

HYMNOLOGY AND THEOLOGY.

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At first thought there seems to be no connection between hymnology and theology, for no great poet is known as a theologian and no great theologian passes for a poet. All that Augustine claimed was a long acrostic which he made against the Donatists. Melanchthon and Calvin were theologians pure and simple, yet they all felt the power of hymns. Augustine referring to his conversion at Milan says: "How I did weep, O Lord, through thy hymns, and canticles, touched by the voices of thy sweet singers. The voices sank into my ears and the tears ran down my cheeks". Melanchthon as well as Luther was cheered by hearing children's voices singing the hymns of the Reformation. Calvin caught up Marot's French version of the Psalms and taught the people to sing them. The technical terms of theology are not fit for use in praise to God but it was the habit of the writers of hymns, who were generally preachers, to close their doctrinal sermons with a hymn, recapitulating in rhyme that could be remembered, the main ideas of the discourse. Indeed the most popular hymn in our language, "Rock of Ages, Cleft for Me" is the climax and coronation of a polemical dissertation. The universal favorite, "How Firm a Foundation", is built of proof texts.

Aristotle's definition of a poem as "a permanent production that pleases and takes commonly with all classes of men", applies to a hymn and explains why the few most highly intellectual as well as the host of commonplace writers fail to produce hymns that live. The learned fail because they do not know the heart of the people. The half educated fail because they exhibit feeling without order or progress. Cardinal Newman goes to an extreme when he says that hymns are expressions

not of truth but of imagination and sentiment. His own immortal "Lead Kindly Light" is sufficient answer to his own proposition. But a hymn is more than mere reflection. It must be full of feeling.

The Pharisee prayed but we are not told that he sang. The test of a hymn is its power to move the heart. Milton, Dryden, and Wordsworth wrote religious pieces but they cannot be sung. They fail because they do not meet Augustine's definition of a hymn, "praise to God that can be sung". Thomas Moore came nearer to the test with his "Come Ye Disconsolate", as did Tennyson with his "Pilot at the Bar" and "Late, Late, Ye Cannot Enter Now" and Whittier with his "Eternal Goodness". George Herbert's peculiar metres and Milton's majestic lines, and Addison's cold stanzas may be read by educated people but they are not sung by them. Even Keble's "Christian Year", widely read though it is, cannot be used in public worship. Its very depth and refinement exclude it from common use. There are men, as E. B. Browning says, "whose erudition has grown stronger than their souls. We want the sense of the saturation of Christ's blood upon the souls of our poets that it may cry through them in answer to the ceaseless wail of humanity". The history of the internal development of the religious life of the Christian church, Oxenham says, is found in what all are thinking and feeling. English Protestants were at first polemical and their hymns were largely doctrinal, then with the "Foreign Missionary Movement" they became missionary, and now with the social trend of thought they are largely social. John Wesley, said that it was "better for a hymn to provoke a critic to turn Christian than a Christian to turn critic". Cowper is the only writer who is as famous for his hymns as for his poems. Watts was admitted to Parnassus by Dr. Johnson in his "Lives of the Poets" but with this qualification, namely that "poetry and devotion are things incompatible with each other, and that Watts has succeeded

in doing better than others what no one had succeeded in doing well". Whittier, on the other hand, claimed that a good hymn is the best use to which poetry can be devoted. Pope put Dr. Watts in the first edition of his "Dunciad" but claimed that that was a surreptitious issue and afterwards substituted another name. Bishop Burnet remarked concerning the old version of the Psalms by Sternhold that "his piety was better than his poetry" and that "he drank deeper of the Jordan than of the Helicon"; but Walter Scott said the Scotch Psalm Book was so beautiful that any alterations in it would prove so many blemishes. John Newton maintains that "there is a style and manner suited to composing hymns which may be more successful or at least more easily attained by a versifier than by a poet". The chief matters are perspicuity, simplicity, and ease. Dr. Watts sought to please and profit the politer without offending the plainer part of mankind. Charles Wesley took issue with Dr. Watts and complained that he had written down to a child's level instead of trying to lift up the child's level and making the hymn a poem; but, although Wesley composed as many thousand hymns as Watts hundreds, yet he was not able to produce as many that have survived "the tooth of time and the rasure of oblivion". The poet Montgomery observed that "the appearance of a good hymn is as rare as a comet". Most hymns die. Only a few are the immortal names that were not born to die. Dean Alford declared that "the lines of a hymn should find their way to the simplest and stay unbidden in the memory". Newton, the editor of the Olney Hymns, decides that a writer of hymns should use imagery sparingly and with great judgment. Bishop Wordsworth, nephew of the poet, insists that "the first purpose of a hymn is to teach sound doctrine". Archbishop Trench, in his collection of Latin hymns, announced his purpose to "exclude hymns not in accord with church life as more hurtful than heretical pieces are". Dr. S. A. Duffield,

