev. Barzillai Frost near Concord for private instruction until Commencement. However, he received his degree in 1838. Several years were devoted to discovering what he really wanted to do, and in that period he quite literally reached the depths of despair, then he met and married Maria White of Watertown in 1844. Through her he became associated with a group of young folks eagerly favoring the anti-slave reforms of the day and the movement itself. Through this influence Lowell's work as poet, editor and reformer took on a radical hue. He was brought into the abolitionist movement actually by Mrs. Lowell's enthusiasm; he, himself, was never a leader, yet completely identified himself with it by writing in prose and verse against the slavery issue and by becoming in 1848 coresponding editor of The National Anti-Slave Standard. Mrs. Lowell was a poet in her own right. Their life together was ideally happy and blessed with four children, three of whom died when under two years of
age, and, overcome by grief, Mrs. Lowell died in 1853.

The year 1848 had seen a great output of literature by the poet. In addition to the other talents he was a sort of humorist, satirist and prophet, indeed speaking about himself he gracefully averted what others might say of his poetry by writing:

"The top of the hill he will ne'er come nigh reaching

Till he learns the distinction 'twixt singing and preaching."

And also he wrote: "I shall never be a poet till I get out of the pulpit, and New England was all meeting-house when I was growing up."

In prose and verse the author set forth great criticisms of the government in regard to the conduct of the Mexican War in its relation to the extension of slavery. It was through such means as these that Lowell became so well known for his work as patriotic observer of political affairs, for, wittily written, they reflect that devotion to liberty and native land which was an especial contribution of his to his contemporary literature.

In 1855 Lowell was appointed to the post of Professor of Belles-Lettres at Harvard, which position he held until 1886, and in 1857 he became editor of the Atlantic Monthly, which publication became the voice of literary thought and speech of the little band of neighbors—Emerson, Hawthorne, Whittier, Holmes and Longfellow—who were a part of the reaction of Unitarianism against the vivid Puritanism of Calvinistic New England.

During the Civil War he was not really associated with any
periodical, but all during the war he contributed lively arti-
cals to various publications, and Lowell knew whereof he wrote,
for in addition to his inherent love of freedom was the fact
that he lost three nephews in action. All this and much more
was embodied in his Ode, which expressed his own fervent patrio-
tism and advanced to a place among the great poems of the war
period.

Politically active, he was Minister to Spain, and in 1880
appointed Minister to the Court of St. James. He was a quick-
silver personality, affectionate, witty, deeply serious, very
learned and most versatile. Prose predominated over verse and
it is a recognizable fact that only a few of his works, relative-
ly speaking, remain of lasting value. But in the completeness
of his work, and the extent of elaboration on current events
Lowell is an outstanding figure.

He wrote no real hymns, but as the years passed, others
began to realize that what this American patriot had spoken
from his heart was a true hymn suited for universal usage. What
could be more vital than the words coming out of the pre-war era
"Men whose boast it is that ye, Come of fathers brave and free."
"If there breathe on earth a slave, Are ye truly free and brave?
So convincingly did the poet elaborate his theme that today it
still voices the note of justice and freedom for all mankind in
the light of modern social conditions. Likewise the mighty cha-
llenge coming out of an age of national upheaval and warfare:

"Once to every man and nation

Comes the moment to decide,
In the strife of truth with falsehood,
For the good or evil side;
Some great cause, God's new Messiah,
Offering each the bloom or blight,
And the choice goes by forever
'Twixt that darkness and that light.

Then to side with truth is noble,
When we share her wretched crust,
Ere her cause bring fame and profit,
And 'tis prosperous to be just;
Then it is the brave man chooses,
While the coward stands aside
Till the multitude make virtue
Of the faith they had denied.

By the light of burning martyrs,
Jesus' bleeding feet I track
Toiling up new Calvaries ever
With the cross that turns not back;
New occasions teach new duties,
Time makes ancient good uncouth;
They must upward still and onward,
Who would keep abreast of truth.

Though the cause of evil prosper,
Yet 'tis truth alone is strong;
Truth forever on the scaffold,
Wrong forever on the throne;  
Yet that scaffold sways the future,  
And, behind the dim unknown,  
Standeth God within the shadow  
Keeping watch above his own."

In the period just prior to the Civil War was published a novel which was to wield upon public opinion favoring the North the force of artillery upon the field of battle, indeed upon meeting the author President Lincoln commented on her "responsibility" for the conflict. Truly did her vivid picturing of conditions among the slaves of the Southland, overdrawn though it was claimed by Southerners, raise in the North a flood of condemnation toward the institution. The book was *Uncle Tom's Cabin*, and its author, Harriet Beecher Stowe (1812-1896) She was the daughter of the famous Beecher family, the six sons of which were all ministers, of Litchfield, Conn. From her girlhood until her very death she was a devoted follower of the Christian life, and it was her power to bestow this supreme faith upon others through her writing. Inspired by the same fervor that made her abolitionist zeal so forcible, she devoted her talents to poetry for religious uses among her contemporaries, and her work is especially significant since in so many instances it was proof of the statement that out of the depths of sorrow there came life-giving song. From the pen of a soul that had struggled through years in the then frontier town of Cincinnati, the loss of a tiny son, and seven years later in 1857, of her

1 Smith, H. Augustine, *Lyric Religion*  p. 326
eldest boy, Henry, drowned while a student at Dartmouth, while another son wounded at Gettysburg was mentally unbalanced for the rest of his life, came the verses which have brought comfort and peace to countless hearts:

"Still, still with thee, when purple morning breaketh,
When the bird waketh and the shadows flee;
Fairer than morning, lovelier than daylight
Dawns the sweet consciousness, I am with thee."

Again Mrs. Stowe wrote her own personal response to the word of Christ, "Abide in me and I in you," when she composed, "That mystic word of thine, O Sovereign Lord." Her poem which was of the utmost consolation to her was that beginning "When winds are raging o'er the upper ocean." Hers was the supremest faith yet behind her writing was not alone this, but tremendous sorrow for a race which was shackled in chains and fetters, and which she felt should be free, devoting her entire ability to the accomplishing of this cause. Amid the trying experiences of her life she remained the soul which endeavored to lead others into the light of Christian fellowship, keeping before her in writing and living the feeling that God was speaking through her according to her motto "Thus saith the Lord."

"Stand up, stand up for Jesus!
Ye soldiers of the cross;
Lift high his royal banner,
It must not suffer loss;
From victory unto victory

1 Ninde, Edward S., The Story of the American Hymn p. 245
The inspiration for this hymn so familiar to everyone was found in the dying words of a young and earnest clergyman who was called Home from the midst of a useful and successful career of religious activity. The Rev. Dudley A. Tyng, whose views having been rather too liberal for the Episcopal faith had withdrawn therefrom to found the Church of the Covenant, and in these years his church was split by the controversy for and against the existence of slavery, and he was one of the moving spirits in the big revival in Philadelphia during the winter of 1857-1858, a part of the "golden age" in American culture when religious fervor was reaching new heights of accomplishment, an issue of which was the growth of the Y.M.C.A. movement. A short time after his inspirational addresses he chanced to leave his study at home to watch the corn-shelling in the barn, when the sleeve of his gown became entangled in the machine and the arm and hand were so badly injured that he died within a few days. He suffered severe torture, and from his death bed he implored those about him to sing, trying himself to speak the words, "Rock of Ages," and finally sent by his father, also a famous clergyman a message for his young Christian friends which was, "Let us all stand up for Jesus." The entire city was saddened by his passing and a hymn was written by Dr. Thomas H. Stockton using the words of Tyng, but the lasting memorial came from his young friend and colleague, Rev. George Duffield (1818-1888) of the 1 Ninde, Edward S., The Story of the American Hymn p. p. 220-221.
Presbyterian Church, who upon returning from the funeral of his beloved brother-clergyman wrote the words of this hymn. He preached on the subject the following Sunday, closing his sermon with his poem of commemoration. The hymn found immediate favor for it was used with great fervor by the soldiers in the Northern army during the Civil War and from that beginning it spread through the hymnals of all denominations, and has been sung the world over, continuing unaltered from the day of its composition except that the original poem contained six stanzas, four of which are now commonly used.

A justly famous brother of a famous poet was Samuel Longfellow who was born in Portland, Maine in 1819, the youngest of the Longfellow family. Samuel was graduated from Harvard and from the Divinity School. In college his literary talents were widely recognized and it was in these theological years that he and a classmate, Samuel Johnson, edited a new Unitarian hymnal. Their taste was discriminating for the result of their selection of new material included many later representative offerings as "Lead, Kindly Light" the author of which was unknown to them. Also "Nearer my God to Thee", and a number by American writers as Whittier, Mrs. Stowe and Lowell, together with one of his own early hymns "Beneath the shadow of the cross." After his ordination he served as pastor in Fall River and from there went to the Second Unitarian Church of Brooklyn, N.Y. where he remained from 1853 to 1860. It was here that he sought to meet a living need of his church by developing a series of Vesper Services, and as they became popular he compiled a book of hymns for these
services including among them his own, "Now on land and sea descending", as well as his great contribution to American hymnody:

Again, as evening's shadow falls,
We gather in these hallowed walls;
And vespers' hymns and vespers' prayer
Rise mingling on the holy air.

May struggling hearts that seek release
Here find the rest of God's own peace;
And, strengthened here by hymn and prayer,
Lay down the burden and the care.

O God, our Light, to thee we bow;
Within all shadows standest thou;
Give deeper calm than night can bring;
Give sweeter songs than lips can sing.

Life's tumult we must meet again,
We cannot at the shrine remain;
But in the spirit's secret cell,
May hymn and prayer forever dwell."

From Brooklyn Longfellow went to Germantown, Penn. from which he was forced to retire because of ill health. Between his illness and the widespread reputation of his brother, his work, he felt was inferior, but really rather more than Henry W. Longfellow did he enrich hymnody by the spirituality of his hymns so many of which are in use today. His was a serene and kindly

1 Smith, H. Augustine, Lyric Religion p. 9
character, a firm and oft-voiced conviction that the Divine
Spirit was the supreme source of life to the soul; out of his
experience there developed the faith of "I look to thee in every
need,
And never look in vain;"

'Longfellow died in 1892, firm in the faith which he expressed
ed from the pulpit after the death of his colleague Samuel
Johnson and his brother H.W.Longfellow, "I bring you a message
from the chamber of death and from the gateway of the tomb. And
that message is Life, Life immortal, uninterrupted, unarrested,
not cut off." 2

In Longfellow's composition there are reflected the reli-
gious activities of the Unitarian faith which was gaining so
much headway in America and was almost dictating the religious
thought as expressed in the pulpits of New England. A part of
that transition of thought was the breaking away from Puritanism
and the changing of many Congregational clergymen to Unitarians
Indeed Samuel Longfellow went even beyond that and became a
theist, forsaking the name of any sect even the Unitarian and
holding to the doctrinal theory that while Jesus should be re-
garded as the greatest of human teachers, the Divine Spirit
should be the sole object of human worship.

"If I can stop one heart from breaking
I shall not live in vain;
If I can ease one life the aching
Or cool one pain,
Or help one fainting robbin

1 Smith, H. Augustine, Lyric Religion p. 126
2 " " " " " " " " 
Into his nest again
I shall not live in vain."

This poem was written by Emily Dickinson (1830-1886) who by many persons is acclaimed the greatest woman poet of modern times. She was born in Amherst, Mass., the daughter of Edward Dickinson, United States Congressman and prominent lay churchman. She attended Mount Holyoke Seminary for a time, but soon returned home. In her early twenties she fell very much in love while on a visit in Philadelphia. The gentleman in question was married and the young girl returned home to shut herself into a seclusion from which she scarcely emerged for thirty years. Her writing was not for publication, but for self-expression, as it was not until nearly sixty years later that her poetry was collected and published, making a great stir in the country and also in Europe. Apparently the author was definitely affected by the religious trends of the era of William Ellery Channing and Ralph Waldo Emerson, for she was greatly preoccupied with the inner life and God and Eternity, so profound were her theories and so deeply was she affected by them in her expression that she was called the "great New England Mystic."

Henry Harbaugh D.D. was born in Franklin County, Penn. in 1817, of Swiss parentage. In early life he was a farmer, carpenter and district school teacher, but in 1840 he entered Marshall College, Mercersberg, Penn. Having been ordained into the ministry of the German Reformed Church, he became pastor at several places in Penn. and later Professor of Theology at Mercersberg.

