Hymns and Singers of the Y. M. C. A.

By
REV. JAMES H. ROSS,
Cambridge, Mass.

Published with the sanction of the International Jubilee Convention Committee, 1901

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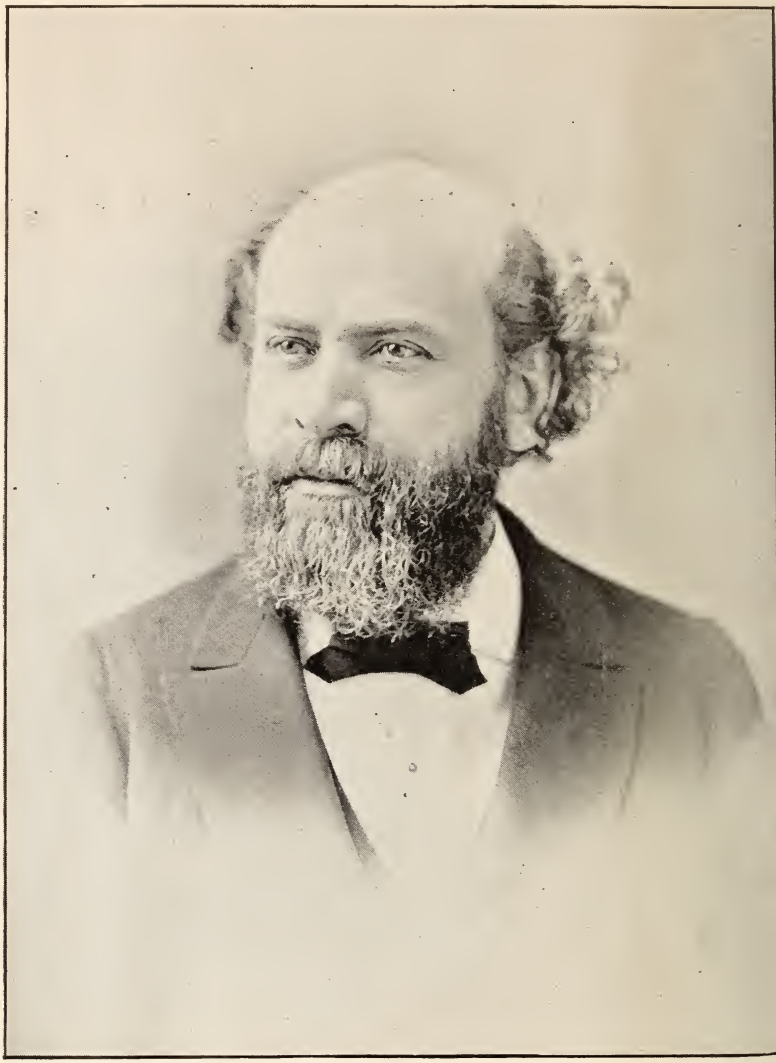
It was a happy thought which led Rev. James H. Ross to publish Hymns and Singers of the Y. M. C. A. Not only is the theme a fruitful one, but its author has apparently canvassed with thoroughness a field not previously covered. The growth of the Y. M. C. A., its use of hymns, the stimulus they have given to the growth of "the music that helps," the hymns and singers of the Jubilee Convention, hymns of the soldiers, association hymnists, singers and composers, including the lamented hymn-loving secretary, R. R. McBurney, are among the topics treated. The whole makes a booklet of nearly eighty pages with illustrations. The frontispiece is a picture of Eben Tourjee, who originated the praise service in 1851.



Eben Tourjée

Originator of Praise Service 1851.

President of Boston Association 1871-2.

HYMNS AND SINGERS

OF THE

Young Men's Christian Association

THE JUBILEE, 1851-1901

By
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BOSTON
The Pilgrim Press
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DEDICATED TO

The Young Men's Christian Association

AND

The New England Conservatory
of Music

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PREFACE

Justin McCarthy, in his "History of our own Times," says that a great many remarkable events occurred in the year 1851. It was the year in which the Y. M. C. A. originated in Montreal and in Boston, and thereby in North America, inclusive of Canada and the United States. That year was the beginning of the second half of the nineteenth century. It was fitting that new men and institutions, new movements and methods, should be born. There was a poetic providence in such origins. The year was a transition year from the first to the second half of the nineteenth century. Intrinsically and relatively its importance in chronology and history is obvious. This is true with reference to modern sacred poetry and to hymnology and to hymn-tunes, and to popular, evangelistic music. A long look backward, as far backward as the time of the Pilgrims and Puritans, enables us to discern that music held a secondary place in Protestant church services, which in those days were churches of "the standing order," Congregational churches. Professor Louis C. Elson,* of the New England Conservatory of Music, Boston, says that "a church choir would have been held in abomination by the early Pilgrims." The familiar facts are that the Puritans were opposed to the use of the organ in church services, that they had inherited the Calvinistic distaste, in Continental Europe and Great Britain, for church music, that the hymnal which the Pilgrims brought to these shores was "The Booke of Psalms: Englished both in Prose and Metre," printed at Amsterdam, by the Rev. Henry Ainsworth, in 1612. The Psalms were translations from the Hebrew. The book contained musical notes. Two psalms had been customary in Holland, in the order of church service. Five only of the tunes in Ainsworth's book were commonly sung, two of which were "Old Hundred(th)" and "Windsor." In Boston, only one psalm was sung in the earliest days and services. Progress in hymnology and in sacred music was very slow, and uniformly in the face of opposition. The clergy were reformers and were obliged to encounter the criticisms commonly bestowed upon leaders and innovators. Singing by note and the formation of choirs

*"The National Music of America," L. C. Page & Co., Boston, 1900.

were reforms and signs and stages of progress. It was about one hundred years before the origin of the Y. M. C. A. when the first church choirs were organized. Books of sacred music followed. The first American edition of Watts' Psalms was published in Boston, 1741, exactly 110 years before the Montreal and Boston Y. M. C. A.'s were organized. The first pipe organ in a New England church was set up about 1713, in King's Chapel, corner of School and Tremont Streets, Boston, and is said to be in possession of St. John's Church, Portsmouth, N. H., in good condition. In 1770, a Congregational church in Providence, R. I., for the first time in American history, allowed an organ to be used in its service. William Billings (1746-1800) was the first American composer, the first to introduce the violoncello in New England churches, and the pitch-pipe "to set the tune." Oliver Holden (1765-1792) the author of the tune "Coronation," was among the first to use music type in Boston. The piano in Boston was a great rarity in the year 1800. Lowell Mason (1792-1872) was the father of the modern musical convention. The Stoughton Musical Society, the first to be organized in New England, was established Nov. 17, 1786. The first concert of the Handel and Haydn Society, of Boston, was given in 1815; and in 1818 the same society gave the first complete performance of an oratorio in America. Gottlieb Graupner, the father of the orchestra in this country, came to Boston in 1798.

Hymn-writing in the United States began with the nineteenth century. Previous to that period only metrical versions of the Psalms were in use, of which the first collection was the Bay Psalm Book, or New England version, published in 1640. At the end of the eighteenth century, many editions of Isaac Watts' Psalms and Hymns were in use. Nothing native was available. Gradually the Psalms were replaced by hymns. Thus far, scarcely more than one-tenth of the hymns selected by compilers and leaders of worship are American. Neither English nor American hymns were used until President Timothy Dwight, D.D., (1752-1817) led the way. American Methodists have borrowed wholesale the hymns of the Wesleys, but American Methodism itself dates from the Conference in Baltimore in 1784.

This brief review of the history of music and of hymnology in America is the historic background for the realization of the fact that "the praise-meeting," as people know it who were born when the Y. M. C. A. was born, or since that time, is essentially modern, recent, young. It might be supposed that it was of ancient origin, or that it existed in the days of the Pilgrims and Puritans, or in the first half of the nineteenth century. But the facts are that it was an invention, not a discov-

ery, that its originator was Eben Tourjée (1834-1891), best known as the founder of the New England Conservatory of Music in Boston, 1867. In 1851, when he was a youth of seventeen, and living in Warren, R. I., he conceived and executed the plan of the praise-meeting, technically so called. He held meetings for praise. He soon united the congregation, the choir and the Sabbath-schools in what he called "sings." With the approval of Lowell Mason and George Webb, two musical pioneers and leaders, he gave them the name of praise-meetings. His aim was to blend responsive Scripture readings on a given theme with responsive singing by the congregation, and to preserve a logical order in the musical and devotional program. A variety of such services has been held since, inclusive of the widely prevailing song-service of the Y. M. C. A.

Mr. Toujée was president of the Y. M. C. A. in Boston, in 1871-2.

The history of psalmody, of hymnology, of church music, is perpetuated and illustrated in part in the history of the Y. M. C. A. It is unknown and unwritten. Now is the time for learning it and writing it, for this is the Jubilee Year of the Y. M. C. A., its fiftieth anniversary. There is enough of it to deserve attention. It is a phase of the history which the writer alone, so far as he is aware, has had in mind. Those most familiar with Y. M. C. A. history have said that the facts are few and insignificant. Let the facts speak for themselves. They are not few for the period covered, they are not unimportant, they belong to a distinct era in the history of Christian union and of Protestant American evangelism. Nevertheless, it is not easy to state the history in chronological order, nor in philosophical form, because this is the first half-century of Association history, when the materials of history have been made but not completely collected, although there is a fine Y. M. C. A. historical library in Springfield, Mass. Such a beginning is here made as has been possible in a brief time for preparation and production. It is a very modest one, but it is a beginning and a suggestion for the future workers and historians of the Y. M. C. A. The motto of the Boston Association is "Teneo et teneor." I hold to the singers and the songs, the standard English and American hymnists, and the simpler but possibly more influential Gospel Songs that have encircled the Association services for fifty years and have made the tour of the globe, in many lands and languages. The writer has been held spellbound by them, as he has ranged over the literature of the subject, hymnal, biographical, reportorial, conventional and ecclesiastical. The Y. M. C. A. has sung "the hymns that have helped," and no other hymns. The fact that they have helped is a sufficient excuse for the singing; it is a vindication of their authors against all critics and hypercritics, who prefer art to nature, and things

to human nature. The blowing of this Jubilee trumpet is a doxology, an ascription and shout of praise to God, vocal and instrumental, personal and historical. It is nothing more; it is nothing less.

JAMES H. ROSS.

17 Lancaster St., No. Cambridge, Mass., June 1, 1901.

HYMNS AND SINGERS OF THE Y. M. C. A.

CHAPTER I

HYMNAL HISTORY OF THE BOSTON Y. M. C. A.

The history begins December 15th, 1851, when the first meeting was held for the organization of the Boston Association, in the Central Congregational Church on Winter Street. It expanded with the history of the Boston Association, with the Association movement, with the International Conventions, with the Gospel Songs and singers. It will cease to expand when the last Y. M. C. A. closes its doors and work with a dirge.