author of works on English and Latin hymn, maintained that the hymns which the Christian Church adopts must be Christian. The best hymns, those that are most widely used, weave in scriptural words and figures.

The theological object in view in singing hymns was plainly seen by Pliny the younger who in the year 112 A. D., reported to the Emperor Trajan that the Christians in Bithynia, the province which he governed, gathered early in the morning and sang hymns to Christ as God. The earliest Christian hymn

“Shepherd of Tender Youth
Guiding in love of truth”

written by Clement of Alexandria, is a chant in praise of Christ in all His attributes. His pupil, Origen, informed Celsus of the hymns which Christians sang to the only begotten Word of God. When Bardesanes, composed hymns in Edessa to spread Gnostic ideas of a hierarchy of angels emanating from God, Ephrem trained a chorus of women who sang and prayed to Christ for forgiveness and strength. When Arius denied the equality of the Son with the Father and propagated this doctrine in songs for millers, travelers and sailors, to popular dance and drink music of the day; and when the Arian Empress Justina demanded of Ambrose the use of a church in Milan for Arian worship, he denied her request and organized his defenders into bands to sing the praise of the Trinity. Likewise in Constantinople, Chrysostom raised singing bands, and for a time there was a musical contest in the streets of that city between those who exalted Jesus like God and those who shouted that he was the same as God. The Nicene creed was written to be chanted and was thus used by Thomas Arnold in the school of Rugby.

The first departure of orthodox Christians from the worship of Christ occurred after the slaughter of believers by the Roman Emperors, especially by Diocletian.

It was natural and praiseworthy for the survivors to commemorate their dead in song. They did not begin by praying to the dead for, as Origen said, "We do not pray to the dead. The dead pray for us." But if the saints prayed for them why not pray to the saints to pray for them, and so they did and the worship of saints has continued to this day. There were no hymns to the Virgin Mary yet for two reasons: first, because she was not a martyr; and second, because an age that glorified virginity did not think of thus exalting one who was not a Virgin. In all the verses of the "Te Deum" of the fifth century she is not referred to, and even after she had been officially declared to have remained a Virgin forever, in "Dies Irae" she is ignored and salvation is ascribed to Christ and to Christ alone. One of the hymns to the martyrs, written in the early days of Fortunatus, begins, "Welcome happy morning". Jerome of Prague, as he walked to the stake sang "This soul in flames I offer Lord to Thee".

The Greek Catholic Church did not approach the Latin in the hymns it composed. Their worship of images destroyed the imagination even of John of Damascus, the greatest of their poets, Elizabeth Barret Browning found that they "did not reach with their highest lifted hand the lowest foot of those whom the world has honored as the Greek poets. They were men gifted and noble in their generation but they belonged to it intellectually. No one was called to utter his soul's devotion with the emphasis of a great poet's power. Theirs are only names for honorable remembrance but there was no head for a crown. They were poetical souls not souls of poets". One of the Greek hymnists, Gregory of Nazianzen, who was deprived of his bishopric because of his orthodoxy, manifested the noblest spirit when he replied; "You may cast me down from my Bishop's throne but you cannot banish me from before the throne of God".