1 The New Hymnal for American Youth p. 242
He was an accomplished editor and his published works include sundry poetry about heaven. His lectures are still considered the best formulation of the Christological theology of his school. The hymn, "Jesus, I live to thee", written by him is the official hymn of the Reformed Church in America. He died in 1867 at the height of his power and was buried in Mercersburg.

The German Reformed Church which had been brought to the New World by the German immigrants had established a firm foothold especially in the colony of Pennsylvania. About 1825 came a significant missionary era, and the movement was carried west of the Alleghenies. 1850 saw another advance, for in that year the Synod of Ohio founded a Theological School and Heidelberg University at Tiffin, Ohio, while in 1863 the General Synod of the entire church was organized as the highest judicatory, following the tercentenary celebration of the Heidelberg Catechism, at that time the recognized doctrinal standard of the Reformed Church. In these days when there was tremendous intellectual upheaval in all realms of activity, the enlargement of this German Reformed Church was an offshoot of the religious portion and Henry Harbaugh was the bard of the denomination.

The "fabulous forties", as those stirring years were known, brought feminism to the fore. The new inventions, the new culture and the increased salaries due to advancing economic conditions gave education and leisure to thousands of women, and by the mid-nineteenth century came open revolt against the prevalent masculine supremacy, demanding equality with regard to poli-
political rights. Nor was it unrest and agitation alone, for women came to make themselves known in the world, and in 1848 the first Women's Rights Convention was held at Seneca Falls, N.Y. followed by others all the way from Worcester, Mass. to Dublin, Indiana. Such pioneer workers appeared as Lucretia Mott, Elizabeth Cady Stanton, Lucy Stone, and Susan B. Anthony, and they were reenforced by Wendell Philips, Garrison, Channing, Whittier and Emerson but the anti-slave movement and the Civil War caused women to set aside their goal of equal suffrage in favor of the larger cause. Women invaded the industrial field and appeared as leaders in art, science and letters. In writing came a group of women inspired by the new freedom, taking their themes from the times, writing hymns which voiced in the language of tender and persuasive beauty, poetry which in its use in worship brought blessing to countless souls.

Early among this group were two sisters born into a poor farm home near Cincinnati, Ohio. There were nine little folk in the Cary family and the necessity of keeping their bodies and souls together left scant time for education. Two of the number, Alice born in 1820 and her sister Phoebe four years younger, were very desirous of obtaining learning, but the little girls had a stepmother who was most unsympathetic with their hopes. She forbade them to use candles in the evenings, but their courage was undaunted and little by little their poetic efforts were rewarded by publication. They especially admired John G. Whittier and when in 1849 the publishing of their small volume of verse brought them one hundred dollars they took a trip eastward and
timidly went to Amesbury to call on the poet who had once, some years before, written them commending their verse. In 1850 Miss Alice moved to New York and was joined by her sister some months later. They were still very poor and the remuneration from their writing was all they had to live on. Gradually their living conditions became more comfortable, but Alice had already worn herself out by relentless and unceasing writing and her death soon followed in 1871, but only after she had suffered a great deal. Alice Cary had written many poems, beloved by many readers, but practically none has lived to be included in the hymnody of the church save that called the "Dying Hymn", beginning "Earth with its dark and dreadful ills." It was Phoebe, however, who was destined to write a hymn of eternal values. In 1852 the sermon one Sunday morning brought home to her very vividly the shortness of her life, and as soon as she reached home she wrote the poem of irregular meter which immediately became popular. When Dr. Deems, pastor of the Church of the Strangers, and a good friend of the sisters, requested it for his new hymnal, Miss Cary agreed to revise it, and thus it appeared:

"One sweetly solemn thought
Comes to me o'er and o'er,-
I am nearer home today
Than I ever have been before.

Nearer my Father's house,
Where the many mansions be;
Nearer the great white throne;
   Nearer the crystal sea.

Nearer the bound of life,
   Where we lay our burdens down;
Nearer leaving the cross;
   Nearer gaining the crown.

But the waves of that silent sea
   Roll dark before my sight,
That brightly the other side
   Break on a shore of light.

0 if my mortal feet
   Have almost gained the brink,
If it be I am nearer home
   Even today than I think,

Father, perfect my trust;
   Let my spirit feel in death
That her feet are firmly set
   On the rock of a living faith."

Strange was their life, and stranger still their death.
Seemingly they were twin souls, for it was but five months after
the death of the elder sister that Miss Phoebe followed her into
the "Silent Land."

Two other sisters gained renown in these years when women
were coming into their own, and their fame was in connection

1 Ninde, Edward S., The Story of the American Hymn p. 303
with the U. S. Military Academy at West Point. For two genera-
tions Miss Anna (1820-1915) and Miss Susan Warner, whose home
was on Constitution Island in the Hudson River, conducted Bible
classes for the cadets. Indeed they became so beloved that
their funeral services were conducted with military honors.
Susan was better known as a prose writer, but several of Anna
Warner's hymns have gained increasingly in love and usage as the
years have passed. For over fifty years children of many lands
have sung:

"Jesus loves me, this I know
For the Bible tells me so;"
Indeed in the lands of the East, especially in Japan, it is used
by young and old Christians alike, a powerful instrument in the
conversion of souls.

In 1869 appeared her Wayfaring Hymns, including "One more
day's work for Jesus", but the powerful poem for which she is
best known is that suggested by the appeal of the Greeks to
Philip: "Sir, we would see Jesus", and in this hymn is expressed
the yearning of humanity to know the Lord Christ:

"We would see Jesus; for the shadows lengthen
Across this little landscape of our life;
We would see Jesus, our weak faith to strengthen
For the last weariness, the final strife."

A fourth member of the feminist group was Elizabeth Prentiss
(1818-1878), the daughter of the Rev. Edward Payson, a very
prominent minister. Miss Payson inheriter much of her father's
religious spirit and great ability, and she married another.
minister, the Rev. George L. Prentiss, professor at Union Theological School in New York. Her cheering word of faith and hope to pilgrims along life's weary road come from a soul living in a bodily shell which never knew the meaning of health. Her keen sense of humor and radiant faith shone from her home as a beacon-light along the way, for the Master was her teacher, her very life and being; the love of Christ her guiding theme. Her conception of the call of Christ to man is embodied in her hymn "Press close my child to me", whereas the response is embodied in her beautiful poem:

"More love to thee, O Christ,
More love to thee!
Hear thou the prayer I make,
On bended knee;
This is my earnest plea,
More love, O Christ to thee,
More love to thee!"

This hymn was written in 1856, a year which held many trying experiences both mental and physical. Indeed it was a heartfelt prayer in verse form, expressive of her own feeling, with no intention of printing. It did not appear until many years after the writing, and Mrs. Prentiss was greatly surprised by its popularity. It has been sung the world over, and even translated into the Arabic; this expression of one human soul is that of countless disciples of Christ.

A son of the descendants of John Alden and his wife, Priscilla was Ray Palmer, born in 1808 in the tiny town of Little
Compton, Rhode Island, not far from Sakonnet Point. His father was a Judge, reasonably well-educated for his day, and gave his son instructions at home until the age of thirteen when the lad went to Boston to clerk in a drygoods store. In the following two years he chanced to attend Park St. Church in Boston, where he was converted to the Christian life, and was influenced by the pastor, Dr. Sereno E. Dwight, to attend Phillips Andover Academy and later Yale, from which he was graduated in 1830.

Ray Palmer then went to New York where he taught in a fashionable school for girls. He was but twenty-two years old when he went to New York for the first time. From childhood the young man had been accustomed to express his inmost feelings in verse, thus his earliest and most familiar hymn was not the result of any one great occasion. The poem grew out of a hard struggle of discouragement, illness and religious uncertainty, and in an hour when Ray Palmer felt particularly the nearness and grace of God he wrote:

"My faith looks up to thee,
Thou lamb of Calvary,
Saviour divine!
Now hear me while I pray,
Take all my guilt away,
0 let me from this day
Be wholly thine!

May thy rich grace impart
Strength to my fainting heart,"
My zeal inspire;  
As thou hast died for me,  
O may my love for thee  
Pure, warm and changeless be,  
A living fire.

While life's dark maze I tread,  
And griefs around me spread,  
Be thou my guide;  
Bid darkness turn to day,  
Wipe sorrow's tears away,  
Nor let me ever stray  
From thee aside.

When ends life's transient dream,  
When death's cold, sullen stream  
Shall o'er me roll;  
Blest Saviour, then, in love,  
Fear and distrust remove;  
O bear me safe above,  
A ransomed soul."

The stanzas were copied into a small leather-bound book and not brought to the general attention until two years afterward when Lowell Mason met Ray Palmer and requested some hymns for a Hymn and Tune Book which Mason and his friend Dr. Hastings were compiling. Ray Palmer drew out his book and Mason at once copied the hymn, and hastening home wrote the tune for it. Like so many

1 Minde, Edward S., The Story of the American Hymn, p. 266-267
other lyrics, while it found favor at home and abroad it was the expression of the personal experience of one soul, so common that it becomes that of many persons and thus beloved.

Ray Palmer is also known as a translator, rendering a beautiful translation of the lovely "Jesu, dulcis memoria." of the twelfth century, "Jesus, thou Joy of loving hearts." A number of his hymns were written especially for the communion service since the celebration of the Lord's Supper held a firm place in his spiritual experience, thus another famous translation of an old Latin poem is "O Bread to pilgrims given, O Food that angels eat", also "Come, Holy Ghost, in love."

Ray Palmer was a sincere soul in dealing with his great gift, for gift it certainly was to him, a gift of the Divine Spirit, and so he declined any payment for his hymns, and furthermore demanded that there be absolutely no rearrangement of any such lyrics as he chose to give away. In thirty years he held but two pulpits, the first in Bath, Maine, the second in Albany, New York. But in 1878, after several years as Corresponding Secretary of the American Congregational Union, he retired to Newark, New Jersey to write and serve wherever a minister was needed. This modest, quiet soul lived on into old age joyfully serenely, contentedly, his spirit singing until the very end of his life, the songs of his Master. He passed away in the year 1887.

In Ray Palmer's day there came the general passing of the old Puritan theology and a part of this religion was the stern and vivid expression of thought in song as well as from the
pulpit. The awful punishments were liberally set forth to erstwhile quaking sinners and "fire and brimstone" were not spared in the efforts to convert people to the Christian life. Ray Palmer was a prophet of another school, a representative of a different theory and that was the winning of souls by proclaiming the limitless love of Christ, the immeasurable wealth of mercy and pardon for the sinner and the reward of the eternal life, guiding persons to Christ through seeking his love. With this in mind did he write in prophetic style, the simple dedicatory hymn based on the Parable of the Prodigal Son "Take me, O my Father, take me," or that based on the words of Peter "Jesus Christ whom having not seen, ye love."

"Jesus these eyes have never seen
That radiant form of thine;
The veil of sense hangs dark between
Thy blessed face and mine."

The War Period

The year 1809 gave to the world a goodly number of men and women who in the course of their lives brought honor and glory to their nations, for here came Mrs. Browning, the poet Tennyson, Charles Darwin, William E. Gladstone and Abraham Lincoln, besides Oliver Wendell Holmes, born into the home of the pastor of Cambridge's First Congregational Church, a home of godliness, yet stern and rigid theological atmosphere, of cultured life, and of old New England aristocracy. After graduation from Harvard with the class of 1829 of which he was poet, and for which during a long series of reunion years he wrote poems, many of them among Ninde, Edward S., The Story of the American Hymn p.p.272-273
his finest verse.

He entered medical school and studied in America and then for two years abroad, especially in Paris. Dr. Holmes returned to Boston and established a flourishing practice, becoming Professor of Anatomy at Dartmouth and later at Harvard where he served for thirty-five years. His special field of investigation was in intermittent and contagious fevers, but his was a sensitive and sympathetic nature strangely joined to a keen and scientific mind. He felt acutely the sufferings of animals in the laboratory experiments, as well as the pain of ailing humanity, indeed when well along in years he remarked to a friend "Outside I laugh; inside I never laugh. It is impossible; the world is too sad."