The meeting of December 15th was in the organ-loft of the Central Congregational Church, because the key to the vestry was inaccessible. The place was appropriate and providential. It may be construed as typical of the hymnal and musical history of the Association, for many melodies were to be occasioned in the progress of the history; numerous hymns were to be written, and innumerable singers were to be utilized. The service of song was to become historic and to encircle the globe practically on every day or evening of the week.

We are reminded by these facts of the hymn written in 1849 by James Montgomery (1771-1854), who was asked by the Church Missionary Society of the Church of England, on the occasion of its Jubilee, to write a missionary hymn which was to be translated into all the languages in which the gospel had been preached and was to be sung, and was sung, by its members or representatives at the same time in all the lands under heaven. The hymn was

"The King of glory we proclaim."

The original meetings for the organization of the Boston Association, three of which were held in the month of December, 1851, were necessarily business meetings to consider whether there should be an Association, and what its constitution and by-laws should be, and who should constitute its first board of officers; but the Association was ushered into being in an atmosphere of praise and prayer. It was a novel experience,

in some respects, to hear the classic Christian hymns, including the doxology, sung by male voices, and this fact was referred to by some of those present when the beginnings of Association life were made.

The first rooms of the Boston Association were in the fourth story of the building on the south-east corner of Washington and Summer Streets. They were dedicated March 11th, 1852, and the hymnal program consisted, first, of an original hymn by O. W. Withington, Esq., sung to the tune of "Greenville." It consisted of four eight-line stanzas. The first stanza expressed the spirit of welcome in the pleasant union; the second characterized the place as a suitable one for the youthful soul,

"no longer
Blest by Home's endearing ties."

This was expressive of the chief idea of the originators, which was that the Association should be a home for young men who had left the country to risk and acquire fame and fortune in the city. A large majority of those who were present at the original meetings were found to have been born in the country; this fact being brought out by first asking those who had been born there to rise, and then those who had been born in the city.

The third stanza invoked a blessing on the Association, "its object and its end," and this blessing surely has been realized. The last stanza was expressive of praise to God—

"The One, whose Blessing ever
Makes the feeble purpose strong."

An original hymn by Mrs. Lydia H. Sigourney, (1791-1865), to the tune of "Marlow," was the great feature of the hymnal program. Mrs. Sigourney was then the first female poet of America, and ranked with Mrs. Felicia D. Hemans of England. She took a great interest in the organization of the Association, and contributed her works, in prose and verse, to the Association library. Her home was in Hartford, Conn. She was then widely known as the author of four hymns whose first lines were: "When adverse winds and waves arise," "Blest Comforter divine," "Onward, onward, men of heaven," "Laborers of Christ, arise." Some of these are still in common use. Her hymn for the dedication of the rooms of the Association was as follows:

God of our children, hear our prayer,
When from their homes they part,
Those idols of our fondest care,
Those jewels of the heart.

We miss their smile in hall and bower,
  We miss their voice of cheer,
We speak their names at midnight hour,
  When none but Thou dost hear.

God of their spirits! be their stay,
  When from the parents' side
Their boat is launched, to find its way
  O'er life's tempestuous tide.

Tho' toss'd 'mid breakers wild and strong,
  Its veering helm should stray
Where sirens wake the mermaid song—
  Guide thou their course, alway.

O God of goodness:—bless the band,
  Who, moved by Christian love,
Take the young stranger's friendless hand,
  And lead his thoughts above.

May their own souls the sunbeam feel
  They thus have freely given,
And be the plaudit of their zeal
  The sweet "Well done" of Heaven.

Two familiar hymns were sung, one,

"Blest be the tie that binds,"

to the tune of "St. Thomas." The hymn was written by the Rev. John Fawcett, (1739-1817), of Wainsgate, Eng., who had been called to a pastorate in London and had accepted; his goods were packed and loaded for removal, but the people were so importunate in their desire to have him remain, that he yielded to their entreaties, and said to his wife that ties so strong ought not to be broken, and then he wrote the hymn. One form of it is:

"Blest *is* the tie that binds."

It has always been a hymn of fellowship, not so much between pastor and people, according to its origin, as between Christians of different communions. Hence the propriety of using it when a new Christian Association was forming. It became, as we shall see, a convention hymn of the Y. M. C. A., and the reasons are apparent from these facts.

The concluding hymn was Bishop Ken's doxology. Charles Demond, a charter member of the Association, and a leader in its origin, who was its president in 1857-8, wrote an account of the dedication meeting for

"The Congregationalist," in which he said that as the doxology and Old Hundred "rose from the mass of young men, it was as though God was present by his divine Spirit sanctifying and consecrating the rooms."

The hymnists whose hymns were used at the time of the dedication were Baptist and Episcopalian or Church of England. They were local, national and international in reputation. The fellowship thus expressed in the selection of hymns and hymn-writers was another typical fact, for Christian union was the watchword of the hour, and the expression of it under the conditions then prevailing was a comparatively new and uncommon experience. It was itself a revival. The previous ten years in the history of American Christianity had been divisive; the whole atmosphere of Boston and New England, ecclesiastically considered, had been controversial.

The audience which sang those hymns numbered between seven and eight hundred people, and most of them were young men. The clergy of the denominations which supported the Association were well represented; those denominations were Baptist, Episcopal, Congregational and Methodist, and were commonly called evangelical. Among the prominent clergy were the venerable Lyman Beecher, then pastor of Park Street Church, and Bishop Eastburn, then Bishop of Massachusetts. Bishop Eastburn was a poet, and, in the subsequent history of the Association, wrote a number of hymns and poems which were sold at the Christmas fair in 1858 and at other bazaars and festivals which were held during the fifties. One of these was a Sabbath evening hymn. The manuscripts were offered for sale.

Mrs. Sigourney wrote another hymn for the Association on its eighth anniversary, May 23rd, 1859, in Tremont Temple. It was as follows:

Eight years! eight years! with grateful hearts
  Our birthday, Lord, we keep,
And join to praise the quickening Hand
  That broke our infant sleep,—

And onward in a blessed path,
  Where love and duty meet
And hope, like song-birds, cheers the way,
  Allured our early feet.

So bid our adolescence, Lord,
  Still in thy strength rejoice,
And bring to full maturity
  The purpose of our choice,

And if a patriarchal date
  We through thy grace attain,
May every added year enhance
  Our wisdom, and its gain!

Nor ever let this hallowed zeal
  To save our race decline,
But gather fresh supplies from Thee,
  For all the good is thine.

Another hymn for the same occasion was written by Rev. Elijah Kellogg, the well known writer for boys, who has died within the past year. It was sung to the tune of "Balerma," which was composed by Robert Simpson (1790-1832) of Scotland, and arranged by Lowell Mason.

At the opening of the National Theatre for the third time under the direction of the Association, the Rev. D. C. Eddy, of the Harvard Street Baptist Church, in a distinct voice read the hymn commencing

"All hail the power of Jesus' name,
Let angels prostrate fall,"

which the great congregation joined in singing. The contemporary newspaper account of the incident said that the fact of so many voices joining in unison was thrilling. At the conclusion of the singing, the Rev. Phineas Stowe of the Seaman's Bethel offered a fervent prayer in which he alluded to the place and its associations and uses. Another hymn that was printed on slips of paper and distributed among the audience, was the familiar one, "Return, O wanderer, return," by Rev. W. B. Collyer (1782-1853), of England, and was sung to the favorite tune of "Uxbridge."

There are cumulative evidences that the officials of the Association were men of taste and sentiment, in artistic, literary, poetic and hymnal matters. They were on the alert for original hymns, for the uses of hymns in promoting the power of services, and generating spiritual life in Christians and non-Christians. It was felicitous in this respect that a man like L. P. Rowland should be selected as the Association's first general secretary, who served from 1859 to 1873. He was a hymn-lover, and the fact appears more or less constantly in his work, as it did afterward in the career of the great secretary of the New York Association, Robert R. McBurney.

The Association became accustomed to print sheets of familiar hymns to be used in many of its services, especially those in the open air.

During the war, as soon as the Christian Commission had been organized, the Association, in common with several of the leading Associa-

tions in the great cities, such as New York and Chicago, issued a Soldiers' Hymn-Book, of which 250,000 copies were circulated.

Charles Demond, the most active member of the Boston Association in forwarding the work of the Christian Commission in 1861-5, sat on the Exchange in Boston with E. S. Tobey, after the battles of Gettysburg, the Wilderness, and after the taking of Richmond, to receive the voluntary offerings of the people for the relief of the wounded. No one was asked to give; no attempt was made to awaken enthusiasm except by giving notice in each day's papers of the sums given. It was a movement of the people. At times there was a crowd around the tables, and many were waiting their turn to give. When they were receiving money after the battle of Gettysburg, one day there was written upon the great blackboard upon which were put the telegraph dispatches, "Vicksburg has surrendered. U. S. Grant." Instantly shouts went up from the assembled merchants. They all uncovered and joined in singing "Praise God, from whom all blessings flow." Some one said, "Let us show our gratitude by our gifts," and the crowd came to the table, and for some time they could not take the money as fast as it was offered. Contributions soon began to come in by mail on each of the occasions mentioned, and continued after the receivers had left the Exchange until the funds received were $100,000, $60,000 and $50,000.

Secretary Rowland, in 1867, published a "Y. M. C. A. Hymn-Book" under the imprint of the American Tract Society. He pleaded for short hymns. The British custom is to sing every verse of a hymn, however long. The American custom is to omit stanzas. Secretary Rowland thought that, generally, two stanzas at a time are sufficient and that often one is enough, especially if the singing is spontaneous, the tune familiar, not requiring the loss of a moment in turning the leaves of the book. He also thought that the hymn should not be read through, except occasionally, for a special purpose, when one would emphasize its meaning. The hymns were analogous to those that gave life to the extemporized prayer-meetings of 1857, the influence of which still lived in the spontaneous song-worship of the United States. Opinions differ on the uses of hymns. Secretary Rowland wanted animation, life, as well as harmony and beauty, in consonance

L. P. ROWLAND,
First Association Compiler.

with the whole spirit of the Y. M. C. A. He italicized his hymnal motto and punctuated it with exclamation points. It was:—

> "*Do* something! do it *now!* with all thy might!
> An angel's wing would droop if long at rest,
> And God himself *inactive* were no longer blest!"

The words and tunes were printed separately; some of the composers were William B. Bradbury, George F. Root and Lowell Mason. The hymn-book contained martial hymns, patriotic and temperance hymns. The fruits of the war were in evidence in the patriotic hymns. The book was a creditable piece of compilation for the object aimed at.