The hymns of Ambrose had been composed for the

people to use, but in the sixth century the Gregorian chants were confined to clerical choirs, and the people from that time to this have been intentionally excluded in papal churches from their share in this most important part of public worship.

Though the people were told that their part in church was to look and listen, that did not prevent them in their homes, or on pilgrimages, or monks in their cells, from singing hymns. The new ones were addressed to Peter the doorkeeper and to Paul the housekeeper and to Mary the Queen of heaven and Mother of God. There was one good hymn that appeared in the tenth century, "Come Lord and tarry not", which is attributed to Robert II of France, who succeeded better as a poet than as a King. It appeared in the dreariest epoch of European literature before the Crusades for the Holy Sepulchre had awakened the Troubadours and the Minnesingers, before the reform of the monastic orders and the appearance of the new orders of Franciscans and Dominicans, in the wonderful twelfth and thirteenth centuries, a period crowned by Dante and Aquinas, when Bernard of Clairvaux wrote, "Jesus the very thought of thee", "Jesus, thou joy of loving hearts", and "O, Sacred head now wounded", "Jerusalem, my happy home" and "To thee, O dear, dear country". The passion of Christ and paradise were theological themes that evoked these hymns, some of the noblest of the ages.

The fourteenth century witnessed, as Ruskin says, pessimism in art and poetry. It was the century when the Black Death pestilence depopulated Europe. Hymns now appealed for deliverance to Archangels, to the Apostles and to Jesus' grandmother. There were more hymns than ever but not one deserves special mention.

In the fifteenth century, the printing press was invented, which was followed by the Renaissance and the revival of pagan art and literature, but still earlier in the century occurred the Reformation under Huss in Bo-

hemia. There and then began again congregational singing in the churches and the publication of hymn books for the people. When the Reformation under Luther began in Saxony, the border state of Bohemia, it was natural that the hymns first used there were embodied with translations of some of the best Latin hymns and with a few new ones of Luther's own in the hymn book of 1524.

Luther's New Testament was finished in 1522 and it was with his German Testament and German hymns that he won over Northern Europe. "Music," he said, "I hold second only to theology". His hymns, he said, were the means whereby the word of God may be kept alive among the people. Coleridge declared that the Reformation was due as much to these hymns as to the Bible. The Jesuits complained that his hymns were more dangerous than his sermons. A cardinal suggested a spirited translation of the odes of Horace to counteract the influence of these hymns. Luther was rejoiced as he noticed that "Our psalms and hymns vex Satan grievously".

The people sang themselves into the new doctrines. They had a voice at last to utter in their mother tongue the feelings that were aroused by the new ideas contained in the songs they sang. The effect when ideas are sent home in familiar language is electrical. Heine called "Ein feste Burg ist unser Gott" the German Marsellaise and Frederick the Great declared that it was God Almighty's grenadier march. When the people sang they saw a new heaven and a new earth.

The mind of the German people which had been distracted by the worship of saints and angels, was now united by praise to Christ alone. The favorite hymn "Now rejoice, dear Christians", is the doctrine of justification by faith set to verse. The hymns expressed theological ideas not in theological style but in artless and simple popular phrases. This home-bred style caught the popular ear.

As far as the Lutheran Reformation extended Ger-

man hymns were translated. Coverdale made a version of them for use in England, but King Henry put his ban on them. In Scotland under the Stuarts they were translated and used but England was compelled to be satisfied with a version of the Psalms, and soon that was taken away from them by Queen Mary.

In the seventeenth century came the Thirty Years' War which in some parts of Germany destroyed four-fifths of the people and property. No province suffered more than Silesia and it was in that province that the Silesian school of hymnwriters appeared, as another at Koenigsberg, and a third at Nuremberg where they were called "The shepherds of Pegnitz", from their place of meeting. Angelus Silesius wrote, "O Lord who formed me to wear thy image here", and Tersteegen, "God calling yet, shall I not hear"? But the greatest religious poet of the century was Paul Gerhardt, author of "O Sacred head, now wounded", the hymn on the lips of Albrecht Ritschl as he breathed his last. "Now thank we all our God", by Rinkart became the German "Te deum".