Dr. Holmes was an essentially religious man. Reared in the atmosphere of an old theology, he reacted against it and in this as in other things appeared his loyalty to the truth. For over fifty years he was a regular attendant at King's Chapel in Boston where he held membership. His creed was not definitely set forth, but he had a singularly abiding faith in his brethren, and to him the supreme truth was the Fatherhood of God; his unwritten creed was prefaced by the thought."God is Love," and it was reflected in his life, his thought and his expression, as in his famed poem, later a beloved hymn appearing in The Professor at the Breakfast Table"O Love Divine that stooped to share."

It was the physician's life-long ambition to be a poet, and at the age of twenty-one he traveled far toward this goal when "Old Ironsides" was printed and circulated so widely. Among the

1 Minde, Edward S., The Story of the American Hymn p.198
many verses which followed, however, were few hymns. As he grew older he was drawn to them, and for examples sought those especially of Watts and Wesley.

Ordinarily the affairs of the day did not interest him, but at the outbreak of the war between the States he was particularly aroused, and it was not long before he wrote the "Puritan War Song" for use by the soldiers marching south:

"Where are you going, soldiers,
With banner, gun and sword?
We're marching South to Canaan
To battle for the Lord."

His own son was among the first to rally to his country's need, and as he together with the sons of neighbors and friends set forth to war, the father wrote:

"O Lord of Hosts! Almighty King!
Behold the sacrifice we bring!
To every arm thy strength impart,
Thy spirit shed through every heart."

The news of losses, of death and disease and fear came surging over the land from the lines of battle, and seeing his duty as he hastened southward to care for his son, wounded at Antietam and Fredericksburg, Oliver Wendell Holmes penned:

"Father of mercies, heavenly friend,
We seek thy gracious throne;
To thee our faltering prayers ascend,
Our fainting hearts are known.

1 Smith, H. Augustine, Lyric Religion p. 237
2 " " " " 
From blasts that chill, from suns that smite,
From every plague that harms;
In camp and march, in siege and fight,
Protect our men-at-arms."

As the nation's turmoil stirred Holmes to write poems, so the increasing social consciousness and understanding, love of his fellow-men and his broad encompassing religion inspired him to verse. In The Professor at the Breakfast Table, he closed the December chapter of the series in the Atlantic Monthly with a Sunday Hymn about which he wrote "--------this hymn to the Source of light we all need to lead us and the warmth which can make us all brothers."

"Lord of all being, throned afar,
Thy glory flames from sun and star;
Center and soul of every sphere,
Yet to each loving heart how near!

Sun of our life, thy quickening ray
Sheds on our path the glow of day;
Star of our hope, thy softened light
Cheers the long watches of the night.

Our midnight is thy smile withdrawn;
Our noontide is the gracious dawn;
Our rainbow arch, thy mercy's sign;
All, save the clouds of sin are thine.

Lord of all life, below, above,

\[1\] Smith, H. Augustine, *Lyric Religion* p.237
This hymn was a short time ago selected by a committee of all faiths and beliefs as one of the four hymns receiving a majority vote, for it applies to all faiths and creeds which love the Lord of all Life. To his very eighty-fifth year, the last in his earthly life, the poet was a live interested, creative soul—a living example of his poetic admonition:

"Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!"

John Greenleaf Whittier—the very name breathes Americanism and embodies the spirit of American nationalism in literature, for Whittier was one of the fellowship whose compositions are a vital part of national literary heritage. Especially was he New England's poet, for he was born and reared among her hills in the house which in 1688 his great-grandfather had built; here in Amesbury was he born in 1807. As a lad he toiled early and late on the heavy manual labor necessitated to wrest a livelihood from the rocky soil of a New England farm, and the constant, unremitting work at all times caused a lack of physical resistance which he never overcame.

As a young man he was most ambitious for education and even though at the age of nineteen he had never known anything but district school teaching he earned enough money to spend two

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1 Smith, H. Augustine, Lyric Religion, p. 238
seasons at Haverhill Academy by teaching and making shoes. From every little event, as from the ballads of Burns sung in the farm kitchen by a wandering Scotohman, he gained knowledge, for he had caught the gleam of intellectual interrogation. It was after this period of introduction to learning that the boy began to write verse in earnest, and his reputation grew, not only as a poet but as a politician and editor. 1833, however, brought the peak of his career, for here was made his significant decision. There came an appeal from William Lloyd Garrison to join the Abolition cause. Wrote Garrison: "The cause is worthy of Gabriel-yea, the God of hosts places himself at its head. Whittier, enlist. Your talent, zeal, influence—all are needed." To the poet this was the call of God; it was a holy crusade. But at this time the Abolitionists were known as nothing short of anarchists, and Whittier with his acute appreciation of the political situation fully realized the position of an Abolitionist— which was nothing short of an outcast. But he was a tried and true champion of the right and now "by the road of renunciation he entered into his spiritual freedom."

Broad and tolerant, gentle and peace-loving with his Quaker disapproval of all war, he entered the lists with his powerful weapons of heart and pen against the defenders of slavery.

In connection with a poem whose closing verses form a great hymn, there is reflected the two-fold influence of raising the yoke of slavery in its larger sense,—slavery as the institution of the South was condemned, as was the whole slavery of brother—

Smith, H. Augustine, *Lyric Religion* p. 276
men, the oppressed of every land, whether under the tyranny of the State, Church or Industry.

In 1847 he became Corresponding Editor of the National Era, a strong anti-slavery paper, which had become famous for its publication of Uncle Tom's Cabin, and the following year came his poem on Worship, in which he describes the false ways in which God is worshiped. To him communion with God is far more than the "pomp of rituals, and the savor of gums and spices." There came at the end the words:

"O brother man, fold to thy heart thy brother;
Where pity dwells, the peace of God is there;
To worship rightly is to love each other,
Each smile a hymn, each kindly deed a prayer.

For he whom Jesus loved has truly spoken,
The holier worship which he deigns to bless
Restores the lost, and binds the spirit broken,
And feeds the widow and the fatherless.

Follow with reverent steps the great example
Of him whose holy work was "doing good";
So shall the wide earth seem our Father's temple,
Each loving life a psalm of gratitude.

Then shall all shackles fall; the stormy clangor
Of wild war music o'er the earth shall cease;
Love shall tread out the baleful fire of anger,
And in its ashes plant the tree of peace!"

2 Smith, H. Augustine, Lyric Religion p. 275
And this poem written in the year which saw the end of the war with Mexico, by him whose far-seeing eye pierced the mists of oppression to the dawn of the era of human consciousness when his verse should take its place among the hymns of "Service and Brotherhood" of the twentieth century.

Whittier was recognized as among the leaders of literary thought in New England, but among them he was almost alone in his devotion to abolition, and in 1850 brought forth his Ichabod inspired by the grief caused by Webster's flaming speech in the Senate advocating compromise and in defense of the Fugitive Slave Law. Then came dissension in the ranks of the Abolitionists party, and while Garrison and the radical wing bitterly attacked the Constitution, Whittier remained with the more rational element to the open disgust of his former friends. But it mattered little to the poet whose soul was consecrated to the freeing of the slave. The horizon was dark and progress toward reform was very slow when the simple trust in the goodness and nearness of God, and His presence in the human heart so keenly experienced in Whittier's own soul found expression in his poem "Seed-time and Harvest", the last five stanzas of which became the hymn:

"It may not be our lot to wield
The sickle in the ripened field;
Nor ours to hear, on summer eves,
The reaper's song among the sheaves."

The author had faith and trust in God's time for harvest and it was not many years before he saw the harvest of his own labor.
and sacrifice. It was this hymn which was beloved by President McKinley and sung in the First Methodist Church of Canton, Ohio at his request just before he started for his inauguration at Washington.

Like that of others, his work shows the battle between science and religion then waging, but Whittier's was the greater vision, his was a faith so deep that he had nothing but welcome for what science might reveal. He rarely wrote a poem for definite use as a hymn, nor did he claim to be a writer of hymns. He said, "A good hymn is the best use to which poetry can be devoted, but I do not claim that I have succeeded in composing one."

His, however, was a musical soul vibrant with sacred melody.

His Quaker heritage of religion was to him the source of quiet, calm, contemplative, sincere faith, and an unconquerable belief in the goodness of God.

"I see the wrong that round me lies
I feel the guilt within;
I hear with groan and travail cries,
The world confess its sin.

Yet, in the maddening maze of things,
And tossed by storm and flood,
To one fixed trust my spirit clings,
I know that God is good!"

In this, and in "Our Master", from which is taken the hymn so familiar,

"Immortal Love, forever full",

coming in 1866, when the great cause for which he had labored
with heart and soul had triumphed and peace was again reigning
is revealed the nearness, the infinite kindness and the presence
of the Inner light in human hearts. Such stanzas have a universal appeal from human heart to human heart.

One of the most beautiful hymns is taken from the long poem entitled the **Brewing of Soma**, who, in Hindu mythology was the Indian Bacchus, the god of the soma plant from which was squeezed an intoxicating, milky juice, supposed to give health and long life. The drink was prepared with ceremonial care, and preparation and drinking were accompanied by demonstrations in honor of Soma. The entire work was written in accordance with Whittier's conviction that in elaborate services of ritual and symbolism the spirit of true worship was absent. It was this poem which gave rise to the lines so familiar to all:

"-----the past comes round again,
And new doth old fulfil;
In sensual transports wild as vain
We brew in many a Christian fane
The heathen Soma still

Dear Lord and Father of mankind,
Forgive our foolish ways!
Reclote us in our rightful mind,
In purer lives thy service find,
In deeper reverence praise."
In simple trust like theirs who heard
Beside the Syrian sea
The gracious calling of the Lord,
Let us, like them, without a word,
Rise up and follow thee.

0 Sabbath rest by Galilee!
0 calm of hills above,
Where Jesus knelt to share with thee
The silence of eternity
Interpreted by love!

Drop thy still dews of quietness,
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of thy peace.

Breathe through the heats of our desire
Thy coolness and thy balm;
Let sense be dumb, let flesh retire;
Speak through the earthquake, wind and fire,
0 still, small voice of calm!"

Immortality was a deep and abiding conviction in Whittier's life. No American poet has ever given such comfort in the hour of grief as he. He readily admitted that intellectual proof he could not give, but he lived through the years and into old age serene in his faith bringing through the years the assurance

that it would triumph. When friends and family departed one by one into the Great Beyond he lifted his heart and said:

"I know not where his islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond his love and care."

John Greenleaf Whittier died in September of 1892, at Hampton Falls, New Hampshire, where he was visiting the daughter of an old friend. Beloved, blessed with great human sympathy together with the charm of his verse, embodying the expression of current affairs of his daily life, Whittier endeared himself to the popular heart and has become indissolubly associated with American lore.

"Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosened the fateful lightning of his terrible swift sword:
His truth is marching on.
Glory! Glory! Hallelujah! His truth is marching on.

I have seen him in the watch-fires of a hundred circling camps;
They have builded him an altar in the evening dews and damps;
I can read his righteous sentence by the dim and flaring lamps:

1 Ninde, Edward S., The Story of the American Hymn p. 238
His day is marching on.

I have read a fiery gospel writ in burnished rows
of steel:
'As ye deal with my contemners, so with you my grace
shall deal':
Let the Hero, born of woman, crush the serpent with his
heel,
Since God is marching on.

He has sounded forth the trumpet that shall never
call retreat;
He is sifting out the hearts of men before his judgement
seat:
O be swift my soul to answer him! be jubilant, my feet!
    Our God is marching on.

In the beauty of the lilies Christ was born across the
sea,
With a glory in his bosom that transfigures you and me:
As he died to make men holy, let us die to make men free,
    While God is marching on." ¹

The above words according to one anonymous author were worth
more to the Northern cause than train-loads of corn and munitions.
While General Robert E. Lee was finding something of strength and
comfort in "How firm a foundation," the words and music of the
Battle Hymn of the Republic were being sung around a score of
camp-fires by Union soldiers. The author of this patriotic

¹ Ninde, Edward S., The Story of the American Hymn p. 251-252
lyric was Julia Ward Howe, who was born May 27, 1819 in New York City. Her father, of Revolutionary ancestry, was an ardent reformer and president of the first temperance society in the U.S. Miss Ward was brought up in the strictest atmosphere of Evangelical or Low Church Episcopalian faith, and was taught the old theology of the awfulness and majesty of God. It was against such teachings that her very soul rebelled, and after her marriage to Dr. Howe in 1843, head of the Perkins Institute for the Blind, and her removal to Boston, she adopted the "Liberal Faith". She became a member of the Church of the Disciples of which James Freeman Clarke was pastor. She had written and published a volume of essays and poems before she was twenty-one years old and after her marriage she continued her literary activity.