At one of the services of the Association in May, 1867, a Christian young man related his experience of success in a case of personal effort which he had made, and he called upon all to be active in the service of Christ, in the daily walks of business. At the close of the meeting, a lady gave a paper to him with the following lines in it, saying, "How applicable to what you said!" We give it here, as an appeal to every member to act for Christ:

LOST SHEEP

BY THE AUTHOR OF "YOUR MISSION"

How many sheep are straying,
  Lost from the Saviour's fold!
Upon the lonely mountains,
  They shiver with the cold;
Within the tangled thickets,
  Where poison vines do creep,
And over rocky ledges,
  Wander the poor lost sheep.

O who will go to find them?
  Who, for the Saviour's sake,
Will search with tireless patience
  Through brier and through brake?
Unheeding thirst or hunger,
  Who still, from day to day,
Will seek as for a treasure,
  The sheep that go astray?

Say, will *you* seek to find them?
  From pleasant bowers of ease,
Will you go forth determined
  To find the "least of these?"
For still the Saviour calls them,
  And looks across the wold,
And still he holds wide open
  The door into his fold.

How sweet 'twould be at evening,
  If you and I could say,
Good Shepherd, we 've been seeking
  The sheep that went astray.
Heart-sore and faint with hunger,
  We heard them making moan,
And, lo! we come at nightfall
  Bearing them safely home.

The author and the hymn referred to, "Your Mission," disclose a general fact in Association history. The hymn was written by Mrs. Elizabeth Ellen (Huntington) Gates, of Elizabeth, N. J. She wrote it on her slate one snowy afternoon in 1860. She knew then, she says, as she knew afterward, that the poem was only a simple little thing, but somehow she had a presentiment that it had wings and would fly into sorrowful hearts, uplifting and strengthening them. The tune was written by Philip Phillips, who was a Sankey before Sankey. He was what he called one of his books, the "Singing Pilgrim." The hymn appeared and reappeared in the meetings of churches and associations, as a solo, and as a congregational hymn. Mrs. Gates is the author of the following hymns, which Mr. Sankey has popularized in his "Sacred Songs and Solos" and by his own singing of them:

"Come home, come home,
  You are weary at heart."

"I am now a child of God,"

"I will sing you a song of that beautiful land,"

"O, the clanging bells of time,"

"Say, is your lamp burning, my brother?"

In 1871-2, Dr. Tourjée (1834-1891) was president of the Association. The Association rooms were then in Tremont Temple, and the year of his presidency was the last year in which the Association occupied that historic building. Removal to the corner of Tremont and Eliot Streets occurred in 1873. The receipts during his presidency were a little over $14,000, a large sum for those days. The Association was entering upon an era of expansion and increased prosperity, but Dr. Tourjée's activity in behalf of Association work did not cease with his retirement from the presidency. Early in the autumn of 1876, he organized a grand chorus which led the singing during the Moody and Sankey services in the Boston Tabernacle on Tremont Street, which began Jan. 28th, 1877, and continued until April 29th. The evangelists returned for subsequent series

of meetings. The Tabernacle was erected largely through the efforts of the Boston Association, under the leadership of Dr. Tourjée's successor in the presidency, Russell Sturgis, Jr., who broke the one term record of the presidency and held the office from 1872 to 1877. Dr. Tourjée's chorus was composed of about 2,000 voices, separated into five or six sections. He usually conducted the singing, sometimes holding a praise-meeting, sometimes rendering the grand old choruses, always holding himself in readiness for such music as the evangelists might call for. In the words of Mr. Hezekiah Butterworth, the well-known author and editor: "Who can ever forget the singing by that chorus, of the thrilling Gospel song, 'To the work! To the work'?"

The Association in 1875-6 printed Toplady's hymn "Rock of Ages" as it first appeared in the Gospel Messenger one hundred years before; the reason for so doing was the centennial of the hymn. From these copies it was printed in a number of anniversary programs. The Rev. John Julian, the first living authority on hymnology, says that "no other English hymn can be named which has laid so broad and firm a grasp upon the English-speaking world." The publication of it by the Boston Association marked an era of progress in Christian union, for Toplady and John Wesley were personal controversialists, using epithets freely. Toplady's "Rock of Ages" was directed against the Wesleyan doctrine of perfection. But it has become a unifying hymn, acceptable in the main to all English-speaking Christians.

At the anniversary of the Boston Association, May 22, 1878, Mr. Sankey was present and sang a hymn that had been written a few years previously and dedicated to him. Its first line was

"O what are you going to do, brother?"

After the twenty-fifth anniversary of the Association and the coming to Boston of Moody and Sankey, the hymnal history graduated into the use of the "Gospel Hymns," and whether this has been the title of the book in use or not, it describes the character of the hymns.

DWIGHT L. MOODY.
A good judge of a good hymn.

CHAPTER II

CONVENTION HYMNS AND SINGERS

The first convention of leaders in specific work for young men that ever assembled in an English speaking country, was the convention of the Associations of the United States and British Provinces which met in Buffalo, Wednesday morning, June 7, 1854. At the evening session the delegates sang the hymn which has since become the "convention hymn." We have already referred to its origin, the hymn

"Blest be the tie that binds."

The early International Conventions are those which preceded the Civil War of 1865. They were held in Cincinnati, 1855; Montreal, 1856; Richmond, 1857; Charleston, 1858; Troy, 1859; New Orleans, 1860. One hymn that soon obtained currency in those conventions obtained it as a farewell hymn. It was an old camp-meeting melody. It was not born; it grew. It scarcely deserves to be called a hymn, yet it was popular and useful, simply as an appeal to the emotions when conventions were adjourning and brethren were separating, never to meet again on earth under precisely the same conditions. In each stanza the first line was repeated three times. The first stanza was a question, to which the second was responsive and there was a variety of ways in which the stanzas were alternated, one portion of the audience, possibly a soloist or a choir, singing the first stanza, and the audience responding. In reduced form, omitting simply the repetitions, the hymn was as follows:

Say, brothers, will you meet us,
On Canaan's happy shore?

By the grace of God we'll meet you,
Where parting is no more.

Jesus lives and reigns forever
On Canaan's happy shore.

Glory, glory, hallelujah,
For ever, evermore.

The veterans of the early Associations and Conventions have vivid recollections of the effect of the frequent singing of it, for it was not used ex-

clusively as a farewell hymn. It could be caught up, learned and sung in an instant, and was very useful for those who were seeking life, vivacity, speed, usefulness, uplift, in services.

Those early conventions covered the period known as the Confederation period (1854-1859). The Troy Convention met July 13th, 1859. It was exciting, yet spiritual. At a critical moment, the President of the Convention, George H. Stuart, of Philadelphia, said to H. Thane Miller: "Come, Mr. Miller, sing, 'Say, brothers, will you meet us?'" They sang it, and the convention dispersed in a good-natured and serene frame of mind.

Mr. Miller was a phenomenal man in Association history and his singing was unique, and pathetic, and effective, the pathos and power of his voice being enhanced by the sympathy of his auditors with his blindness. Some of his favorite hymns were: "Jesus, Saviour, Pilot me;" "Waiting by the River;" "The Old, Old Story."

Mr. Cephas Brainerd, of New York, who for twenty-five years was the chairman of the International Committee of the Young Men's Christian Associations, says: "Those of you who have seen Thane—as those of us who loved him best liked to call him—those of you who have heard him, know the effect of Thane Miller's singing on a whole convention under such circumstances."

The President of the Troy Association, Joseph De Golyer, in making his report at the end of the year 1859, wrote as follows:

"Who will forget the final adieu, as it came wafted back on the gentle breeze from the departing steamer, mingled with the soul-inspiring song of

"Say, brothers, will you meet us?"

and the response as it went back from a hundred hearts and voices:

"By the grace of God, we'll meet you."

There had been a pioneer and elder school of authors of popular hymns and composers of popular tunes. Oliver Holden, Lowell Mason, Thomas Hastings, I. B. Woodbury, George J. Webb and Henry K. Oliver were among its representatives. The immediate contemporaries and successors of this school of hymnists and musicians were such men as Robert Lowry, William B. Bradbury, William F. Sherwin, Hubert P. Main, D. E. Jones, Philip Phillips, George F. Root, William H. Doane, S. Dryden Phelps, H. Thane Miller and others. They wrote, and played, and composed, and sang for the Young Men's Christian Associations, but not for them alone. They aided the Sunday-schools, the

H. THANE MILLER,
The Blind Singer.

conventions of their respective denominations, the local churches, and kindred assemblies. There were two singers who obtained prominence in the conventions of the Young Men's Christian Association, Dr. Doane and H. Thane Miller. Both represented the Cincinnati Association and both attended the International Conventions. Mr. Miller was president of more conventions than any other man in Association history. Dr. Doane united with the Central Baptist Church in Norwich, Conn., in 1851; the same year in which the Association was organized in North America. His religious life, therefore, and the life of the Association were exactly parallel as long as he lived. He had been interested in music from boyhood, and when ten years of age sang in the church choir. He was a versatile musician, a composer, an instrumentalist on varied instruments, a singer, etc. He began musical composition when he was thirteen. In 1854, he assisted one of his musical instructors, B. F. Baker, in a musical convention. He composed more than six hundred Sunday-school songs, about 150 church and prayer-meeting hymns, and 250 other songs and ballads.

He was one of the composers whose tunes often floated into popularity the hymns of Fanny Crosby.

His tune for "Rescue the Perishing," written by her, is a good example. It was composed for the anniversary meeting of the Indianapolis Association and was first published in his "Songs of Devotion," 1870. It is said to have become the favorite hymn of slum workers and soldiers of the Salvation Army in all Christian lands.

In 1885, when there was a tremendous outburst of indignation in England following the publication entitled "The Maiden Tribute," it was the hymn that was universally sung in public meetings in connection with the agitation; an agitation which was due to a new consciousness on the part of the public that young girls were victims of vice by the thousand.

Dr. Doane wrote the music to "Tell me the old, old story," under the following circumstances:—The words were given to him in 1867, at Montreal, by Major-general Russell, then the commander of the Queen's forces in Canada, during the Fenian excitement. General Russell had read the words from a sheet of foolscap paper at one of the sessions of the International Y. M. C. A. Convention, in that city. Dr. Doane, who had been impressed by the words and the reading of them, went from Montreal to the White Mountains, and on the stage-coach, on a hot summer afternoon between the Glen House and the Crawford House, wrote the music. On the same evening, in the parlor of the Crawford House, the sweet hymn, that proved to be so

popular, was sung by a few who gathered around the piano for a "sing." It was afterward published in Cincinnati, in sheet form. Dr. Doane did not know the name of the author of the words. The hymn was written by Miss Katherine Hankey, an English lady, who in 1866 published "The Old, Old Story;" and in 1879, "The Old, Old Story and other Verses;" and between those two dates, some enlargements and revisions bearing the name of "Heart to Heart," 1870. The poem was long, and was a Life of Jesus in meter. It had two parts, "The Story Wanted," and "The Story Told." It has appeared in manifold forms, and been translated into numerous languages. The answering hymn was:

"I love to tell the story."