The sufferings of the war led the people to prayer to God and they expressed their penitence and faith in these new hymns. Hymns alone brought relief from the burden of sorrow. As Shelley says:

"Most wretched men are cradled into poetry by
wrong,
They learn in suffering what they teach in song."

The Pietistic movement in Germany, led by Spener, Francke, and Zinzendorf, was a reaction against the dead orthodoxy of the seventeenth century, and it was devoted to the cultivation of the religious feelings and to works of charity. Its chief poets were Zinsendorf, author of "Jesus, thy blood and righteousness beauty are and glorious dress", and Gellert, who wrote "Jesus lives and so shall I". Gellert was honored by the rich and blessed by the poor. He was teacher of Lessing and Goethe.

Goethe tells of "his pure soul and his interest in our welfare. His exhortations, warnings and entreaties, delivered in a dull, monotonous tone, did not fail to impress us". In the atmosphere of rationalism that now settled over Germany, the classical poets, critics, and philosophers thrived, but the hymn writers were stifled. The old hymns were rejected or changed beyond recognition. Nature was substituted for God, and virtue for faith.

The new hymns avoided reference to the miraculous. They were spiritless, filled up with trifling allegories, and exaggerated sentiments. There was not the most distant allusion to Christ as Savior. The hymns were stripped of religious value. The critical polish may have improved the language or the metre of the Evangelical hymns but it destroyed their power. There was no comfort in them for a mind distressed. There may have been a light spark but there was no warmth. The Arians of England and the Catholic humanitarians of Austria likewise agreed with the Rationalists of Germany that it was highly improper if not criminal to use what the mind at present revolts from.

In England the seventeenth was, politically speaking, the greatest century in its history, but there was no encouragement to write hymns when no denomination would allow them to be used in public worship. Still a few hymns were composed, to be read rather than sung, such as George Herbert's "The Lord of love my shepherd is", and Bishop Ken's "Awake my soul in joyful lays", and "Glory to Thee my God this night", with the common doxology, "Praise God from whom all blessings flow". The Quakers refused to sing at all. The Baptists during the persecution by Charles II, in 1682, feared to sing lest they should be heard and thus discovered. For this reason the church that met in London in Ironmonger's Lane recorded that they sang a hymn in a low voice.

Psalm singing prevailed alone in Great Britain for two centuries. The Old Bay Psalm Book held the ground

in New England until "the Great Awakening" demanded something better. A translation, especially of poetry, is almost sure to be stiff and wearisome. The Psalms were not written to metre and they cannot be versified well.

When Benjamin Keach, the Calvinistic Baptist, who was the first minister in England to introduce the singing of hymns in church, announced in Southwark in 1673 a hymn to be sung after the Lord's Supper, the minority arose and left the church to go where there was nothing sung except the Psalms of David. By 1690 the pastor, who was a writer of hymns, had a hymn for every Lord's Day. In all he published 300 hymns. Another Baptist minister, Samuel Stennet, published in 1697 a volume of hymns for use at the Lord's Supper. The year before, the Baptists with their democratic government had agreed that the churches should do as they pleased about singing hymns. The new tunes that tickled the ears of the people were found to awaken faculties which had slumbered under the droning of the Psalms, for mass singing is the most intensive agency known. While the Baptists inaugurated the movement of singing hymns in public worship in England it received a mightier impulse when Dr. Isaac Watts, in 1707, issued his first collection of original hymns. Like them he was a dissenter. Like them he grieved that "the pride and perverse humor of infidels have of late broken out". He preached and versified in London for forty years and safeguarded the common people, as Berkely and Butler the scholars, from the attacks of the deists. He wrote to Jonathan Edwards for an account of the revival in Western Massachusetts and published it. He avoided antinomianism on the one hand and Arminianism on the other hand and anything that might irritate a tender conscience. It was his strong will that fixed the type and engineered the movement to substitute Christian hymns for Jewish psalms in Christian worship. He magnified the atonement in "When I survey the wondrous cross". While Matthew Arnold was

humming those lines the day he died, he exclaimed "This is the greatest hymn in the language". "Joy to the world, the Lord is come", and "My dear redeemer and my Lord", are his tribute to the Second Person in the Trinity, and "Come Holy Spirit, heavenly dove", to the Third.