Julia Ward Howe was a keen student of philosophy and even belonged to the Radical Club, but firm and deep was her spiritual belief—a faith which could not be spoken. At first, though generally in sympathy with the Abolitionist movement and its attitude toward the lot of the slave, she distrusted the activities of the group until she met William Lloyd Garrison. From then on, both she and her husband were closely allied with this active editor and his friends in their endeavors. Dr. Howe, in the days of '61 served as an officer of the Sanitary Commission, and it was his wife's sincere regret that her family cares demanded so much time and, as she expressed it, she could do so little for the cause of her country. That autumn, with her husband, Rev. Mr. Clarke, and Governor John A. Andrew, she made
her first visit to Washington. One day the party was invited to a military review of the army of the Potomac, a few miles out of the city. During the day, word came that the enemy was moving, the review was speedily halted and troops hastened into battle formation. As the visitors drove back to Washington, the road was crowded with infantry. Along the way, as the carriage passed, the occupants heard the soldiers singing popular songs of the day, among them "John Brown's Body." The lilting melody, the fervor with which it lent itself to be sung impressed Mr. Clarke, and he remarked, "Mrs. Howe, why do you not write some good words for that stirring tune?". And they went along their way.

But that night Mrs. Howe thought about it, and waking early as she lay in the gray twilight there came to her the words of the desired poem. When the verses shaped themselves in her mind she quietly rose, found an old pen and wrote down the verses, scarcely looking at the paper as she did not light a lamp, for fear of waking the baby sleeping with her. On her return to Boston she showed it to her friend, James T. Fields, editor of the Atlantic Monthly, who accepted it and paid her five dollars. He gave it a name, and in the issue of February, 1862, "The Battle Hymn of the Republic" appeared.

It was popularized by Chaplain C.C. McCabe of the 122nd Ohio Volunteer Infantry. He read and memorized it. In 1863 he was captured and sent to Libby Prison in company with a number of federal officers, and was there about two weeks when news came of a terrible Union defeat. Hearts were heavy with sorrow, when
it became known that it was a false report, and the Union had won. The men immediately were on their feet and Chaplain McCabe sang the verse while the men shouted "Glory, Glory, Hallelujah!" It was the victory of Gettysburg.

Chaplain McCabe sang that song before many distinguished groups, before President Lincoln, who with tears streaming down his cheeks cried, "Sing it again," and at President Lincoln's funeral services it was sung by the friends who gathered there, as well as at Chaplain McCabe's own funeral, in final dedication to the spirit which had made the song live.

Sung all down the years, it reached new depths of meaning in the World War days, when men and women of all nationalities sang it, and the song became the Battle Hymn of All Nations.

Mrs. Howe lived to the extreme age of ninety-one years. On October 5, 1910 she visited Smith College and there received the honorary degree of Doctor of Laws. Twelve days later she entered the Life Eternal.

"It was for this end, for the writing of this hymn that Julia Ward Howe was born into the world."

In a day when religion with its varying relationships was a factor which molded current composition and men of letters generally allied themselves with a definite faith, one of their number, a deeply religious man, chose to form his own denomination. This "apostle of individualism" was Samuel Johnson, born in 1822 and a graduate of Harvard, and Harvard Divinity School. He formed the Independent Church in Lynn and served as its

pastor for seventeen years. From 1870 on he lived in Salem, Mass. and devoted himself to literary composition until his death in 1883. He was a very religious man, and had always been interested in hymnology. He was a great friend of Samuel Longfellow, and while classmates in Harvard Divinity School, the two young men published their book *Hymns of the Spirit*. It was for this that Samuel Johnson wrote "Life of ages richly poured". Shortly before this Miss Dorothea L. Dix who made her life-work the alleviation of paupers, the insane, and those in prison requested Mr. Johnson to write a hymn for use in her work and he replied with:

"I bless thee Lord, for sorrows sent
To break my dream of human power;"

The finest hymn, however, is that written in 1880. It is the perfect combination of the altruistic city, the serving, sacrificial church and education and science with the prophets' watch-fires. It is the consummation of God's kingdom on earth and is accepted by nearly all denominations as their own.

"City of God, how broad and far
Outspread thy walls sublime!
The true thy chartered freemen are,
Of every age and clime."

Phillips Brooks (1835-1893), prince among the nation's preachers, believer in and lover of the Child Jesus Christ—such is the title of him who loved the Son of God with all his heart and mind and soul; he preached him and he lived him. After receiving his academic training at Harvard and the Alexandria Seminary, Edward S. Ninde, in *The Story of the American Hymn*, p. 342
in Virginia, he served as rector at the Church of the Holy Trinity in Philadelphia, coming to Trinity Church in Boston when he was thirty-three years old. Young, brilliant and vital, he commanded attention, for at a time when the nation-wide religious transition had reached the point where the majority of Harvard's notable faculty members were adhering to the Unitarian movement which now had nearly dethroned Jesus Christ, Phillips Brooks raised his voice in adherence to an older faith. Rapidly he became the dominant pulpit force in all New England, and increasing throngs of people found their way each Sunday to Trinity Church to hear the young man preach the divinity of his Saviour, that because of his life our lives are a divine heritage, as expressed in the preacher's carol, "The earth has grown cold with its burden of care," which in the last verse says:

"The feet of the humblest may walk in the field
Where the feet of the holiest have trod,
This, this is the marvel to mortals revealed,
When the silvery trumpets of Christmas have pealed,
That mankind are the children of God."

and in his "A Christmas Carol":

"Everywhere, everywhere, Christmas tonight!
Christmas in lands of the fir tree and pine,
Christmas in lands of the palm tree and vine,
Christmas where snow peaks stand solemn and white,
Christmas where cornfields lie sunny and bright:

Christmas where children are hopeful and gay,

Smith, H. Augustine, *Lyric Religion* p. 297
Christmas where old men are patient and gray,
Christmas, where peace, like a dove in his flight,
Broods o'er brave men, in the thick of the fight;
Everywhere, everywhere, Christmas tonight:
For the Christ-child who comes is the Master of all;
No palace too great and no cottage too small:

Then let every heart keep its Christmas within,
Christ’s pity for sorrow, Christ’s hatred of sin,
Christ’s care for the weakest, Christ’s courage for right,
Christ’s dread of the darkness, Christ’s love of the light;
Everywhere, everywhere, Christmas tonight.

Is it small wonder that those who had turned away from the
austere preaching of the old Puritan theology came to hear with
pure joy the words of Phillips Brooks, and that in Boston the
evangelical faith was firmly embodied?

In 1889 Phillips Brooks journeyed to Japan, and on ship-
board wrote some lovely carols, among them one especially for
Easter, "Tomb, thou shalt not hold him longer." In his boyhood
he had been taught to know and love hymns. The children of the
family were accustomed to memorize hymns during the week and to
recite them when the family were together in the Boston home on
Sunday evening, so that by the time Phillips Brooks had entered
college his was the treasury of nearly two hundred memorized
hymns. Love for little folk was a supreme note in his life. It
was for them primarily that his lovely carols were written. He
really had no home of his own, for he never married, but many of

1 Smith, H. Augustine, _Lyric Religion_ p. 298
most frequent and interested visitors were children, among them those of his brother, and dolls and toys were always at hand in the rectory to be produced at a moment's notice for the entertainment of the youthful guests.

In 1865 he traveled in Europe and the Near East, and on Christmas he was in Bethlehem. Constantly the children of his parish were in his thoughts, as is shown by his letters to them during his journey. On that Christmas the words of a carol were singing in his heart, but they did not take written form until after his return home. At his request the organist, Lewis H. Redner, wrote the melody, and the carol was first sung at the Sunday-school service of his church in 1868 in honor of the Christ-child, God's gift at Christmas to the world.

"Wherever the Gospel of Christ has gone on the wings of song, wherever the Festival of the Christ-Child is observed, there is Phillips Brooks remembered, there hearts are lifted on the wings of his deathless words in praise of "Our Lord Emmanuel!"

"O holy child of Bethlehem,
Descend to us, we pray;
Cast out our sin, and enter in;
Be born in us today.
We hear the Christmas angels
The great glad tidings tell;
O come to us, abide with us,
Our Lord Emmanuel!"

1 "O Little Town of Bethlehem"
2 Smith, H. Augustine, Lyric Religion p. 296
3 " " " " " " " "
Henry Wadsworth Longfellow was born in Portland, Maine in 1807, the son of a prominent lawyer and the descendant of at least four Pilgrims of old Plymouth, including John Alden, Priscilla Mullens and Elder Brewster. As a lad he was educated privately, and then entered Bowdoin College, graduating in 1825. While in college he published a number of poems, and by his senior year had determined on a literary career. He was offered the professorship of modern languages at Bowdoin and spent some years abroad in preparation for the position which he occupied from 1829-1834, in which year he went to Harvard as professor of modern languages and belles-lettres. He again went abroad, where Mrs. Longfellow died in 1835. The following year he returned to Cambridge and entered upon an active career of instructorship. He was seen much in society and during this time contributed many articles to current publications. In 1843 he married Miss Frances Elizabeth Appleton, and for many years his was a congenial and quiet life in Cambridge and Nahant, finding great delight in his work and the six young members of his family. In 1854 he resigned his post and devoted himself to writing, when there came the tragedy of his wife's death. She was fatally burned while using some sealing wax and Longfellow himself was badly injured in trying to put out the flames which had caught her clothing. The spirit of the poet was almost completely crushed forever afterward by the terrible experience.

In his later years honors were heaped upon him, and he was the host and guest of countless distinguished scholars and
statesmen, yet every year he became more lonely. His coterie had dwindled, grown feeble and departed, but he remained working calmly, serenely in Cambridge and Nahant, save for short visits with his now aged sisters in Portland. In March of 1882, enfeebled by nervous prostration and a serious attack of acute peritonitis he passed away, and was laid to rest in Mount Auburn cemetery. He is forever commemorated abroad by a bust in the Poet's Corner of Westminster Abbey.

Longfellow's writings belong to the Romantic Movement in literature. He was a Victorian, but only in the moderation which was a part of his Puritan heritage. Social reforms did not seem to interest him at all, except that of the abolition of slavery. The current happenings in connection with this cause, however, stirred him deeply and when the raid of John Brown, who was hailed by the Abolitionists as a martyr, at Harper's Ferry in Virginia was accomplished, and the grim ending to the affair caused a national sensation, the poet wrote in his diary:"This will be a great day in our history: the date of a new revolution as much needed as the old one." While Christmas day of 1863, in which the Civil War was at its climax, and the battle of Gettsburg six months earlier was still vivid in the minds and hearts of Americans, brought a song of peace in Longfellow's poem "The Arsenal at Springfield,"

"Down the dark future, through long generations,

The echoing sounds grow fainter and then cease;

And like a bell, with solemn, sweet vibrations,

---

I hear once more the voice of Christ say, 'Peace!'

Peace! and no longer from its brazen portals
The blast of war's great organ shakes the skies!
But beautiful as songs of the immortals,
The holy melodies of love arise."

Longfellow's strongest foreign influence was that of Goethe and the German romantic lyricists. Most of his prose works were only of passing significance, but the poems did a three-fold service to American readers, they brought a sense of beauty in nature, and the lives of common people, they gave some feeling for Old World culture, they handled American themes and especially Indian legends and colonial history more broadly and attractively than had been done in verse. As interpreter of the Old World to the New, Longfellow has no rival among the American poets, and there is a singular truth and vividness of the pictures of American life in his popular short poems. His fame will never be again what it was in his own century, but by his pure style and gracious humanity he will endure.

Like the Englishman William Cowper, Samuel Wolcott (1813-1886) was well over fifty years of age before he wrote a line of poetry, but having written a bit one day, he was, to his own surprise, successful, and in the next few years wrote more than two hundred hymns. Wolcott was living in an age which was becoming keenly alive in its Christian organizations, as the Y.M.C.A. movement, and in 1869 while he was pastor of the Plymouth Congregational Church in Cleveland these organizations in the state

1 The New Hymnal for American Youth no. 292
met in that city. Over the platform in evergreen letters were the words, "Christ for the world and the world for Christ."