At the farewell meeting of the Montreal Convention, June, 1867, Major-general Russell repeated the hymn whose first line is,

"Hark! 't is the watchman's cry."

It was written by Horatius Bonar. It had been sung by the British soldiers at Aldershot, England. It is a hymn based on Christ's exhortations to prayer and watchfulness during his bodily absence from earth and while expecting his coming again. It expressed the premillennial views of its author. The date of its composition is unknown, a fact that is true of many of Dr. Bonar's hymns, because he made no record of "times and seasons" in the composition of his hymns and when taxed to recall the occasions and conditions of their composition was unable to do so. This hymn is No. 493 in the "Annotations upon Popular Hymns" by Charles Seymour Robinson, D.D., (New York, Hunt & Eaton, 1893) and No. 118 in "The Church Hymnary" (Henry Frowde, New York, 1898).

The conventions of the war period were the convention of November 14th, 1861, in the rooms of the New York Association, Bible House, New York, where the Christian Commission was formed to provide for the religious, moral and mental welfare of the soldiers; the Chicago Convention of 1863; the Boston Convention of 1864, and the Philadelphia Convention of 1865. The Christian Commission transferred, as we shall note, the major portion of the Association work to the camp and the field. The other conventions of the period sang, in part, national, patriotic hymns, and the hymn-book published by Secretary Rowland of the Boston Association in 1865 contained such songs as "The Star-Spangled Banner," "God Speed the Right," "The Dear Old Flag," "The Stars and Stripes," "The Union Forever," and inevitably "America."

There was one couplet in "The Union Forever," which is of special significance. It was as follows:

> "We've prayers for the foemen, that yet they may see
> How bright and enduring a Union may be."

The war not only divided the Union, but the Associations, and there was bitter controversial correspondence between the Associations in Richmond and in New York. Surviving soldiers and seamen of both armies participated in the Jubilee Convention in 1901, rejoicing in a reunited country and reunited Associations.

With the Albany Convention of 1866, the Associations started on a new career. We have noted hymnal events in connection with the Montreal Convention of 1867. The welcome hymn for the Detroit Convention in 1868 was written by D. Bethune Duffield, Esq., of that city. It was in the same meter as "America." It was a missionary hymn, rather than a hymn relative to young men and to Christian work for them. Its most significant stanza, in the light of history, was the fourth, as follows:

> "Loud to the poor proclaim
> That One prevailing name,
> Jesus, our God.
> And forth, o'er land and sea,
> With his Word ever free,
> Spread Christian liberty
> Widely abroad."

Apparently, this sentiment was reminiscent of the war, although the foreign missionary sentiment was characteristic of the six stanzas.

To that Detroit Convention, Judge Young, of Prince Edward's Island, presented a large card, which had been given him by a lady of the Island, for the uses of the convention. It bore the inscription: "Christ for all the world, and all the world for Christ." The card was suspended in a conspicuous place, facing the audience. Its inscription was missionary in spirit. It procaimed the universal Christ, and the need of universally offering and accepting him and his gospel. It was copied and used in other conventions, large and small. It reappeared in evergreen letters, in the State Convention of Ohio, at Cleveland, in 1869 and was noticed by the Rev. Samuel Wolcott, D.D., (1813-1886), the superintendent then of the State Congregational Home Missionary Society. It suggested a hymn, which he is said to have composed on the way home and to have written out after his arrival at home. Its first couplet is:

> "Christ for the world we sing,
> The world to Christ we bring."

The missionary sentiment of the inscription impressed Dr. Wolcott, whose whole life was associated with home and foreign missions. The hymn has been adopted by numerous compilers. It was sung at the funeral of its author in the various churches he had served. It has been adopted by Yankton College, South Dakota, as the hymn with which each term opens. The extemporization of the hymn may seem strange, but it is a fact. It was in the previous year, 1868, when Dr. Wolcott was 56 years old, that he wrote his first hymn, and thereafter he composed more than 200 hymns, most of which have never been published. Among the successful hymns that Dr. Wolcott wrote were the following:

"Goodly were thy tents, O Israel."

"O gracious Redeemer! O Jesus our Lord!"

"Tell me whom my soul doth love."

To the Portland Convention of 1869, the Rev. Dr. Wylie of Philadelphia was introduced as the pastor of George H. Stuart, who had been censured for singing hymns unauthorized by the Synod. The records of the Portland Convention state that the delegates and audience "rose and sang to the good old tune of 'China,'"

"Alas! and did my Saviour bleed?"

A season of silent prayer followed.

The Portland Convention authorized the adoption of a hymnal which Dr. W. H. Doane was known to be preparing as an Association hymnal. It was published in 1870 under the title "Songs of Devotion." It contained hymns for men and Association hymns, but none of those which were special seem to have come into common use.

It was at the Indianapolis Convention, 1870, that Dwight L. Moody first met Mr. Sankey. He led a morning prayer-meeting at 6 o'clock. There was some difficulty in starting the singing until a friend of Mr. Sankey, who had come with him, urged him to begin one. He started,

"There is a fountain filled with blood."

in which all the audience joined. At the close, Mr. Sankey was introduced to Mr. Moody by his companion, and was recognized as the leader of the singing. A few inquiries were made as to Mr. Sankey's family and as to his occupation. Then Mr. Moody said, "Well, you'll

have to give it up! You are the man I have been looking for, and I want you to come to Chicago and help me in my work." Later in the day, Mr. Sankey met an appointment to assist Mr. Moody in an open-air service. Mr. Moody procured an empty box from a store and standing upon it, asked Mr. Sankey to sing

"Am I a soldier of the cross?"

After a service of fifteen or twenty minutes, Mr. Moody announced another meeting at the Academy of Music. The crowd sang

"Shall we gather at the river?"

as they marched down the street. Some months later, Mr. Sankey visited Chicago for a week and decided to join Mr. Moody.

Mr. Moody went to Great Britain in 1872. It was his thought to leave Mr. Sankey in Chicago to carry on work in the mission church and in the Young Men's Christian Association; but he decided that the British call was a call to Mr. Sankey as well as to himself, for a few months at least.

At Newcastle-on-Tyne the demand for a hymn-book was due to the want of adaptation of the hymns and tunes in use in the British churches and chapels for evangelistic services, and to a lack of familiarity on the part of Messrs. Moody and Sankey with the books in use. For their meetings, therefore, they adopted Philip Phillips' book, entitled "Hallowed Songs," which contained American hymns and a modest number of English tunes. Mr. Sankey used some hymns which he had been singing in Chicago and which were not in the book by Mr. Phillips. These became popular and requests were made for their publication. Mr. Sankey wrote to the publishers of "Hallowed Songs" offering to supply a dozen more that he was singing, if they would print them in the back part of their own book. This offer was twice refused, and Mr. Moody determined to publish them on his own responsibility. Messrs. Morgan and Scott were engaged to issue a pamphlet of sixteen pages, the cost of which was guaranteed by Mr. Moody. The little collection was known as "Sacred Songs and Solos." There was a great demand for it at twelve cents per copy. For the time being it was used as a solo book in connection with the "Hallowed Songs." New songs were gradually added, and, after the lapse of several months, the words only were published and sold for two cents per copy, when the use of "Hallowed Songs" was discontinued. "Sacred Songs and Solos" was advertised in "The Christian," a British paper, on September 18, 1873, and

the advertisement increased the demand. The publishers copyrighted the book. When Mr. Moody went to London in the same year, he placed the disposition of the royalties in the hands of a committee of which Mr. Hugh M. Matheson was chairman. In a short time the royalties amounted to $35,000. The committee were offered this amount, but refused to use it for public purposes, stating that they did not propose that Mr. Moody should pay this large sum for the privilege of preaching in London. It was donated to Mr. Moody's church in Chicago, which, owing to the panic of 1873-4, had been only partially rebuilt, and the Chicago Avenue Church, which for nearly thirty years has been phenomenal in activity and usefulness, was completed and dedicated free of debt.

During the absence of Messrs. Moody and Sankey in Great Britain, Mr. P. P. Bliss (1838-1876) the musical associate in evangelistic work of Major D. W. Whittle, brought out a small volume of hymns and tunes under the title of "Gospel Songs" of which Mr. Bliss was the chief author. When Mr. Moody returned to this country in 1875, these books were united and their titles combined so that it read, "Gospel Hymns and Sacred Songs." The evangelistic meetings of Moody and Sankey made an immense demand for it. Messrs. Bliss, Sankey, James McGranahan and George C. Stebbins were constantly adding new hymns and tunes as Mr. Moody's work went on, and special editions of "Gospel Hymns"—a shortened title—were numbered until six had been issued.

The royalties were given into the hands of a committee of business men, George H. Stuart of Philadelphia, John V. Farwell of Chicago, and William E. Dodge of New York, who was chairman. They were appropriated for religious, philanthropic and educational objects in different parts of the United States. Three halls at Northfield and Mount Hermon were erected out of these funds, East Hall, Stone Hall and Recitation Hall. The royalties at the present time are paid to the trustees of Mr. Moody's schools at Northfield and Mount Hermon.

Mr. Bliss joined with Moody and Sankey in the self-sacrifice which surrendered copyrights and refused to receive royalties. By September, 1885, the royalties amounted to $357,388. In speaking of the self-sacrifice, Mr. Dodge has said, "I never knew anything like it." Yet it was misrepresented, and the evangelist and singers were slandered in Great Britain and in this country. The lawyer to whom legal questions were referred was so impressed with the self-sacrifice that he refused to take any fee, when a large one might legitimately have been demanded.

Mr. George C. Stebbins in 1871 occasionally assisted Mr. Moody in

noon meetings in Chicago, and in 1876 came directly in touch with him. He entered upon evangelistic work at the request of Mr. Moody, and his first undertaking was the organizing and drilling of a choir of eight hundred singers for Mr. Moody's Tabernacle work in Chicago.

Mr. and Mrs. James McGranahan became associated in similar work with Major Whittle, but also assisted Mr. Moody frequently in conventions and in his schools. Mr. McGranahan says, "I soon learned to prize his judgment as to the value and usefulness of a hymn for our work."