What hymn concerning the life to come is so soothing as his "There is a land of pure delight", and what so stimulating for the life that now is as "Am I a soldier of the cross"? or "God is the refuge of his saints", or "O God, our help in ages past", or "Thus far the Lord hath led me on". Several hundred hymns were composed by Watts and after the lapse of two centuries, one hundred are still in common use, and no later writer has as many. His monument stands in Westminster Abbey. It was a line from Watts, "I'll praise my Maker while I've breath", that was on Wesley's lips as he lay dying. Watts' prayer was answered and his thoughts still live in the thoughts of others.

Charles Wesley began to sing when the career of Dr. Watts was nearing its close. If the older man loved to think on what the Savior has done for us, the younger man, under Moravian influence and while witnessing the marvelous conversions under the preaching of Whitfield and his brother John, turned his attention rather to what Christ is doing in us. The hymn book of 1780 was really a compend of Christian doctrine and life. Charles Wesley was a determined opponent of the doctrine of election, yet Toplady's election hymn, "Rock of Ages, cleft for me", was for some time attributed to him. It was the singular fate of this hymn, in Gladstone's Latin version, to be incorporated into the *Lyra Catholica* as original Latin. His hymns appeared first as tracts to be used in revival meetings out of doors, and afterwards were gathered into books. Fifty-six editions of hymn books were issued during the fifty-three years of his brother's ministry. These contained many translations

of German hymns made by John Wesley besides six thousand original hymns contributed by Charles. One original hymn, composed by John, beginning "Servant of God well done", was intended for the funeral of George Whitfield. Among the best known hymns of Charles are "Awake my soul in joyful days", "Love divine all love excelling", that favorite of Beecher's, "Jesus lover of my soul", and loveliest of all to the heart of his brother poet, Montgomery, "Christ whose glory fills the skies". He wrote hymns for all occasions. "Oh for a thousand tongues to sing" expressed his feelings on the first anniversary of his conversion. Space forbids the mention of more than "O for a heart to praise my God", "Christ the Lord is risen today", "Hark the herald angels sing". Before the Wesley brothers had laid aside their lyres, Cowper and Newton, the bards of Olney, flooded England and America with their sacred melodies. It was the Olney hymns that floated the Evangelical reforms and institutions in the closing years of the century, the Sunday school, prison reform, anti-slavery and foreign missions. The hymns like the whole movement were boldly evangelical.

Cowper's genius was awakened by writing hymns. Stopford Brooke characterizes his hymns as "the noblest for depth of religious feeling and for loveliness of quiet style". His best known hymn opens with "There is a fountain filled with blood". The sad memory of his attacks of melancholy is recalled by "God moves in a mysterious way His wonders to perform". Many a heart has found its aspirations expressed in his, "O for a closer walk with God", and "Far from the world, O Lord I flee".

Newton like Cowper began to write late in life. What believer does not know his, "How sweet the name of Jesus sounds", "One there is above all others", "Amazing grace how sweet the sound", and "Glorious things of thee are spoken".

Spurgeon used to call on his congregation just before he offered the long prayer, to sing Newton's, "Come my soul, they suit prepare, Jesus loves to answer prayer".

The Countess of Huntington, a leader in the Evangelical movement in the English Church, had a chaplain named Walter Shirley. It was he who wrote "Sweet the moments, rich the blessing". Perronet, another of Lady Huntington's workers wrote the classical, "All hail the power of Jesus' name", which was set to the tune of "Coronation", composed by the Boston Baptist, Oliver Holden. Thomas Kelly, an Irish Evangelical of this period, who was renounced by his family, wrote "Hark ten thousand harps and voices", and "In thy name O Lord assembling".