Walking home through the city streets the pastor-delegate to the convention put that motto into hymnis form. While still a very young man Wolcott had been a missionary but had been taken ill and had been forced to return to America. He was one who sought no distinction between Home and Foreign missions, he desired the Evangelization of the world, so in a time when the church at home and abroad was embracing the missionary movement Samuel Wolcott gave to it a hymn, the soul of a missionary expressed in song:

"Christ for the world we sing;
The world to Christ we bring
with loving zeal;
The poor and them that mourn,
The faint and overbourne,
Sin-sick and sorrow-worn,
Whom Christ doth heal."

Joseph Henry Gilmore was born in Boston in 1834 and was graduated from Brown University at the head of his class. He then attended Newton Theological School and after being secretary to his father, the Governor of New Hampshire, he served as pastor in several Baptist Churches. In 1868 he was called to the University of Rochester at which he occupied the Chair of English Literature for about forty years and was Professor Emeritus until his death in 1919. His is a place secure in the gratitude and love of countless Christians around the world.

1 Smith, H. Augustine, Lyric Religion p.54
The background of "He leadeth me: O blessed thought" is the Twenty-third Psalm, and a great deal of the Psalm's simplicity, peace and tenderness are reflected in it as well as assurance of a love which cannot fail. The hymn was written one evening after prayer meeting in the First Baptist Church of Philadelphia in which the pastor, Dr. Gilmore, had preached on the Psalm. These days were particularly depressing to people everywhere, all over the country, for the Civil was rending the land asunder with its terrific strife, and there was no promise of peace on the horizon. Truly it was a time when people sorely needed the faith of the "shepherd psalm." Dr. Gilmore told his wife of the verses which had been running in his mind during the evening following the meeting. Unbeknown to him Mrs. Gilmore sent the poem to the Watchman and Reflector and it appeared in that publication. It was not until three years, however, that Joseph Gilmore was guest preacher in Rochester, N.Y. and in that church discovered the presence of his hymn in the hymnal of that congregation, the Second Baptist Church of the city. The hymn became very popular and known the world over, bringing now as in the days of '65 the element of trust and joy and faith.

On November 3, 1794 was born in Cummington, Mass, William Cullen Bryant. The boy grew up in an atmosphere of books and religion, for his father, a country physician, was well-educated and possessed of an unusually large and choice library for the times. All through his boyhood the family were accustomed to have prayers both morning and evening, to attend church morning and afternoon on Sunday, and to have an evening service at home.
Even the district school was watched over by the minister, and the "revivals" at the Congregational Church made a deep impression on the lad. The hymns of Isaac Watts, especially those for children, were taught him along with the Lord's Prayer. He memorized many of the hymns, and at eight years of age his own first poem appeared. When still very young Bryant came into close contact with death, for across the road from his home was a graveyard, and he clearly remembered the funeral of a classmate held there, as well as the passing of his Grandfather and Grandmother Snell with whom he had lived. He was of a very serious nature, and an inclination to brood upon death was his. These tendencies were shown in the melancholy evident in Thanatopsis and in the several hymns which he wrote in 1820 at the request of Henry D. Sewall for the Unitarian Hymnbook. Yet while he is melancholy the poet is not despairing, for no greater comfort could be offered than the words of his hymn sung at his own funeral, "Blessed are they that mourn."

In 1826 Bryant wrote a now favorite hymn for the dedication of the Second Unitarian Church in Prince St. N.Y.

"Thou whose unmeasured temple stands,
Built over earth and sea,
Accept the walls that human hands
Have raised, O God, to thee!"

The "roaring forties", the decade which saw such tremendous activity in all phases of American life inspired many noble, ringing messages in song, and a number of the finest hymns. It was a time when the Home-missions movement was becoming a force.

1 Ninde, Edward S., The Story of the American Hymn p. 292
in the church, when the excessive immigration was creating problems of housing and employment, and the entire movement was calling for a suitable and expressive hymnody. These were the needs which were satisfied in 1840 by Bryant's hymn:

"Look from the sphere of endless day,
0 God of mercy and of might!
In pity look on those who stray,
Benighted, in this land of light.

In peopled vale, in lonely glen,
In crowded mart, by stream or sea,
How many of the sons of men
Hear not the message sent from thee!

Send forth thy heralds, Lord, to call
The thoughtless young, the hardened old,
A scattered, homeless flock, till all
Be gathered to thy peaceful fold.

Send them thy mighty word to speak,
Till faith shall dawn, and doubt depart,
To awe the bold, to stay the weak,
And bind and heal the broken heart.

Then all these wastes, a dreary scene,
That make us sadden as we gaze,
Shall grow with living waters gress,
And lift to heaven the voice of praise."

1 Ninde, Edward S., The Story of the American Hymn p.194
Bryant was a very religious man, and an earnest believer in prayer. The episode is related by Rev. R. C. Waterston, a friend of the family of how in 1858 he was in Naples at the same time as the Bryants and that Mrs. Bryant was critically ill. After the crisis had passed Bryant asked that the minister take a walk with him during which the writer told of his love and trust and faith, but that he had never united with the church and that he would now like to. The following day was the Sabbath and according to Bryant's wishes a company of seven persons celebrated the Lord's Supper in the quiet of his room, and William Cullen Bryant was baptized previous to this communion service.

In 1869, he wrote in plea for national solidarity and understanding in the face of severe dissension the words:

'O North with all thy vales of green
O South with all thy palms,
From peopled towns and vales between,
Uplift the voice of psalms;
Raise, ancient East, the anthem high,
And let the youthful West reply."

Again in 1875 he wrote for the semicentennial of the Church of the Messiah in Boston, the hymn "The Star of Bethlehem" which appeared in the Methodist Episcopal Hymnal, of 1878, in which year he entered the Life Eternal.

William Cullen Bryant was not a writer of great hymns, nor of many hymns, but those which he did contribute gained a wide-

1 The Hymnal (Presbyterian) No. 407
spread popularity, largely on account of their majestic expression and thoughtfulness and their unaltering faith in the life eternal. Hailed as the first true poet of the New World, he merited the additional qualification of there being never since the days of the apostles — "a truer disciple of the divine Master."

"Ye winds keep every storm aloof, And kiss away the tears they weep. Ye skies that made their only roof, Look gently on their homeless sleep."

These lines are from "The Orphan Hymn" by a poet of the lost Southern cause. Henry Timrod (1829-1867) was born at Charleston, South Carolina, and died at the age of thirty-eight from tuberculosis, a victim of the Civil War by which both his health and fortune were crushed forever. His beautiful poetry soared above the influences of a sorrowful spirit which lay among the ashes of destroyed surroundings as when he wrote:

"A lofty hope, if earnestly pursued, Is its own crown, and never in this life Is labor wholly fruitless. In this faith I shall not count the chances."

The Later Period

Once more the U.S. was at peace. The North was triumphant and the South lay in abject ruin. The reins of government were in the hands of the North while the men who had served under Lee returned to the charred ruins of their farms to gather again the shreds of a scattered civilization. From such conditions arose the bards of the times seeking through literature to accomplish
national unity again. Such was Edward Howland Sill (1841-1887), a native of Connecticut and a graduate of Yale. In 1874 he went West to become professor of English in the University of California. The nation had long suffered from misunderstanding and limited knowledge of one another of its factions, and from such conditions came Sill's words as a plea for universal understanding, appreciation, fellowship and love in building a united country in the light of the to-be-lamented years just passed:

"Send down thy truth, O God;
Too long the shadows frown,
Too long the darkened way we've trod,
Thy truth, O Lord, send down.

Send down thy spirit free,
Till wilderness and town
One temple for thy worship be,
Thy spirit, O send down.

Send down thy love, thy life,
Our lesser lives to crown,
And cleanse them of their hate and strife,
Thy living love send down.

Send down thy peace, O Lord;
Earth's bitter voices drown
In one deep ocean of accord,
Thy peace, O God send down."

1 Smith, H. Augustine, Lyric Religion p. 357
The "Laureate of Chautauqua" is the title given to Miss Mary Artemesia Lathbury, in recognition of the wide-spread use of her hymns in relation to the large groups of distinguished persons who attended this American institution. She was born in 1841 in Manchester, N.Y. where her father was pastor of the Methodist Episcopal Church. From a child she was very talented in drawing and writing, but she felt her talents were to be used in connection with her religion. She studied art in Worcester, Mass. and taught drawing, painting and French in Newbury Academy in Vermont, and also in New York. She became widely known as a hymn-writer, and as a contributor especially to children's magazines. It was in this connection in her work with Dr. John H. Vincent, Secretary of the Methodist Sunday-School Union, that she came into contact with the Chautauqua movement. The idea appealed to her strongly and she wrote many compositions for use under its jurisdiction. The summer of 1877 she spent at Lake Chautauqua at the then new religious resort and summer school, which came to be not Methodist alone, but for the whole Christian Church. Previously she had written, "Arise and shine in youth immortal," and "O Shepherd of the Nameless Fold," a prayer for the spirit of Christian unity for which Chautauqua stood.

At Dr. Vincent's request she wrote her two best known hymns the "Study Song" for the graduating class of C.L.S.C. Seniors, and the "Vesper Hymn." The former is the lovely "Break thou the bread of life," which came to be beloved and associated with the communion service, and the latter, the finest of all her
writings, "Day is dying in the West." This was composed to be sung at the setting of the sun, expressing the awe, reverence, and beauty of that hour. In 1890, in answer to countless requests, Mary Lathbury added a third and fourth stanza to the two original ones. Her life was spent in the state of New York, and there she passed away in 1915, in the region which sponsored the institution with which she had been so closely identified.

Edward Hopper (1818-1888) was a true lover of sea-faring souls. A Presbyterian minister, a native of New York City, he had before, coming to the "Church of Sea and Land" where he carried on his real life work, served several pastorates in N.Y. and Long Island. Edward Hopper was a part of that Home Missions movement which inspired a number of literary men to write hymns, but no one of his predecessors had had his own peculiar motive for composition, and that was a hymn in the language and to suit the needs of the sailors who came to his church. So, always vitally interested in the men of the sea, he wrote a sailor's hymn, and for that is he famed, for his words mean much to all sailors on the sea of Life as well as to those on the natural ocean wave!

"Jesus, Saviour, pilot me,
Over life's tempestuous sea;
Unknown waves before me roll,
Hiding rock and treacherous shoal;
Chart and compass came from thee:
Jesus, Saviour, pilot me.
As a mother stills her child,
Thou canst hush the ocean wild;
Boisterous waves obey thy will
When thou say'st to them, "Be still."
Wondrous Sovereign of the sea,
Jesus, Saviour, pilot me.

When at last I near the shore,
And the fearful breakers roar
'Twixt me and the peaceful rest,
Then, while leaning on thy breast,
May I hear thee say to me,
"Fear not, I will pilot thee."

Edward Hopper died very suddenly while writing in his study. He was found at his desk, pencil in hand, and in front of him was the beginning of a composition on the subject of "Heaven."

America has been the home of the Gospel Song. Many have been the forces which have paved the way for it, and these have been peculiar to the land whose freedom was firmly established by the American Revolution of 1775 in the interests of democracy, as the stirring hymns of the revival era, the Sunday School songs, and the tremendously enthusiastic singing of the great crowds interested and instrumental in such nation-wide movements as that of the Y.M.C.A. in the 'fifties. The war between the states had brought to the fore many of the sacred songs with popular, easily-learned melodies as they were sung by the soldiers around the campfires, and the activities of a

1 Smith, H. Augustine, _Lyric Religion_ p.p.199-200
singer like Philip Phillips who traveled everywhere as an evangelist, likewise prepared a background for the great era of lay evangelism which we associate with the names of Dwight L.Moody and Ira D. Sankey.

In the summer of 1873 Moody and Sankey went to England on their first mission. They took with them the volume called "Hallowed Songs" by Philip Phillips which they used in their meetings. Later they used the pamphlet "Sacred Songs and Solos", the work of Sankey. While they were in England, Major D.W. Whittle was carrying on evangelistic campaigns in America being assisted in connection with the music by P.P. Bliss. Together they issued a small book called "Gospel Songs" the majority of which were the compositions of Bliss. When Moody and Sankey returned to this country, it was decided to unite the two collections under the name of "Gospel Hymns and Sacred Songs" which gained such tremendous popularity that a series of six were published.