"Gospel Songs" belong, confessedly, not to the realm of artistic, but of popular music. They have been depreciated because simple and popular; the assumption being that they have but little value because they do not enter into the permanent literature of hymnology. The Rev. Wm. G. Horder, a British hymnologist of the first rank as historian, compiler and critic, says that the great success of "Sacred Songs and Solos" by Ira D. Sankey has arisen chiefly from the bright, lively tunes, and the catching, easy choruses by which the "Sacred Songs" are accompanied, and that the new hymns included are exceedingly dull, that in many cases the words seem to have been written for the music and are destitute of all that goes to make up a worthy hymn; that the same music might have given currency to hymns of a far higher and more helpful type. But the music has been criticized quite as much as the poetry. Mr. Sankey has said that he finds it much more difficult to get good words than good music. It is the law of natural selection—the survival of the fittest—which admits any hymn, or set of hymns, into the permanent literature of hymnology. When hymns are admitted into the collections of the higher order as to literary quality, some of them become obsolescent or obsolete. They are then excluded, so that the general process is a double one, of failure to be admitted or rejection after transient or protracted use. In either case, a hymn may have great usefulness—and usefulness is the supreme and final test rather than literary or artistic quality. Some of the finest hymns from the literary standpoint exhaust their usefulness in arousing the emotional nature and never occasion a radical revolution in individual life; but the glory of these discredited "Gospel Hymns" is that they touch the human heart, and that they have been providentially used for *the conversion* of men, according to the strict etymology of the word, and the evangelistic view of conversion in theology.

The Rev. Lyman Abbott, D.D., whose literary merits will hardly be discredited, in the introduction to his Plymouth Collection (1894) says:

"Musically the development of the churches has taken two directions,

—one toward a broader, the other toward a higher, musical culture. Through the leadership of such men as Mr. Sankey and Mr. Stebbins, and through their musical compositions and those of some of their contemporaries of the same musical school, music has become an expression of the spiritual life for thousands who before were without a voice in public worship, and, as suppressed feeling easily dies, were often without any share in public worship. I desire to put on record my profound sense of the obligation of the Christian Church to those whose musical service has been rendered through what are known as 'The Gospel Songs.'"

Likewise, Mr. W. T. Stead, in publishing in 1897 a collection of hymns which have been found most useful, says that it would be difficult to overestimate the extent to which the religious life of the English-speaking world has been quickened and gladdened by the songs and solos of Mr. Sankey. And, before Mr. Sankey's advent, he says, "The American Sacred Songs of Mr. Phillips did much to enliven the British service of song." To-day, says Mr. Stead, the American hymns and spiritual songs are more popular among the masses in Great Britain than any others. When mass meetings are held, or a revival is in progress, in the majority of cases the American hymns are used as a matter of course. It is not impossible to trace the influence of the inspiring strains of these American sacred songs even in the High Anglican services.

The point to be emphasized, and which has been chronologically and historically noted, is that the union between Moody and Sankey originated in a Y. M. C. A. convention; that in all their antecedents both men were Association men, and remained so in all their subsequent history. Mr. Moody held innumerable meetings under Y. M. C. A. auspices. Many of the results of his work, and many of the anecdotes which illustrate the power of Mr. Sankey's singing, had their origin in Y. M. C. A. meetings.

The general effectiveness of the hymns can be illustrated. A working man sent to Mr. Stead an expression of the hope that whatever else might be left out of the hymn-books, No. 28 in Mr. Sankey's hymn book might not be the one. The reference was to the hymn beginning,

"I left it all with Jesus long ago."

The working man described his experience thus:—

"I thought I had done my best, but still that was unsatisfactory. Something always seemed to be kept back; something that ought to have come out and did not, or rather, perhaps I should say, that was

not fully understood by the one to whom it was told. I had no doubt of my wish to repent, no doubt of my willingness to make every reparation in my power, but still peace would not come. At last I took it all straight to Jesus, and the burden rolled away from my heart. That is why I love No. 28 of Mr. Sankey's collection of 'Sacred Songs and Solos.'"

This history is successive and climactic. The hymnal history in conventions is analogous to that of the Boston Association. It was natural that the Associations should yearn for a new style of hymns and music. They accepted the style in vogue, so far as it was suitable for their uses. They generated another mode, of the same general type, and more effective in practice, because evangelism needed it, and demanded it. There has been a growing feeling that is reactionary toward a more general use of the "Church Hymns," and progressive toward a larger infusion of hymns of literary merit, and tunes of a more sober style. But "Gospel Hymns" have dominated Associations, locally and in conventions, since the advent of Moody and Sankey. "Church Hymns and Gospel Songs," is a union of titles, a combination between the old and new styles of hymns and tunes, constituting an equality of rank and a compromise between differing opinions.

CHAPTER III

OCCASIONAL HYMNS

Three hymns have been written in connection with Y. M. C. A. services of so noteworthy a character and history that they deserve to be emphasized. The first of these is

"Stand up, stand up for Jesus."

It was written by the Rev. George Duffield (1813-1888) who was pastor in Philadelphia during the very years that covered the first decade, practically, of Y. M. C. A. history, 1852-1861. The hymn was based on the dying message of the Rev. Dudley A. Tyng to the Young Men's Christian Association and to the ministers associated with the young men in the noonday prayer-meeting in Philadelphia during the revival of 1858. Mr. Tyng was the son of the Rev. Stephen Tyng of New York, and the Tyng family might almost be called an Association family, for Dr. Tyng the father was identified with the early history of the Association in New York and another son was one of the early members and workers of the Association in San Francisco. On the Sabbath before his death Dudley Tyng preached a sermon in Jaynes' Hall, Philadelphia, which was one of the most effective sermons of modern times. It was preached to an audience of five thousand and it is believed to have occasioned the conversion of one thousand, or one-fifth of the audience. Its text was Exodus 10:11: "Go now ye that are men, and serve the Lord; for that ye did desire." On the following Wednesday, Mr. Tyng was killed by a mule which was at work on a horse-power, shelling corn. His dying message as already stated was "Stand up for Jesus." On the following Sunday, the Rev. George Duffield, Jr., D.D. preached from Eph. 6:14, "Stand, therefore, having your loins girt about with truth, and having on the breastplate of righteousness."

After the manner of many of the early English hymnists, Dr. Duffield concluded his sermon with some verses written as his final exhortation. He gave the manuscript to the superintendent of the Sabbath-school, who printed the hymn for the children. A stray copy found its way into a Baptist newspaper, a fact that recalls the publication of the letter of

Rev. George M. Van Derlip in the "Watchman and Reflector" of Boston, Oct. 30, 1851, a letter that occasioned the organization of the Boston Y. M. C. A., the first in the United States, and therefore occasioned the whole Association movement in this country. The hymn was speedily translated into German and Latin. It was never altered by the author in a single verse, line or word, and it was his wish that it should remain unaltered until the "soldiers of the Cross" should replace it by something better. The first time the author heard it outside of his own denominational services was in 1864, as the favorite hymn of the Christian soldiers in the army of the James. The first copy ever made for the press was made by the Rev. Samuel W. Duffield, son of the author, who became an eminent authority on English hymns. A cob of corn from the threshing floor where Dudley Tyng was injured hung on the study wall of the author of the hymn as long as he lived. The hymn, consisting of six eight-line stanzas, first appeared in "The Psalmist" and afterward in "Lyra Sacra Americana" (1868.) The first regular use of the hymn in a hymnal was in the supplement of Dr. Beman's "Church Psalmist" prepared by the New School Presbyterian Publication Committee, Philadelphia, 1859. The hymn was repeatedly commended by Professors Phelps and Park, of Andover Theological Seminary, in "Hymns and Choirs," a book issued by them in 1860 as explanatory of some subjects in hymnology, and in their "New Sabbath Hymn and Tune Book." They mated it to the tune "Tyng." The Rev. Charles S. Robinson, D.D., the associate in hymnal matters of the son of the author of the hymn, joined it in 1862 to the tune "Yarmouth." Wm. B. Bradbury in his "Golden Chain" adopted the tune "Webb," named after its composer, George J. Webb. "Webb" is the tune to which it ordinarily has been sung.

The hymn has been translated into many languages other than the German and Latin into which it was at first transferred. There is a version in Chinese prepared by the Rev. W. J. McKee of Ning-po, China, and there is another in Welsh by J. D. Evans, and another in the language of the Congo people, in Africa. The phrase in the third verse, "Ye that are men now serve Him," is usually quoted in print, because it is a part of the text on which the hymn was based. Dr. Duffield on three different occasions entered a church and found the congregation singing his hymn, once in the General Assembly of the Presbyterian Church in session in Brooklyn, once at a meeting of the American Board of Commissioners for Foreign Missions, and once at a mass meeting of Sabbath-schools in Illinois. On each occasion he was vexed by outward and inward trouble, and he said that the feeling of comfort was in-

expressible, to have his own hymn thus sung to him by those who were unaware of his presence. It was as though an angel strengthened him.

On one occasion the little four year old child of the Rev. Dr. Roberts of Princeton while sojourning in Saratoga heard the hymn given out in church, and sang it fearlessly, unconscious of the admiration bestowed by those of the congregation who were seated near her. Her singing was loud and joyous and made melody unto the Lord and unto the people.

The hymn has been called a "Soldier Song," precisely the kind desired by young men and by the Young Men's Christian Association. There are few such hymns in any hymnal. The son of the author of "Stand up for Jesus" enumerates the following list:

"I am not ashamed to own my Lord."

"Onward, Christian soldiers."

"My soul, be on thy guard."

"Brightly gleams our banner."

"Stand up, my soul, shake off thy fears."

"We march, we march to victory."

"Brethren, while we sojourn here."

These hymns were given together in "Laudes Domini" by the Rev. Charles S. Robinson, D.D., 1884, for the first time in hymnology. Mr. Duffield said that they come from every place and all denominations of Christians and that they are among the most popular, useful and valued lyrics of the Church. Our times, he said, preeminently call for this style of composition. In the Latin hymnology there was only one such hymn "Pugnate Christi milites" (Fight on, ye Christian soldiers). Such militant hymns stand in marked contrast with those which express a longing for death.

"Stand up, stand up for Jesus" is one of the most commonly used and widely circulated hymns in the English language, its circulation ranking after the circulation of "My faith looks up to Thee" by Ray Palmer, D.D., and "The Morning Light is Breaking," by the Rev. S. F. Smith, the author of "America."

Another Association hymn originated in Philadelphia, of which another Presbyterian pastor was the author, the Rev. Daniel March, D.D., (1816-) now a retired Congregational pastor in Woburn, Massachusetts. (See Nutter's "Hymn Studies" 1884.)

In 1868, while Dr. March was pastor of the North Broad Street Church in Philadelphia, he heard Philip Phillips sing, "Your Mission." On the following Sunday, October 18th, he was to have the annual meeting of the Young Men's Christian Association in his own church and to preach the sermon himself. His text was Isaiah 6: 8, "Here am I, send me." He thought that he would like to have "Your Mission" sung, but on looking it up found some lines that did not please him. So, on Saturday, in great haste he sat down and wrote the hymn, "Here am I; send me," as it is often called, gave it to his soprano on a sheet of foolscap, and she sang it from manuscript. It was liked and the people had it printed on a card, and thus it found its way into common use. Its first couplet is:

REV. DANIEL MARCH, D.D.,
Author of Anniversary Hymn.