As this essay appears in a Baptist Quarterly it is proper to call attention to the group of Baptist hymn writers of this century. Some of them are well known and need no introduction. Among these are Samuel Stennet and his son Joseph. The father is author of "'Tis finished so the Savior cried", "Majestic sweetness sits enthroned upon the Savior's brow", "How charming is the place", and "On Jordan's stormy banks I stand". The son is author of "Another six days' work is done".

Anne Steele, chief of women hymnists, was author of "The Saviour calls, let every ear", "He lives the great redeemer lives", "Far from these narrow scenes", and "O thou whose tender mercy hears". It is well to remember when singing "Father, whate'er of earthly bliss thy sovereign will denies", that the author was a life-long invalid. In her "Father of mercies, in thy word", she links the Scripture to Father, Son and Holy Spirit. "The Saviour, O what endless charms", came from her heart. Miss Steele comes next to Watts, Doddridge, Wesley and Newton in popular favor.

Heber wrote the greatest foreign missionary hymn, "From Greenland's icy mountains", the first, "Ye Chris-

tian heralds go proclaim", was written by the Baptist Bourne Draper. Dr. Beddome was author of "God in the gospel of His son", "Prayer is the soul's sincere desire" and of a hymn which expresses the best feeling of the present day:

"Let party names no more,
The Christian world o'erspread,
Among the saints on earth,
Let mutual love abound."

One of his hymns with the strongest appeal begins, "Did Christ o'er sinners weep"?

Of the Baptists not so well known are John Fellows author of "Great God, now condescend"; and John Leland of Virginia, with "The day is past, and gone". Another American, Joseph Cleveland, published, "O could I find from day to day"; Joseph Swain wrote, "Brethren, while we sojourn here", and "How sweet, how heavenly is the sight". Alexander Pirie composed, "Come let us join our songs of praise". Krishna Pal, a convert of William Carey's, was the author of "O thou, my soul, forget no more". Dr. John Ryland wrote, "In all my Lord's appointed ways", and "Lord teach a little child to pray". Dr. Fawcett was author of "Blest be the tie that binds", and John Burton of "Holy Bible, book divine", and "Time is winging us away". J. Grigg wrote, "Jesus and shall it ever be"? Samuel Medley was author of "Oh could I speak the matchless worth". Robert Robinson, pastor at Cambridge, wrote the familiar hymn, "Come thou fount of every blessing". In 1817 Robert Hall published 330 hymns largely by Baptist authors, of the golden age of Baptist hymnody.

Napoleon drove Germany to its knees. Defeat was regarded as God's judgment on the rationalist leaders of the people. Arndt aroused the nation politically with his, "Was ist der Deutschen Vaterland", and religiously with "I know in whom I put my trust". Another favor-

ite German poet was Ruckert, who boasted not of the glory of nature or the dignity of man, but of the power of Christ.

In Switzerland at the same time there was a "Reveil" and Caesar Malan, Vinet and Monod, composed a thousand gospel hymns for the people to sing. Herder said hymns sounded to him sometimes like a prayer, like a harp, like a trumpet or like a thousand-voiced organ.

Reginald Heber composed a group of hymns which have the unique distinction of being, all of them, favorites to this day. "Brightest and best of the sons of the morning" "The Son of God goes forth to war", and "Holy, holy, holy, Lord God Almighty", are some of his best known compositions.

Contemporary with Heber were John Bakewell, with "Hail thou once despised Jesus"; Millman with "Ride on, ride on in majesty" and "When our heads are bowed with woe"; Montgomery with "Forever with the Lord"; Lyte with "Abide with me", and the verses that described his tribulations in Christian service, "Jesus I my cross have taken"; and Charlotte Elliot with "Just as I am without one plea".

Henry Kirke White described his conversion in this verse of a hymn,

"Once on the raging seas I rode;
The storm was loud, the night was dark;
The ocean yawned and rudely blowed
The wind that tossed my foundering bark.
Deep horror then my vitals froze,
Death struck, I ceased the tide to stem:
When suddenly a star arose,
It was the Star of Bethlehem."