Philip Paul Bliss was born at Rome, Pennsylvania in 1838, and as a child was very fond of music. He became associated with the musical establishment of Root and Cady, conducting institutes and composing Sunday-School melodies. It is said that he was a very fine-looking man, with a very deep bass voice, a splendid singer and capable of writing both the words and music for extraordinarily popular religious songs. He was a peculiarly rapid composer, for the least incident would often be the stimulus for a song, while the words and music would frequently
suggest themselves to his mind simultaneously. For instance he listened to a sermon which closed with the words, "He who is almost persuaded is almost saved, but to be almost saved is to be entirely lost," and he wrote "Almost Persuaded," said to have brought more souls to Christ than any other song he ever composed. In 1870 he heard Major Whittle tell of how a military signal was flashed to a garrison at Allatoona Pass to "Hold the fort!" and the song of that title was immediately within his heart. Another favorite by him and requested by Mrs. Rutherford B. Hayes when the Columbus Glee Club visited the White House during the administration of her husband was "Let the lower lights be burning", while according to the leaders, "Jesus loves even me," became the real keynote of the Moody and Sankey campaign meetings in England.

P.P. Bliss' death on December 29, 1876 was an exceedingly tragic affair. Mr. and Mrs. Bliss had spent the Christmas holidays in Rome at the old home and were returning to Chicago when the bridge over which their train was passing in Ashtabula, Ohio, collapsed and sent the cars hurtling beneath to the river-bed below where the whole train immediately became a mass of flames. Mr. Bliss escaped but went back to rescue his wife and both of them perished in the wreckage. In the cemetery at Rome, a memorial was erected to him, but his songs are a living memorial to the faith, life and work of P.P. Bliss, a beacon light on the pathway of the movement of lay evangelism in song.

Another of the Gospel writers was the Chicago lawyer who
wrote "It is well with my soul." This was a commemoration of the death of his four children by drowning due to the collision of the French steamer, Ville de Havre in 1874 with a larger sailing ship. The writer was Henry Spofford, and it was Mrs. Spofford who was traveling with her four children, at the time of the accident. When the crash occurred she took her family to the deck and prayed with them. She was herself picked up and cabled her husband, "saved alone." The grief-stricken parents went to Jerusalem shortly afterward, and founded a colony there just outside the gates of the city, about one mile from the Damascus Gate. This was a sort of religious and cooperative community, the members of which lived there, waiting for the Lord's return. Such was the life of the author of a beloved Gospel hymn.

Unlike many hymn-writers who have left a number of contributions to the treasury of hymnody, Sylvanus Dryden Phelps (1816-1895) is known for but one hymn, and yet on his seventieth birthday, May 15, 1886, Robert Lowry, himself a recognized hymnist wrote to him, "It is worth living seventy years even if nothing comes of it but one such hymn as:

"Saviour! thy dying love
Thou gavest me;
Nor should I aught withhold,
Dear Lord, from thee"

Happy is the man who can produce one song which the world will keep on singing after the author shall have passed away."  

S. Dryden Phelps was pastor of the First Baptist Church

of New Haven, Conn. for twenty-eight years. He traveled a great deal, wrote many books and a number of hymn-poems, but one alone became generally known and loved in America and foreign lands whence came so many assurances of the part it had served in bringing so many persons to Jesus Christ.

On March 4, 1820, Fanny Crosby was born in Southeast, Putnam County, N.Y. Her parents were very poor, and from babyhood her life was that of a handicapped soul, for when she was six weeks old a poultice was applied to her eyes and her sight was forever destroyed, yet her spirit was never dimmed by her affliction. She found her way around with amazing facility and at fifteen years of age she entered the Institution for the Blind in New York City where she later became a teacher. She wrote readily and well and was also a splendid speaker. In 1851 she joined the old St. John St. Methodist Episcopal Church of New York City, where she was an active worker. Seven years later she married Alexander Van Alstyne, also blind and a teacher in her own school. She wrote a number of secular songs for the ever popular tunes of George F. Root, as those for "There's Music in the Air," but she was not satisfied, and in 1858 left the institution. At the request of Mr. W.B. Bradbury she wrote her first sacred song, "We are going, we are going, To a home beyond the skies." From then on she devoted herself to the writing of hymns, and her hymns are the reflection of her own experience. Hers was a cheerful heart and an unfailing trust; with such qualities present in her soul she could write
"Blessed assurance, Jesus is mine," "Saviour more than life to me," and "God will take care of you, be not afraid."

Fanny Crosby was especially interested in working among the men who had been among the less fortunate in life. She addressed many such meetings, and it was after one of these messages to a great company of workingmen one warm summer evening, having converted one young man to the Christian way of life, she went home, thinking of a subject Mr. Doane, the musical composer, had sent her, and before she retired that night the hymn:

"Rescue the perishing,
Care for the dying,
Snatch them in pity from sin and the grave;
Weep o'er the erring one,
Lift up the fallen,
Tell them of Jesus the mighty to save." 1

For many years she wrote under a great pressure, having a contract to furnish the firm of Biglow and Main with three songs a week. She was a rapid writer and her total number of songs ran to nearly the eight thousand mark. Judged by certain rules and measurements, few of Fanny Crosby's compositions would pass the test, but considered in the light of the voices who sing them, the number which she wrote, and the persuasive influence of her works, it is asserted that the name of Fanny Crosby stands with those of Isaac Watts and John and Charles Wesley with respect to popular usage in their day and age.

Hers were hymns of a kindly sentiment and devotion, with distinctly appealing words and tune of folk-song clearness.

1 Ninde, Edward S., The Story of the American Hymn p. 359
The use made of these songs by Moody and Sankey produced a wave of tremendous enthusiasm for them in England and America. Fanny Crosby's favorite of all her hymn was "Safe in the arms of Jesus."—sung in many languages and especially at funeral services in churches of all races and sects, regardless of distinctions, while her Soul's poem, she recited one evening at Northfield at the request of Dwight L. Moody:

"Some day the silver cord will break,
And I no more as now shall sing:
But, O the joy when I awake
Within the palace of the King!
And I shall see him face to face,
And tell the story—Saved by grace."

"It was on Friday morning, February 12, 1915, on the threshold of her ninety-fifth birthday, that the yearning of her heart was gratified and she saw Him face to face."

"God of our fathers, whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies,
Our grateful songs before Thy throne arise.

Thy love Divine hath led us in the past;
In this free land by Thee our lot is cast;
Be Thou our Ruler, Guardian, Guide, and Stay;
Thy word our law, Thy paths our chosen way.

From war's alarms, from deadly pestilence,
Be Thy strong arm our ever sure defense;
1 Ninde, Edward S., The Story of the American Hymn p. 353
2 " " " " " " " " " " " " " " 
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace.

Refresh Thy people on their toilsome way,
Lead us from night to never-ending day;
Fill all our lives with love and grace Divine,
And glory, laud, and praise be ever Thine."

These were the words of a famous Civil War veteran, as a "Centennial Hymn" for the celebration of the one hundredth anniversary of the Declaration of Independence, as it was celebrated on July 4, 1876 in Brandon, Vermont.

Rev. Daniel C. Roberts (1841-1901) was an Episcopalian clergyman there, and also in Lowell, Mass. and Concord, N.H. Not because of its tune or its authors name did the hymn find favor rather on the strength of its own merit as poetry. It was first sung to the Russian Hymn, when a new hymnal was being compiled and Mr. Roberts sent the poem to the commission anonymously. It was accepted. Likewise when a committee of eminent musicians sought a suitable hymn for the centennial celebration of the adoption of the Constitution this was chosen, and a tune composed for it by George William Warren, organist of St. Thomas' Church in New York City. It is especially well adapted to national anniversaries, for it includes praise to God, thanksgiving for the past, and prayer for the future, and for peace and trust in God as the most certain national defense. It is a hymn of dignity, strength and usefulness.

Today we think of William Henry Burleigh as a poet and the

Benson, Louis F., Studies of Familiar Hymns p. 119
author of that hymn entitled "Divine Guidance:

"Lead us, O Father, in the paths of peace;
Without thy guiding hand we go astray,
And doubts appall and sorrows still increase;
Lead us through Christ, the true and living way."

but two generations ago he was primarily known as a zealous Unitarian reformer who sought to arouse the consciences of men through his work as editor and lecturer.

He was born in Woodstock, Conn in 1812, the lineal descendant of Governor William Bradford of Mayflower fame. As he labored on the farm he thought over the ills of humanity and he longed to take up arms against especially slavery and intemperance. As a very young man he became publisher of "The Christian Witness" and "The Temperance Banner" in Pittsburgh, and later, of an anti-slavery paper in Hartford, Conn. It is said that he was a man of striking appearance, and vivid speech, and was successful with words of tongue or pen. But the world had not yet become sufficiently aroused to appreciate his fervor in the cause and he was called a fanatic and practically ostracized from society. He felt it keenly that his family should suffer because of his convictions and wrote the lovely words of "Still will we trust, Though earth seem dark and dreary." It was not long before his hymns appeared in England and it is there that they are better known and more widely used really than in America. It was from the experience of a sorrowful life that Burleigh's hymns were written, for as several came from the depth of a soul

oppressed because he dared voice his human convictions, the lovely "O deem not that earth's crowning bliss is found in joy alone," came out of a period which saw the loss of his father, his wife, his eldest son, and his eldest daughter. Surely it was divine love, the "light that never was on land or sea" which enabled the poet to give his sorrow such beauty of expression. He died in the year 1871.

The Voice of the South was Sidney Lanier (1842-1881), a Georgia poet, native of Macon in that state, who was among the first to volunteer for service in the Confederate forces of the Civil War. He was a descendant of the Huguenot stock which settled so much of the southern territory in its earliest days. He was graduated from Oglethorpe College when eighteen years of age and was soon afterward in command of a blockade-runner which was captured, with the result that Lanier was a prisoner for five months. After the war was over he practiced law for a time, but like so many others, he had become a victim of lung trouble and was forced to seek a different climate. He lived in Texas for four years and then in Maryland, all the time finding comfort in giving lectures on poetry, writing a cantata for the centennial exhibition in Philadelphia in 1876, and playing his prized silver flute in various symphony concerts. He died in Lynn, North Carolina at only thirty-nine years of age, a victim of the war in which he had served his Cause, and his poems were collected by his widow. One of them has in fairly recent time taken its place among the hymns of America:

"Into the woods my Master went,
Clean forspent;
Into the woods my Master came,
Forspent with love and shame.
But the olives they were not blind to him,
The little gray leaves were kind to him,
The thorn-tree had a mind to him,
When into the woods he came.

Out of the woods my Master went,
And he was well content;
Out of the woods my Master came,
Content with death and shame.
When death and shame would woo him last,
From under the trees they drew him last,
'Twas on a tree they slew him last,
When out of the woods he came."

Another descendant of New England forbears was Walter Whitman, or "Walt", as he became familiarly known. This heir of New England Divines and Holland Dutch members of the Society of Friends, was born at West Hills, Long Island in 1819. His boyhood was spent in Brooklyn, N.Y. where in 1831 he was apprenticed to the Long Island Star of Brooklyn. He began to have compositions published and in 1836 founded his own paper, the Long Islander, which he printed himself for about a year. In the years following, he taught in a school during the summer, and in winter was connected with various newspapers as printer and editor. The year 1848 he spent in walking tours of the U.S.
and from then until 1851 he traveled in the South and West with his brother. In the latter year he returned to Brooklyn where he opened a small book-store, established a paper and engaged in carpentry and building. The latter occupation he abandoned to write his *Leaves of Grass*, which he himself helped to set up and print. This was published in 1855 and aroused no small amount of scathing criticism on the part of many, while favorable comment was made by the *North American Review* and by Ralph Waldo Emerson. Three editions were published, however, and by 1860 the "Whitman Cult" had developed and enjoyed an ever-increasing popularity. Many and varied were the opinions offered on the worth of the subject. In order to be near his brother who had been wounded at Fredericksburg, the poet went to Virginia where he served as volunteer aid and nurse in the hospitals until 1865. He was appointed to the Department of the Interior but was dismissed on account of his publications. The following year appeared *Walt Whitman's Drum Taps* including *O Captain, My Captain*, a memorial to Abraham Lincoln. In 1873 he was forced to give up all labor on account of increasing paralysis as a result of his activity in the war. Later, he lectured in many cities on the death of Abraham Lincoln. Walt Whitman died in 1892 in Camden, N.J.