"Hark! the voice of Jesus calling
Who will go and work to-day?"

It was first published in the Methodist Episcopal Hymnal, 1878.

In "Praise Songs" compiled by Arthur H. Dadmun, of Auburn, N. Y., in 1898, the tune "Birtchnell" is assigned to the hymn and is named after the composer, Frank Birtchnell. The author's name is given as David March, and the hymn is assigned to 1878, instead of 1868.

"Your Mission" is a hymn which has occasioned several hymns in the same stanza and of similar sentiments. One was written by J. W. Evans and is No. 637 in "Songs of Devotion," by W. H. Doane. The poetry is worthy of its origin and author, and the hymn and tune have not lost their usefulness, although they seem to be obsolescent. The following are the last two stanzas of the hymn of Mr. Evans:—

"If upon the towering mountain
  Thou can'st find no place to toil,
Seek it in the lowly valley
  Where the dews enrich the soil;
If thou canst not with the reapers
  Gather in the bearded sheaves,
Go and glean where they have trodden
  Golden grain among the leaves.

On the shores of sounding ocean,
By the river's rolling tide,
On the banks of flowing streamlet,
Scatter truth on every side.
Where earth's noxious weeds are growing,
Thou can'st plant some seed of love,
Whose eternal bloom shall greet thee,
In the far off realms above."

The Rev. A. J. Gordon, D.D. (1836-1895), pastor of the Clarendon Street Baptist church in Boston, was identified in fact and in spirit with the Boston Association and with the Student Volunteer Movement. In 1886, at the School for Bible Study organized by Dwight L. Moody in Northfield, Massachusetts, where the Student Volunteer Movement for foreign missions originated, Dr. Gordon wrote a hymn for the four students who were chosen to visit the colleges in different parts of the country and endeavor to awaken a deeper interest in foreign missions during the next academic year. The hymn was as follows:

WHOM SHALL I SEND?

Isaiah 6: 8.

O Spirit's anointing,
For service appointing,
On us descend;
For millions are dying,
And Jesus is crying,
"Whom shall I send?"

Ethiopia reaching
Scarred hands is beseeching,
"Rend, Christians, rend
The chains long enthralling!"
And Jesus is calling,
"Whom shall I send?"

Lo! China unsealing
Her gates, and revealing
Fields without end!
Her night is receding,
And Jesus is pleading,
"Whom shall I send?"

Dark India is breaking
Her caste chains, and making
Strong cries ascend
To Jesus, once bleeding,
But now interceding,
"Whom shall I send?"

REV. A, J. GORDON, D.D.,
Author of Student Volunteer Hymn.

See Japan awaking,
Old errors forsaking;
    Haste, your aid lend!
"More light!" hear her crying,
And Jesus replying,
    "Whom shall I send?"

While Israel's unveiling,
And penitent wailing,
    All things portend,
Why, why our delaying?
Since Jesus is saying
    "Whom shall I send?"

The islands, once hating
His yoke, are now waiting
    Humbly to bend.
"To bear help and healing,"
Hear Jesus appealing,
    "Whom shall I send?"

Such occasional hymns as are here mentioned have not been numerous, but they have had a history peculiar to themselves and they have been identified with men and movements that have been historic in Association affairs. Dr. Gordon was fond of hymns, composed and compiled them, made them a vital part of his own spiritual life and sought to induce others to do likewise.

CHAPTER IV

THE HYMNS OF THE SOLDIERS

It is impossible to do justice to the religious history of the United States, or the history of the Young Men's Christian Association, during the latter part of its first decade, without connecting the revivals of 1857-8, which were prayer-meeting revivals, with the condition of the country when the war of 1861-5 broke out. They were related to each other as preparation is related to productiveness, as providence is related to seed-time and harvest. Prayer and praise were the means of grace specially honored by God and man, by Christians and churches, in the revivals of the closing years of the decade which preceded the war and which were coextensive with the great cities of the country. There was a religious preparation of the people for the fiery trials through which the North and the South were to pass. When war was declared in April, 1861, the religious forces of the country asserted themselves at once. War was declared in the spring, and in the fall (November 14th) the Christian Commission was organized in the rooms of the New York Association, by a Convention which had been called by the Central Committee of the Associations, then located in Philadelphia. When the war broke out, the 7th Regiment of New York contained many members of the New York Association; likewise the 12th and 71st Regiments. Chaplain Francis E. Butler, of the 25th Regiment, was one of the original incorporators of the New York Association and had held office in several of its Boards.

The situation was similar as related to the Boston Association and to other Associations in the Middle West. It was natural that such soldiers, who had passed through the revivals of 1857-8, should want hymn-books and that Associations under such conditions should provide them. Chaplains and delegates of the Christian Commission were regardful of the needs of soldiers and of their own members who had enlisted, by providing hymn-books. The committee of the Chicago Association on devotional meetings, before the early summer of 1861, began religious meetings in Camp Douglas and published a soldiers' hymn-book to facilitate their work. The New York Association published a "Soldiers' Hymn-Book" of vest-pocket size, containing seventy-seven hymns and songs, of which sixty-one were devotional and the remain-

der were temperance and patriotic hymns. It attained speedy and great popularity. In rapidly succeeding editions, it reached a circulation of over 100,000 copies. Seventy thousand copies were published and circulated by the Army Committee of the New York Association and the remainder were furnished to the Young Men's Christian Associations of Philadelphia, Brooklyn and Chicago, and to the American Sunday-School Union, for distribution in their respective spheres of labor. Those Associations supplied the funds for the several editions used by them. The Boston Association cooperated. The hymn-book was used in the barracks and in camp, in the hospital and on the march. The motto on the front cover included a familiar quotation from one of Faber's hymns:

> "For right is right, since God is God,
> And right the day must win;
> To doubt would be disloyalty,
> To falter would be sin."

From New York, packages of hymn-books and other reading matter were forwarded almost daily to Washington, Alexandria, Fortress Monroe, Cairo, Ill., Camp Holt, Ky., and other points where regiments were forming or temporarily located. On May 14th, 1861, Noble Heath, Jr., corresponding secretary of the New York Association wrote that "in every (Northern) Assembly the good old Union hymns are (were) sung amid tears and cheers of generous, godly people." Among the earliest Christian workers for the soldiers was the Rev. B. W. Chidlaw, who during the summer and autumn of 1861 was chaplain of the 39th Ohio Regiment and afterward was intimately connected with the operations of the Christian Commission and of its Cincinnati Branch. He wrote an account of the early history of his work in which he said: "We needed hymn-books, and in response to my application the Young Men's Christian Association of New York sent me several thousand copies of 'The Soldiers' and Sailors' Hymn-book,' just what we needed and what the soldiers always gladly received and carefully preserved."

By May 10th, 1863, the circulation of the Army Hymn-book amounted to 150,000 copies. Some were sold, but most of them were given to the soldiers. In the month of September, 1863, the distribution of hymn-books in the Washington hospitals amounted to 6,900.

In tracing the religious history of the war and the history of the Christian Commission, it is not easy to discriminate uniformly between the work of chaplains appointed by the government, state or national, and the volunteer or paid workers of the Commission. But, obviously, the hymnal history of the Association is properly included in whatever

happened that related to the uses of hymns, after the Commission was organized. One of the early leaders in this department was Vincent Collyer, an Association leader, who as early as July 23d, 1861, went through the wards of a hospital in Washington, opened a large package of tracts, and allowed each soldier lying on the cots to select for himself. A number of the wounded who were seated on the verandah, noticing what was happening within, sent in several of their number to make a selection for them. Mr. Collyer took the package out on the verandah and the majority selected hymn-books. Soon they were all singing Cowper's familiar hymn:

> "There is a fountain filled with blood,
> Drawn from Immanuel's veins."

The Rev. George Bringhurst wrote to President George H. Stuart from Yorktown, in 1862, that after a prayer-meeting, in the month of July, as he was returning to his quarters, his attention was arrested by footsteps behind him. Turning, he met the gaze of a young soldier, belonging to a regiment called the "Lost Children," "O sir," said he, "won't you please tell me how I can be a Christian? I was at prayer-meeting to-night, and felt as though I could talk with you." "What made you think of being a Christian?" asked the clergyman." "Why, sir, when I was on guard, I was thinking of a beautiful hymn I had read in my Soldier's Hymn-book, beginning: 'Rock of Ages, Cleft for Me,' and I wondered if I could not be built upon that Rock.'" "Certainly, you can," was the reply. "Shall we pray together?" Then on the dusty road-side, beneath the stars, a prayer went up to God which sent the weary soldier-boy to his duties with a light and happy heart. Afterward, the clergyman fell in with him and found him resting on the Rock.

The Rev. S. Hopkins Emery, of Quincy, Illinois, wrote under date of November 11th, 1863, that "prayer, or some sweet hymn of praise, is oftentimes better than medicine."

In 1863, the Rev. Edward P. Smith, a delegate of the Christian Commission, was selected from the corps of delegates in the Army of the Potomac and sent as a field agent to the West, with instructions, in part, to open a systematic line of Christian work. Mr. Smith, who had been a delegate to the Army of the Potomac since January 26th, 1863, continued in the service of the Christian Commission until its dissolution. He asked General Grant, then commander of the Departments of the Mississippi, for five privileges. General Grant issued an order covering the points made and Mr. Smith said that he came back to his

quarters with his heart full of the first line of the "Doxology in Long Meter." Many thousands of Testaments, hymn-books and religious papers were distributed throughout each corps of the Army of the Potomac. At Falmouth Village, Va., in 1863, the station agent organized a Sabbath-school for the children, which came to be held every day in the week. Thirty or forty "little rebels" were gathered in, who, for two years of want and war, had heard nothing of school or church. They soon learned to recite hymns from the Soldiers' Hymn-book and chapters from the Testament.

A little girl in Philadelphia, aged seven years, under date of April 17th, 1863, addressed a letter, signed Lizzie S., to "Some Sick Soldier." It was sent with a Testament, to a hospital in Nashville, Tenn. It contained this inquiry: "Do you know the hymn,

'There is a happy land?' "

It was given by a delegate of the Commission to a soldier in the convalescent ward of Hospital No. 8. He was the first soldier who rose for prayers in the first meeting there after the letter and Testament arrived in Nashville. He replied and said: "Yes, 'there is a happy land.' May we meet in that happy land." He was of the Fourth Michigan Cavalry.