The American hymn writers of this period were G. W. Roane who wrote, "Thou art the way", and Muhlenberg with "I would not live away", and "Savior who thy flock art feeding". Francis Scott Key, author of the national

anthem, likewise composed "Lord with glowing heart I'd praise thee".

The most marked feature in the last century is the change in hymnology produced by the sacramentarian theology revived in the Oxford Movement. It was when preraphaelite art arose that preraphaelite theology arose also. Now for the first time the Anglican church took interest in congregational singing, especially in the singing of modernized hymns of the middle ages. Saints and saints' days came into vogue once more. "Hymns Ancient and Modern" which reached a sale of a million copies a year, contained translations of a large number of Latin hymns. Keble wrote, "Sun of my soul, my Savior dear".

F. W. Faber announced his purpose to compete with Protestant hymn books. The general plan was to supersede the hymns of the Reformation and of the Wesleyan Movement with their individual note of music in which the individual is absorbed in the Church, and Christ is sought at the altar rather than in the heart.

The Unitarians in New England were embarrassed in trying to find hymns to express their opinions. They omitted from their collections the best of the old hymns and tinkered what they admitted. Dr. Bartol changed, "Jesus lover of my soul", into "Father refuge of my soul". Gannett and Hosmer in "Unity, Hymns", uprooted theology from its Christian basis. They regarded Watts' hymns as prosy and mechanical, but they were able to produce few hymns that were above the commonplace.

In the hymn book published in 1846 by Samuel Longfellow and Samuel Johnson, the "Book of Sams", Theodore Parker dubbed it, Jesus is still called Lord, but the "Hymns of the Spirit", by the same editors which appeared in 1864, excluded all that is supernatural in Jesus. Even Longfellow's hymn "Christ to the young man said", written for his brother's ordination, was omitted.

There are a few excellent hymns written by Unitarians which demand an explanation. For instance, "In the cross of Christ I glory", was written by Sir John Bowring, a Unitarian, but he wrote "Traveller, lo the Prince of peace, Lo, the Son of God is come". From the recesses of a lowly spirit", and "God is love, His mercy brightens" are his, and he sings of the resurrection and ascension of Christ.. His Unitarianism settled in his head rather than in his heart. The same may be said of Sarah Flower Adams. She was daughter of Deacon Flower of a London Baptist Church. She wrote, "Nearer my God to Thee", but she also wrote a tragedy of a Christian martyr in which she uttered the noblest Evangelical sentiments. E. H. Sears, author of "It came upon the midnight clear", says of himself, "I graduated at a Unitarian theological school, but I believe and preach the divinity of Christ".

The Universalists had the same difficulty as the Unitarians in finding hymns to sing and they were less successful in producing living hymns. Not one of their productions can be called a "classic".

As recently as 1904 the Congregationalist "Pilgrim Hymnal" contained 115 Unitarian hymns without a word about sin, atonement or Judgment Day. The edition was a failure. In 1913 a new edition appeared leaving out the deistical hymns and restoring the standard pieces.

During the last half of the last century there was an outburst of Christian song in Great Britain and America unprecedented in the history of the church. The chief singers in Great Britain were Horatio Bonar, author "I was a wandering sheep", "I heard the voice of Jesus say", "A few more years shall roll", and "I lay my sins on Jesus"; and Francis Ridley Havergal, who wrote "Take my life and let be", and "I gave my life for thee". Indeed the nineteenth may be called the woman's century for seventy-five women composed Christian hymns. Mrs. C. F. Alexander wrote "When wounded sore the stricken soul" and "There is a green hill far away".

In the United States Philip Bliss is remembered especially by "'Tis the promise of God, full salvation to give" and "Almost persuaded". Fanny Crosby, with numberless hymns to her credit, wrote the favorites "Jesus keep me near the cross", "Savior more than life to me" and "Safe in the arms of Jesus".

In 1873 the Evangelical Alliance met in New York city. It was the time of Tyndal's "Prayer test" to Christians. Bishop Coxe referred, and replied, to it. At the close of his address he repeated the verse beginning "O where are Kings and Empires now". The vast congregation arose to its feet, clapped its hands, cheered and burst into tears.