He was not a hymn-writer, and there are many who would absolutely deny his right to be placed among such men, yet Walt Whitman wrote out of the voice of a new era. Perchance he wrought better than his critics knew. By his biographer, Richard Maurice Burke, he is placed among those who have
all the great modern religions, and through religion and literature, modern civilization. He goes on to say that not by numerical quantity, but by inspiring the larger number of books which have been written in modern times and in this new race, Whitman stands among the foremost members. He and his brethren were condemned in their own day, but as others have done, will not the years bring recognized triumph? Time alone can say, and in the meantime let us use the constructive contributions of this poet coming out of the new sentiment and thought of the reconstruction era, out of the tremendous upheaval following the "fratricidal struggle" we term the Civil War, and appreciate such a sentiment of dedication as voiced in:

"All the past we leave behind:
We take up the task eternal,
And the burden and the lesson,
Conquering, holding, daring, venturing,
So we go the unknown ways,
Pioneers! O Pioneers!
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Not for delectations sweet,
Not for riches safe and palling,
Not for us the tame enjoyment;
Never must you be divided,
In our ranks you move united,
Pioneers! O Pioneers!
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All the pulses of the world,
All the joyous, all the sorrowing,
These are of us, they are with us;
We today's procession heading,
We the route for travel clearing,
Pioneers! O Pioneers!

On and on the compact ranks,
With accessions ever waiting,
We must never yield or falter,
Through the battle, through defeat,
Moving yet and never stopping,
Pioneers! O Pioneers!

The words "I need thee every hour" require no qualifying statement to every lover of Christian hymnody for they have a peculiarly homely appeal; a universal human experience is behind them. They are not the words of an eminent preacher or poet but the expression of the exquisite beauty of divine companionship which was felt by a Brooklyn, N.Y. housewife surrounded by ordinary, everyday tasks. Mrs. Annie Sherwood Hawks was born in Hoosick, N.Y. in 1835. As a young girl she had written a few poems and continued to do so at the request of her pastor, Dr. Robert Lowry, the writer and compiler of so many hymns. After her marriage and removal to Brooklyn, although household cares claimed much of her time she managed, nevertheless, to produce a number of poems. Her best known hymn was written in her later years, when one day, she relates, that she was filled with an overwhelming sense of the nearness of the Master, and feeling the need for expression she caught up a pencil and seated herself near an open window in the bright June sunshine. Soon the words

1 The New Hymnal for American Youth No. 211
were on paper. The music was written by Robert Lowry as well as the refrain, and it was sung for the first time at the National Baptist Sunday School Convention in Cincinnati, Ohio a few months later. Everyone liked it and the hymn gained in reputation, quite to the surprise of its author who said, "It was not until years after, when the shadow fell over my way, the shadow of a great loss, that I understood something of the comforting power in the words which I had been permitted to give out to others in my hours of sweet security and peace." After the death of her husband in 1888 Mrs. Hawks made her home with her daughter in Bennington, Vermont, a quiet white-haired lady whose very presence was a benediction to the very day of her death in the early months of 1918.

The latter nineteenth century as a whole is conspicuous for its advance in social consciousness with regard to hymnic expression. Again it was a reflection of the times for social reforms were being instituted, there was consideration for the "forgotten one", efforts were made toward better living conditions and labor and industry were improved with respect to circumstances under which laboring classes performed their work. Two outstanding pioneer bards of the new philosophy were Felix Adler and Washington Gladden.

Felix Adler was born in 1851, the son of a Hebrew Rabbi, and later became professor of Social Ethics. With its lofty ideals and aims for the elevation of the human soul, his hymns content is in real accord with modern interpretations of New
Testament teachings regarding the "Holy City, the New Jerusalem" as treated in Biblical works of today. "It is a hymn of remarkable social and religious harmony; a hymn in which Christians of many names and forms of creeds may unite with sincere enthusiasm." In reality on account of its pictures and messages it may be called the "Jerusalem the Golden" of today.

"Hail the glorious golden city,
Pictured by the seers of old!
Everlasting light shines o'er it,
Wondrous tales of it are told:
Only righteous men and women
Dwell within its gleaming wall;
Wrong is banished from its borders,
Justice reigns supreme o'er all.

We are builders of that city,
All our joys and all our groans
Help to rear its shining ramparts;
All our lives are building stones:
Whether humble or exalted,
All are called to task divine;
All must aid alike to carry
Forward one sublime design.

And the work that we have builded,
Oft with bleeding hands and tears,
Oft in error, oft in anguish,

1 Smith, H. Augustine, Lyric Religion p. 134
Will not perish with our years:
It will live and shine transfigured,
In the final reign of right;
It will pass into the splendors
Of the city of the light."

Again from the pen of a preacher came a poem which was to be another of the pioneer social service sentiments as expressed in verse. Born in 1836 and graduated from Williams College, Washington Gladden entered the Congregational ministry. From his charge in Brooklyn he went in 1862 to Columbus, Ohio in which pastorate he remained thirty-two years. For over fifty years he was the keenest of students of industrial problems and endeavored to accomplish better understanding and sympathy between the forces of capital and labor. He was the voice in the wilderness which cried out against tainted money, and such sentiments were reflected in his editorial work. Scarcely a year passed but that at least one volume of his writing was published and he was a tireless lecturer in the interests of the Christianity of the enlarged vision and social service theories. He met the strongest opposition, yet carried on in spite of discouragement. All this and much more did he set forth in a few lines published in his own magazine *Sunday Afternoon*, the familiar and loved words, "O Master let me walk with thee," the earliest of the social service hymns and the symbol of the awakening of the church to social justice and the humanities. Of him it was characteristic, for his faith was expressed in one of his later sermons; shortly before his death in 1918 it was

1 Smith, H. Augustine, *Lyric Religion* p.133
I have always prayed for is coming; that the gospel I have always preached is true. I believe that the democracy is getting a new heart and a new spirit, that the nation is being saved."

"O Master, let me walk with thee,
In lowly paths of service free;
Tell me thy secret; help me bear
The strain of toil, the fret of care.
Help me the slow of heart to move
By some clear, winning word of love;
Teach me the wayward feet to stay,
And guide them in the homeward way.

O Master, let me walk with thee
Before the taunting Pharisee;
Help me to bear the sting of spite,
The hate of men who hide thy light,
The sore distrust of souls sincere
Who cannot read thy judgements clear,
The dullness of the multitude
Who dimly guess that thou art godd.

Teach me thy patience; still with thee
In closer, dearer company,
In work that keeps faith sweet and strong,
In trust that triumphs over wrong,
In hope that sends a shining ray.

Far down the future's broadening way;
In peace that only thou canst give,
With thee, O Master, let me live."

Chapter IV. Summary, and Trends in Twentieth Century Hymnody

American hymnody had its roots far back in the fertile soil of Old England, and that, in turn, was the fruition of varied influences from the Continent, among which may be numbered the musical reverberations from the Wittenberg of Luther, the Paris of Marot, and the Geneva of Calvin. From these suggestions grew the English attempts at Psalters, the most famous of which in the early period was that of Sternhold and Hopkins, later known as the Old Version. An English refugee in Holland, named Henry Ainsworth, turned a skillful hand and brain to versification and the result was the famous Psalter of the Pilgrims which accompanied them to Plymouth and was used by them almost exclusively until that colony was assimilated with that of Mass. Bay which had grown up to the northward. At this time, the Bay Psalter, the first book to be published on the soil of the New World, and the first real colonial literary production took precedence over all other volumes of worship in song.

Gradually colonial men of letters sought to write hymns, personal expressions of prayer and praise, in addition to the versification of the Psalms themselves, and pioneers in this regard were Joel Barlow and Timothy Dwight.

New England was to all appearances foremost in advancing church music. Pennsylvania had some splendid musicians, but the activities of the German groups were mostly confined to their own immediate usage and did not influence their neighbors
to any large extent, whereas musical development in New York and to the South was for the most part in the nature of secular composition and presentation. The latter eighteenth century saw many native authors, nearly every existing colony was represented by at least one hymnist, many of whom at this time were inspired by the evangelistic activities of John and Charles Wesley and the Rev. George Whitefield, whose efforts were so prominent in instigating a religious revival for all America.

From the days of the American Revolution to the middle of the nineteenth century the treasury of American hymnody increased, and among the contributors are many well-known and beloved names, as that of Francis Scott Key, usually associated with the country's national anthem, Oliver Holden of Boston fame, and Edmund Hamilton Sears, who is inseparably connected with the ever-popular Christmas carol, "It came upon the midnight clear," - and their names are but a few as representative of an active era.

In the realm of politics the years from 1830 to 1850 were exceptionally significant in the development of the new nation. The opening years of these two decades quite properly might be termed a quest for democracy, for it was the "son of the soil", and Indian fighter, Andrew Jackson, who occupied the presidency; he who awarded political positions on the theory "To the victor belongs the spoils." The administration saw turbulent times, for one section clashed with another on the tariff question,
and finances were precipitated to the very depths by the
president's own aversion to national banking interests, and his
action of placing government funds in private banks personally
favored by him. The day of "King Andrew" passed, and there
came other presidents, Van Buren, Harrison, Tyler and Polk,
among them.

The nation rocked to the cry "Westward Ho!", and the long
seemingly endless procession of covered wagons wound over trails
through desert and wilderness to seek homesteads in Texas,
fortunes in trading on the far western coast, and to answer the
general urge of the forces of "Manifest Destiny." But Mexico
grew frightened and tended to prohibit further migration, and
the result was the revolt of the Texan population, approved by
the U.S. government. The Mexican war was accordingly fought,
with the outcome most favorable to the U.S. and the annexation
of Texas practically an accomplished fact.

Meanwhile the country developed socially and industrially.
In the East, especially after 1850, certain trends were defi-
nitely crystallized into causes for the gathering clouds of war
which threatened the nation. The tariff question, the curren-
cy and banking problem, the distribution of public lands and
last, but not least, but not least the question of slavery, pla-
ced the democratic, industrial North and the aristocratic,
planting South in opposing ranks. Then, shortly after the
election of Abraham Lincoln to the presidency, the storm broke,
South Carolina seceded from the Union to be followed shortly by
a large number of other southern states. The war was on. For four long, grim years it tore the nation apart, now a victory for the South, now one for the North, until superior resources told; the government stood firmly behind the northern cause, and the resistance of the South was gradually worn to the breaking point, and there was peace once more. But that peace was restored to a ravished land especially to the southward. Politics went according to Northern wishes, and it was many a year before the states of the South had recovered even a slight measure of their former power.

On the whole America was moving forward at a rapid pace in the realm of culture during the post-bellum years. Such was the cultural progress that the period was known as the "Golden Age" harking back to a time of like activity in ancient Greece. In every field there was advance; the field of religion saw repeated upheaval yet true religion was not lacking, for the growth in population was accompanied by a great increase in church membership, especially in the Methodist and Baptist denominations of the West and South. Existing groups disagreed over current issues as the Methodists over the slavery question, and new sects, as the Mormons, appeared. New England saw a swing away from Puritanism and many Congregational preachers turned to the Unitarian movement.

Public schools and free education for everyone became generally established, while religious tolerance became far more apparent than ever before. The appearance and participation of
women in public life became an accomplished fact, and in these times women gained fame in literature, teaching, lecturing and a little later in politics. The increasing ability of everyone to read and write developed simultaneously with a new supply of reading matter at reduced cost, due to the new mechanical inventions for printing. Science progressed. An army of inventions for practical purposes marched across the field in the same years that saw advances in the natural sciences, as the ornithological work of John James Audubon, and the establishment of national associations of science.

All of these subjects were found in sacred compositions as well as in secular ones, and as the motives behind the composing of the hymns of this period are considered there seems to be revealed in crystal clearness the influence which current history exercises over the writers of its own time. In the work of James Russell Lowell and Harriet Beecher Stowe the growing problem of slavery is voiced, and the intense dislike of two Christian souls for such an institution of human bondage is strikingly set forth. The feminist movement is exemplified by that group of hymnists which includes Alice and Phoebe Cary, Susan and Anna Warner and Elizabeth Prentiss, whose hymns took such an important position in Christian hymnody, while the beautiful lyric poetry of John Greenleaf Whittier was the word of a gentle soul aroused by current conditions to a plea for Christian understanding and sympathy; the poems of Oliver Wendell Holmes were the sentiments of a patriot and father
whose son was in the thick of the conflict, while the stirring lines of Julia Ward Howe were the direct inspiration of the Civil War activity. The later period saw the influence of the religious organizations that came out of the Reconstruction age, reflected in the works of Samuel Wolcott, the soul of a missionary seeking expression in song, in connection with the Y.M.C.A. movement and Mary A. Lathbury, "Laureate of Chautauqua" working into the great era of religious revival, the day of Moddy and Sankey which saw such writers as P.P.Bliss and Fanny Crosby.