The great year in the history of the Christian Commission was the year 1864. By March 15th, it had built one hundred and forty chapels throughout the army. The Rev. H. A. Reid, chaplain of the Fifth Regiment of Wisconsin Volunteers, wrote to the president of the Commission, George H. Stuart, a leader of the early Association movement in Philadelphia and in its national expansion, giving him an account of the dedication of the chapel of his regiment, near Brandy Station, Va. The letter was dated February 22d, 1864. Mr. Reid enclosed an original hymn, written for that dedication service. It consisted of six four-line stanzas, in long meter. It was in sentiment an ascription of praise to God, a prayer for his favor, a dedication of the chapel, a plea for victory in the war. We quote the last two stanzas:

"O grant our righteous cause success,
  That still our nightly couch may be
A day's march nearer conquered peace,
  A day's march nearer conquered peace.

"And as Thou giv'st us strength to do,
  And hearts to dare, through gain or loss,
May we be freedom's soldiers true,
  Nor less true soldiers of the cross."

There was no more touching scene in the war than was presented one morning in the Army of the Cumberland, among the mule wagons which were used to transport the wounded from the general field hospital, two miles from the Tennessee river, to the town of Bridgeport. The road lay over Waldon's Ridge, over precipices so steep and rocky that the wagons were often let down by ropes from one rock to another, amid the groans and shrieks of tortured men. When the train was waiting the order to move, K. A. Burnell, a delegate from Illinois, standing on a driver's seat, proposed a prayer-meeting. "Yes, yes, give us a prayer-meeting," came from a hundred voices. The hymn

"When I can read my title clear,"

a few words of the Saviour's love and cheer, a prayer for the sufferers, some of whom were to die on their way and for their comrades remaining, many of whom were to die for want of such transportation, and for their country and their friends far away, the benediction and the fervent responding "Amen," were all the services of that wagon prayer-meeting,—to not a few of the worshipers their last earthly scene of song and prayer.

There was a revival at Ringgold, Tenn., where William Reynolds, "Chairman" of the Young Men's Christian Association of Peoria, Illinois, was the delegate who invited candidates for baptism to meet at the church on Sabbath afternoon, April 10th, 1864. Forty-four presented themselves. Twenty-four chose immersion as the mode of baptism, eighteen sprinkling, and two pouring. The congregation marched in solemn procession to Cowper's hymn and tune

"There is a fountain filled with blood"

down to the Chickamauga creek. The soldiers stood on the banks, joining hands and continuing the hymn, while their comrades went down into the water,—some for immersion, some for sprinkling, and others for pouring, but all for baptism into the name of the Father and of the Son and of the Holy Ghost. After administering the ordinance of baptism, the congregation returned to the church, singing the Rev. Henry Francis Lyte's hymn,

"Jesus, I my cross have taken,"

and then sat down, about four hundred in number, at the table of their common Lord and Saviour. Commissary bread, currant wine, tin plates

and tin cups were the circumstances of the Communion. It was said to have been the first Communion that many of the soldiers had enjoyed for two years and to many of them the last, until they entered into the heavenly kingdom.

Kingston, Georgia, became the base hospital for the Army of the Cumberland, during the fights at Pumpkinvine Creek, Dallas and New Hope Church. An Indiana soldier, in the hospital, who was dying, sent for an agent in the night, because there was no available delegate. He was a fair-faced boy of eighteen years. He asked the agent to take his last words home to his mother and sister. He handed over his memorandum and pocketbook and a number of keepsakes. He asked the agent to pull the two rings from his hand and send to his sister, and to tell her that they were taken off after his hand was getting cold. After prayer the ever-recurring hymn of Cowper was sung:

"There is a fountain filled with blood."

He joined in, breaking the tune now and then with "Yes, yes, if *he* could trust Him, I can." "Yes, *when* I die." "That *will* be sweeter." "Power to save; power to save; I used to sing that hymn at home, but it was never so good as this—power to save."

That midnight scene, wrote the agent who participated in it, cannot be described:—the patients in the ward that could walk, gathering round; others in their beds, rising up on elbow, the nurses standing about, one of them holding, at the head of the cot, the single candle of the ward, the prayer, the hymn, the last message, the good-bye, the family leave-takings, and the consecration unto death on the altar of country.

William Hambline, Campany D, Fifth Maine Regiment, was suffering from the amputation of a leg. The Rev. F. P. Monfort, delegate of the Commission from Greensburg, Indiana, ministered to him. He evinced childlike simplicity and sincerity. The clergyman said to him: "Here's just what you need. Can you not make it your own, while you express it before God?

A guilty, weak, and helpless worm,
On thy kind arms I fall;
Be Thou my strength, my righteousness,
My Saviour and my all!' "

Every feature of the dying soldier's countenance indicated the encouragement derived from a new thought. He responded: "Won't you please say that again?" The stanza was repeated, and the dying soldier

repeated it, a line, or part of a line at a time, until he came to the closing line: "My Saviour and my All," which was uttered with an emphasis warm from the heart, and then a sweet smile, as from a sense of acceptance by God rose to his face and settled there. The delegate commended him to God and left his bedside, assured that a new-born soul was soon to be received into glory.

Isaac Baker, of Philadelphia, was in Fredericksburg, Va., in May, 1864, to minister to those who had suffered in the Wilderness battles. He was in the Fifth Corps hospital, Second Division. On the first morning there, the patients sang: "Rest for the Weary" and one man whose whole thigh had been shattered by a shell, lay perfectly calm and even happy. He smiled when the delegate came to his couch and said: "Oh, that hymn cheered me! I forgot my pains while I listened to it, and I know it cheered many of the boys." The first couplet of the hymn is:

"In the Christian's home in glory
There remains a land of rest."

Mrs. Annie Wittenmeyer, of Iowa, was sanitary agent for that state, in the early years of the war. She distributed among the Iowa troops in the Western armies the supplies furnished by the people, under the direction of the state government. She introduced a system of diet kitchens into General Hospitals. She wrote a book, "Under the Guns," which gave thrilling experiences of the war. She became president of the Woman's Relief Corps. She was the first president of the National Woman's Christian Temperance Union, and served for five years. She was one of the founders of Our Union, the first official organ, which was afterwards consolidated with The Signal and became The Union Signal, the organ of the W. C. T. U. Her Christian hymns have been sung around the world and the best known is:

"I have entered the valley of blessing so sweet."

In January, 1901, Mr. Frank Damrosch of New York announced that the Choral Union of which he is the conductor would sing Lincoln's favorite hymn at the Lincoln birthday celebration, which was to be held at Carnegie Hall on the evening of February 11th, if he could ascertain what that favorite was. After he made his announcement he received a letter from a person in Pennsylvania mentioning the name of Lincoln's alleged favorite hymn and giving data to prove it. Thereafter letters poured in on him from all parts of the country, each giving a new hymn, with one or two exceptions. Mr. Damrosch then

wrote to the Secretary of State, John Hay, of Washington, who, as Mr. Lincoln's private secretary, might be expected to have particular knowledge on the subject. Secretary Hay replied that he was unable to tell with any certainty what was Mr. Lincoln's favorite hymn, but that there was one which President Lincoln particularly liked, beginning:

> "Father, whate'er of earthly bliss
> Thy sovereign will denies."

Mr. Damrosch decided to select this hymn for rendition by the Choral Union. The difficulty seems to have been that the request was for a single hymn. Any lover of hymns, Mr. Lincoln not excepted, has favorite hymns. He may be undecided as to which is the best among several or many that appeal to him. It has long been understood that one of Mr. Lincoln's favorite hymns was entitled "Your Mission," the origin of which has been stated. It is easy to conceive of Mr. Lincoln as liking it, when sung by such a singer as Mr. Phillips (see Duffield's English Hymns, p. 257). He loved hymns, and found in them the same inspiration and solace that come to innumerable believers among the plain people that he represented and revered.

At the public anniversary of the Christian Commission on a Sabbath evening in the hall of the House of Representatives in Washington, January 29th, 1865, Chaplain, now Bishop C. C. McCabe, sang Julia Ward Howe's "Battle Hymn of the Republic," and Philip Phillips sang "Your Mission." The historian of the Christian Commission, and its home secretary, Rev. Lemuel Moss, who dedicated his "Annals" in 1868 to the Young Men's Christian Association, wrote that "Both songs thrilled the audience and were accompanied with manifestations of extraordinary emotion,— the first stirring every heart like the blast of a trumpet and the second, by its tenderness and pathos, suffusing all eyes with tears. It was noticed that President Lincoln arose with the throng and joined heartily in the chorus of the 'Battle Hymn' and that while Mr. Phillips was singing he shared fully in the emotions of all around him." The anniversary was repeated in Philadelphia on Tuesday evening, January 31st. Chaplain McCabe and Philip Phillips repeated the singing of the same hymns.

February 11th, 1866, the Christian Commission held its final meeting at Washington, in the hall of the House of Representatives, where its annual meetings had been held in 1863, 1864 and 1865. The singing at the meetings in 1865, when Lincoln was present, had been so impressive as to be well remembered; and at the meeting in 1866, after the death of Lincoln, it was publicly recalled. Charles Demond, of the

Boston Association, delivered an address as one of the original members of the Christian Commission and of its executive committee, as the member who drew the resolutions which were adopted in the Convention that formed the Commission, and who aided in its management throughout its history. He told how President Lincoln had been moved to tears by the touching melody of "Your Mission," and had asked for its repetition. "He has been a true disciple," said Mr. Demond, and "is now, we doubt not, joining heart and voice in the song, more sweet, more loud, the 'Song of Moses and the Lamb.'" Speaker Schuyler Colfax, who presided, before introducing Mr. Philip Phillips to sing "Your Mission," as an anniversary hymn of the Commission and a favorite of Mr. Lincoln's, gave his own account of similar services one year previously. He said: "Abraham Lincoln, with his tall form, his care-furrowed face and his nobly throbbing heart, was here, and after listening in tears, he sent up, written upon the back of this program (holding up the precious sheet), in that plain, familiar handwriting, by that hand that now lies cold in the grave, this request:—

"Near the close let us have 'Your Mission' repeated by Mr. Phillips. Do n't say I called for it. Lincoln."

It was then sung once more. We are accustomed to designate Lincoln as "Honest Abe Lincoln." Just as appropriately, it will be seen, he might be called "Modest Abe Lincoln."

The Rev. Herrick Johnson, then of Pittsburg, Penn., now professor of Homiletics in McCormick Theological Seminary, Chicago, and a Doctor of Divinity, had been in the Commission's work. He was one of the speakers of the last anniversary. He said: "Go with me for a moment and look upon one of the hospital scenes. There lies a young soldier wounded unto death. 'What can I do for you, my brave fellow?' 'Speak to me of Jesus.'" The words that suggested themselves to Mr. Johnson were those of Charles Wesley's famous hymn

"Jesus, lover of my soul,
Let me to thy bosom fly."