Nationalism in all of its numerous phases provided a series of new themes for composition, included in which were considerations of such problems as solutions for current conditions of need, and interest in social reform.

The infusion of the democratic spirit into hymns and congregational song is a contribution of the twentieth century to hymnic literature. The songs of previous hymn-writers had dealt with the expressions of personal consideration, had concerned themselves with the events and affairs not of the contemporary world, but in introspective contemplation of the after-life. In this democratic renaissance of later years the direct opposite is true. In the words of such hymns as "Where Cross the Crowded Ways of Life" there is not heard the same theme given expression as when the congregations of "other days and ways" sang "When I can read my title clear." There has come to be a note of vital interest in the affairs and welfare of
humanity round about, and concern even for the betterment of those not affiliated with the Church. Yet in the earlier decades of historical hymnology there occur instances of such sentiment. Hymns had been produced by such movements as the anti-slavery debate, the temperance quest, the campaign for national and international peace. For example, as we have seen, the Quaker poet, Whittier exemplified the real spirit of prophecy. Out of the events of the year 1848 significant in American history as marking the close of the Mexican War, he was moved to write the long poem on "Worship" from which the hymn "O Brother Man fold to thy heart thy Brother," was taken. Had Whittier lived amid the influences of the later era he could not have written a hymn more expressive and eloquent of that ideal of brotherhood and service for which modern poets strive, for it is most evident that he felt the crying need of his own times for social justice, and anticipated that in the years to come. So too did William Cullen Bryant write on this theme in his "Look from thy sphere of endless day" imploring that those "In crowded mart, by stream or sea," might hear the Christian message and that man might be given the vision to "bind and heal the broken heart." Or still earlier, we see John G. Adams writing that "Heaven is here where hymns of gladness Cheer the toiler's rugged way," a pioneer expression of the realization that duty lay in this life, and relation of man to his neighbor rather than in only the preparation and expectation of the life that is to come.
But in the majority of compositions from the eighteenth and nineteenth centuries there is lacking the note apparent in the new style of attentiveness to the physical and moral improvement of persons who have been neglected. It is this idea or motif which is so featured as leading the new religion and is reflected in the hymnody of the current century.

The changing religious concepts have caused a distinct revision in hymnody. Generally speaking, the hymns of the present day contain the expression of evangelistic theology, conviction and experience; the hymns of the new religion, so-called for the relationship of Christian thought and feeling to hymnody is very close. There has evolved the concept of God not as the remote and "awful" Almighty Power of Isaac Watts, but as a guiding, loving Presence in the heart and soul of every member of humanity, while less emphasis is placed on inward personal experience in Christian life and more upon the application of practical effort toward the Christian way of living, together with a new sense of the importance of the present life, and the realization of its own merit apart from its part as preparation for the life to come. But the most characteristic feature is the emphasis on social service, consisting in a large measure, of setting aside contemplation and introspection for a wider consideration of human brotherhood, the attitude of which was exemplified in the living Christ. This was the harvest garnered from the changing religious conceptions of the nineteenth century.
As a result of such a theory given voice in religion there have come certain definite trends in the so-called hymns of the "social democracy" in the twentieth century. There is the effort to be very modern in terminology, to break away from the older phrases and symbolic language and to utilize a language evolving from the times. The emphasis that God is ever-present in the lives of humanity, and the attitude of indefiniteness concerning the person and nature of Christ is stressed. While rather than dealing mainly with inward experience, the twentieth century hymn sets forth the ideals of activity and service, and man is guided to the art of living here and now rather than solely for a future life. In the past fifty years poems have been adapted for use in the hymnal which do not expressly proclaim the theories of an old theology, but set forth new and beautifully worded thoughts expressive of communion with God in his living presence, fellowship with Christ, the new consideration of humanitarianism and consecration to the Kingdom of God on earth.

For example, in the hymn of James W. Blaisdell, "Christians Lo, the star appeareth" there is the ideal of the present, that the bringing and consecration of the gifts to the Lord was not just an isolated event of long ago, but that we may have a share in the same spirit and truth today as did the Wise Men at Bethlehem.

"Where a life is spent in service Walking where the Master trod,
There is scattered myrrh most fragrant
For the blessed Christ of God.

Whoso bears his brother's burden,
Whoso shares another's woe,
Brings his frankincense to Jesus
With the men of long ago."

Similarly in John Oxenham's work "In Christ there is no East or West" there is expressed the answer to the challenge. "Science has made the world a neighborhood, it remains for the Church of Christ to make it a brotherhood."

The hymnody of today is increasingly becoming illustrative of the theme Praise and Service dealing with the older love of God in connection with actual physical labor for the moral and economic ans spiritual improvement of those who have missed the "common touch;" of grateful prayer for blessings together with the supreme effort to bring into every-day life the benediction of the living presence of God.

The theories of the religious awakening at the end of the nineteenth century had, by the second decade of the new century, so penetrated the literary consciousness and secured such a large number of disciples that in these years came the full fire and vigor of the movement. There came forth such significant titles as "A brother of the world am I" by George E. Day, reflecting the realization of this new responsibility, or W. Russell Bowie's "God of the nations who from dawn of days," or again Edwin L. Doane's poem "I do not ask, O God, to be a
Saint" which speaks not of the author's need, but rather of the boon of helping the fellow sinner along the way. Again most intensely are conditions which occasioned remedial legislation by the government set forth in the "O Holy City, Seen of John" also by Mr. Bowie.

"O shame to us who rest content
While lust and greed for gain
In shop and street and tenement
Wring gold from human pain,
And bitter lips in blind despair
Cry-"Christ hath died in vain."

A less vivid and very lovely thought is expressed in the lyric of Charles S. Newhall's "O Jesus, Master, when today," in which is sought the "touch divine" of human hands along the path. And another hymn which well might be the voice of the laborer: placed in rhyme is "O Master of the callous hand

The workshop and the bench and plane."

written by Constance Mills Herreshoff. Another poem by the same author likewise pictures the conditions of the industrial city as she speaks of the "Shame of lives that lie couched in ease, While down their streets Pain and want go by" as part of the poem "Splendor of the thoughts of God," and a prayer for guidance is "Teach us, O God, true brotherhood" by Marion D. Savage.

The militant call for relief is again repeated by John Haynes Holmes when in "The voice of God is calling" he speaks
"I hear my people crying
In cot and mine and slum;
No field or mart is silent
No city street is dumb."

In conclusion it seems that the era is summarized, and a magnificent challenge presented to each and every Christian throughout the world of every day and age in the ringing word of William Pierson Merrill, "Rise up, O Men of God."

"Rise up, O men of God, Have done with lesser things
Give heart and soul and mind and strength
To serve the King of Kings.
Rise up, O men of God, His kingdom tarries long;
Bring in the day of brotherhood
And end the night of wrong.
Rise up, O men of God, The Church for you doth wait
Her strength unequal to her task;
Rise up and make her great.
Lift high the cross of Christ, Tread where his feet have trod;
As brothers of the Son of Man,
Rise up, O men of God."

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ADDENDA
A TABLE OF THE HYMNS CONSIDERED IN THIS WORK.

A lofty hope, if earnestly pursued-------Henry Timrod
Again as evening shadows fall-------------Samuel Longfellow
Almost persuaded----------------------P.P.Bliss
Amazing sight, the Saviour stands-------Henry Alline

Beneath the shadow of the cross---------Samuel Longfellow
Blessed are they that mourn-------------William C. Bryant
Blessed assurance, Jesus is mine---------Fanny Crosby
Break thou the bread of life-----------Mary A. Lathbury
Build thee more stately mansions--------Oliver W. Holmes

Christ for the world we sing-------------Samuel Wolcott
Christian, if your hearts are warm------John Leland
City of God, how broad and far---------Samuel Johnson
Come, Holy Ghost, in love-------------Ray Palmer

Day is dying in the west----------------Mary A. Lathbury
Dear Lord and Father of mankind-------John G. Whittier

Earth with its dark and dreadful ill---------Alice Cary
Everywhere, everywhere Christmas tonight---Phillips Brooks
Father of mercies, heavenly Friend-----Oliver W. Holmes
Fling out the banner--------------------George W. Doane

God of our fathers, whose almighty hand---Daniel C. Roberts
God of the earth, the sky, the sea-------Samuel Longfellow
God will take care of you---------------Fanny Crosby

Hail the glorious, golden city-----------Felix Adler
He leadeth me, O blessed thought--------Joseph Gilmore
Hold the fort----------------------------P.P.Bliss

I bless thee Lord for sorrows sent--------Samuel Johnson
I bow my forehead in the dust----------John G. Whittier
I look to thee in every need------------Samuel Longfellow
I love to steal awhile away-------------Phoebe Brown
I love thy kingdom, Lord---------------Timothy Dwight
I need thee every hour-----------------Annie S. Hawks
I see the wrong that round me lies-------John G. Whittier
If I can stop one heart from breaking-----Emily Dickinson
Immortal Love, forever full------------John G. Whittier
Into the woods my Master went----------Sidney Lanier
It came upon the midnight clear----------Edmund H. Sears.
It is well with my soul-----------------Horatio Spafford
It may not be our lot to wield-----------John G. Whittier

Jesus I live to thee---------------------Henry Harbaugh
Jesus loves even me---------------------P.P.Bliss
Jesus loves me, this I know----------------Anna Warner
Jesus, Saviour, pilot me----------------------Edward Hopper
Jesus, these eyes have never seen----------------Ray Palmer
Jesus, thou joy of loving hearts----------------Ray Palmer

Lead us, O Father, in the paths of peace--William H. Burleigh
Let the lower lights be burning----------------P. F. Bliss
Let tyrants shake their iron rods----------------William Billings
Life of ages, richly poured------------------Samuel Johnson
Look from thy sphere of endless day------------William C. Bryant
Lord, I am thine, entirely thine----------------Samuel Davies
Lord of all being throned afar----------------Oliver W. Holmes
Lord with glowing heart I'd praise thee-----Francis S. Key

Men whose boast it is that ye----------------James R. Lowell
Mine eyes have seen the glory----------------Julia Ward Howe
More love to thee, O Christ-------------------Elizabeth Prentiss
My faith looks up to thee----------------------Ray Palmer

Now on land and sea descending----------------Samuel Longfellow

0 bread to pilgrims given---------------------Ray Palmer
0 brother man, fold to thy heart----------------James R. Lowell
0 deem not that earth's crowning bliss--------William H. Burleigh
0 little town of Bethlehem---------------------Phillips Brooks
0 Lord of hosts, Almighty King--------------Oliver W. Holmes
0 Love divine that stooped to share----------Oliver W. Holmes
0 Master, let me walk with thee---------------Washington Gladden
0 north with all thy vales of green-----------William C. Bryant
0 thou, to whom in ancient time----------------John Pierpont
Once to every man and nation-----------------James R. Lowell
One more days work for Jesus----------------Anna Warner
One sweetly solemn thought---------------------Phoebe Cary

Pioneers, O Pioneers--------------------------Walt Whitman

Rescue the perishing------------------------Fanny Crosby

Safe in the arms of Jesus---------------------Fanny Crosby
Saviour more than life to me------------------Fanny Crosby
Saviour, thy dying love-----------------------S. Dryden Phelps
Send down thy truth, O God---------------------Edward R. Sill
Shout the glad tidings------------------------William A. Muhlenberg
Stand up, stand up for Jesus-----------------George Duffield
Still, still with thee------------------------Harriet B. Stowe
Still will we trust---------------------------William H. Burleigh

Take me, O my Father, take me----------------Ray Palmer
That mystic word of thine---------------------Harriet B. Stowe
The earth has grown cold----------------------Phillips Brooks
They who seek the throne of grace-----------Oliver Holden
Thou whose unmeasured temple stands--------William C. Bryant
'Tis midnight, and on Olive's brow--------William B. Tappan
Tomb, thou shalt not hold him longer--------Phillips Brooks

We are going, we are going to a home--------Fanny Crosby
We would see Jesus---------------------Anna Warner
When on my day of life the night--------John G. Whittier
Where are you going, soldiers-----------Oliver W. Holmes

Ye winds keep every storm aloof--------Henry Timrod.