The young soldier asked that the hymn might be sung, and another wounded soldier, lying near, started the hymn. The dying drummer-boy, for such he was, repeated the address to Jesus and the prayer, and even while the words were on his lips, the prayer was answered and his soul was away on its flight to the bosom of Jesus.

After the address of the Rev. Herrick Johnson, a stirring patriotic

hymn from the "Musical Leaves," entitled "We are rising as a people," was sung by Philip Phillips, the audience joining in full chorus.

Bishop Matthew Simpson, in his address, quoted a hymn which, he said, he was taught in his youth to repeat:

> "Angels now are hovering round us,
> Unperceived they mix the throng,
> Wondering at the love that crowned us,
> Glad to join the holy song."

The records state that "a new and sweet song" entitled the "Home of the Soul," written by Mrs. Ellen Huntington Gates, author of "Your Mission," was sung by Philip Phillips.

The Hutchinson family sang two songs, embodying the sentiment: "I will live for the good I can do," and forecasting the "good time" to be ushered in by the recognition of universal freedom and the brotherhood of man.

In "The Summary" of the Annals of the Christian Commission is the following statement: "These hymn-books—the companions of the Testaments, how often have they lightened the march and the camp, and brought the home altar nearer the soldier's heart."

As a rule the soldiers necessarily sang familiar hymns, such as they had learned at home and in the Sabbath-school, and in church and Sabbath services. The simple sentiments of piety, the encouragements to bravery, obedience, hopefulness, patience under trial, the expectations of immortality, expressed in hymns, were the sentiments appropriate to their experiences. That soldier was to be pitied who had never learned the child's prayer, altered from Watts, and beginning:

> "Now I lay me down to sleep."

It has been a child's evening prayer, wherever the English language has been spoken, for nearly two centuries. John Quincy Adams repeated it nightly throughout life. It is so brief as not to require much time for its devout offering, and many a soldier had neither the disposition nor the audacity to lie down at night without prayer. No formulated prayer was ever written better adapted to retirement. There will be wars and rumors of wars before children and adults will cease to repeat it, before mothers will be willing to yield the teaching of it to their children.

Pilgrim hymns were sung, the hymns of joy, of hope, of faith, at one extreme; and the hymns of sorrow and victory over death, at the other. We refer to such hymns as "Joyfully, joyfully onward I move," "I'm a

pilgrim and I'm a stranger," "I'm but a stranger here," "My days are gliding swiftly by," "There is a happy land."

Hymns of trust in God for a blessing upon distant kindred and friends, of prayer for health and continued life, for ability to die willingly for God and country, for home and native land, for the cause at heart, and a race of slaves, were common. In this connection hymns of the sacrifice of Christ for sinners were appropriate.

One delegate wrote to a friend as follows: "The one hundred hymn-books you sent will be very useful. There is one hymn in the book that I can never forget, if I live a thousand years. It begins:

'One sweetly solemn thought.'

I had held several prayer-meetings by the bedside of a dying soldier. This hymn was his favorite and he always wanted it sung. He used to sing it to the sweet tune of 'Dennis.' One evening, in the course of the evening, I asked him what hymn we should sing. He answered: 'My hymn.' We knew very well what that was and sung it as far as the conclusion of the third verse and there we had to stop:

'Nearer to leave the heavy cross;
Nearer to gain the crown.' "

He went to wear the starry crown just as he was singing those very words. The hymn thus signalized was Phœbe Carey's familiar, beautiful and consoling hymn.

"Call Jehovah thy Salvation," was written by James Montgomery (1771-1854). It appeared in his Songs of Zion, 1822, entitled, "God's Merciful Guardianship of his People." It was a favorite with the soldiers. It was printed upon a leaflet for distribution in large meetings held in the army.

Another well known hymn by Montgomery is:

"People of the living God,
I have sought the world around."

It was written on the occasion of his being publicly recognized as a member of the Moravian Society at the close of 1814. It was included in Cotterill's Selection, 1819, with the title "Choosing the Portion of God's Heritage." It is annotated by the following anecdote: A young soldier, when in barracks, knelt down to pray before going to bed; his fifteen companions began to jeer, some even going so far as to

throw various articles at him. Undeterred by this treatment, he continued to kneel night after night, and soon he was surprised to find his companions, one after the other, steal to his side and kneel with him. By his faithful confession of Jesus, that soldier won all his companions to the Lord.

Dying hymns were the old, familiar, standard hymns, such as: "Nearer my God to thee," "Jesus, lover of my soul," "My faith looks up to thee," "Rock of Ages cleft for me," "Just as I am without one plea."

Some of the war songs and ballads contain reminiscences that revive unpleasant sentiments and facts that we would gladly forget. George F. Root, the composer of many of them, said that after the war ceased, the singing of those songs ceased, as if the songs themselves had been shot. But the hymns of war and peace, of Christ and the Church, of the home and the Sabbath-school, of the battlefield and the hospital, may well be revived, for they will do us good. It is almost impossible that they should do us any harm. They are not divisive but unifying. In the last analysis they are the hymns of eternal life. They are worthy expressions of the love of man to God, and to his fellow man. They are the vehicles of praise and glory, of praise to our Maker and Redeemer, and of that glory which lies beyond death and the grave for all those who commit their spirits to God as Christ committed His own spirit.

ROBERT R. McBURNEY.
A Hymn-loving Secretary.

CHAPTER V

A HYMN-LOVER—R. R. McBURNEY

The New York Y. M. C. A. was organized in June, 1853. Its first decade was one of activity, risks and dangers of division over slavery; of revival interest that developed in 1857-8 by the establishment of the Fulton Street prayer-meeting and the awakening of the churches of the city, in common with those of the country. When Robert R. McBurney became the employed executive of the Association, in 1862, the Association acquired a hymn-lover. He was a Methodist and it might be taken for granted that at least he loved the Wesleyan hymns. But he was not a singer. He was fond of congregational singing and revealed early and late in his life his love of hymns and his disposition to use them in Christian work, in Association services. He became a collector of hymnals. He was accustomed to quote hymns in addresses and reports, in services and in private life. He was always on the lookout for an appropriate hymn for special occasions. The history of his secretaryship from 1862 to 1898 is penetrated with the hymnal spirit.

The dedicatory hymn for the dedication, December 2d, 1869, of the building of the New York Y. M. C. A. was written by A. D. F. Randolph, the well-known publisher. It is published in the report of the New York Association for 1870. It consisted of five eight-line stanzas and is adapted to the tune "Webb." The second and third stanzas were ascriptions of praise to God for his power as shown in nature and his grace in dwelling in and cooperating with men. The first, fourth and fifth stanzas were invocations of God's blessing upon the building and those hymnal prayers have been abundantly answered. Mr. Randolph wrote a hymn in 1849, which is in a few collections. Its first line was:

"Weary, Lord, of struggling here."

In 1873, while preparing his annual report, Mr. McBurney discovered in a hymnal one day when he and Secretary Richard C. Morse were working over the report for that year, two verses of a hymn which delighted him. Secretary Morse says that with a light in his countenance and joy in his voice, he exclaimed: "We must put these verses at the end of the report this year." They were so placed. They expressed the aspiration of his life and are as follows:

"We who so tenderly were sought,
Shall we not joyful seekers be,
And to Thy feet divinely brought,
Help weaker souls, O Lord, to Thee?

"Celestial Seeker, send us forth!
Almighty Love, teach us to love!
When shall we yearn to help on earth
As yearned the Holy One above?"

In 1871-2, Association hall was nearly filled on Sabbath evening and a half hour was spent in singing hymns. Four pamphlets of sixteen pages each, containing hymns and tunes, were printed for that service. Many of the hymns and tunes were written especially for the uses of that meeting, and the selections were the choicest in the language and had special reference to the religious impressions sought to be produced upon the young men who attended the service.

The writer is greatly indebted to President L. L. Doggett, Ph.D., president of the Y. M. C. A. Training School in Springfield, Massachusetts, for the privilege of reading in manuscript his "Life of Secretary McBurney," soon to be published, in which a hymnal anecdote is narrated, which relates to a hymn and a class of hymns already considered in Chapter II, viz, "Convention Hymns."

The twelfth International Convention was held in Montreal in 1867. The time was immediately subsequent to the Civil War. When Major-general W. T. Gregory, of Fredericksburg, Va., reported for his state, Mr. E. V. C. Eato, president of the colored Association of New York City, responded. He was asked to go forward. When he reached the platform, General Gregory stepped forward and took him by the hand. The Convention appreciated the situation, the Southern ex-Confederate and the Northern colored man, fraternizing on neutral ground, and after the war was over. The entire audience arose, handkerchiefs were waved and all joined in singing:

"Say, brothers, will you meet us?"

In Dr. Doggett's "Life," the reminiscences of George A. Warburton, secretary of the Railroad Associations in New York, are included. He says that Secretary McBurney in his thought about the Bible and his love of hymns, was like the Methodists that he knew many years ago; that his mother was always fond of quoting Wesley's hymns and that he loved to hear McBurney quote them. It was one bond of union between McBurney and himself.

In his will, Secretary McBurney provided for congregational singing at a memorial service which, he knew, had been planned by his friends.

In American Association history, Secretary McBurney ranks with such men as Charles Demond, Cephas Brainerd, William E. Dodge, H. Thane Miller, John Wanamaker, George H. Stuart, Richard C. Morse and Dwight L. Moody, all of whom were his warm friends and co-laborers. He is the model secretary. He was versatile, and as a model, deserves to be imitated in hymnal matters, for the mere announcement of a hymn from a compilation and collection, while the primary and legitimate use of a hymnal, does not meet the expectations entertained of a trained secretary, any more than it does of a trained clergyman. To a good degree, Secretary McBurney was a specialist in hymnology, but any secretary can be educated in it, as a part of his normal training and constant work. Dwight L. Moody was not a hymnist nor a compiler, but he was a keen student of the numerous and possible uses of hymns, a good judge of their utility and power, and a discriminating evangelist in moving individuals and an audience by hymns no less than by personal appeals and by preaching. Secretary McBurney was like Mr. Moody in these particulars.

CHAPTER VI

ASSOCIATION HYMNISTS, SINGERS AND COMPOSERS

It has been said that in the history of popular hymnology there was an elder school of authors and composers. There was a later, a junior school. There is a third generation of the same class of writers and composers. They have been versatile men, most of them poets, singers, instrumentalists, composers, preachers and evangelists. Like Philip Phillips, they have been Singing Pilgrims. Their one object has been to win sinners to Christ as the only Lord and Saviour. Their labors have been performed in the Associations, in part; because these organizations furnished an opportunity for uniting all the denominations, or most of them, in a common effort for the conversion of young men and the awakening of the entire community.

The senior member of this school was Philip P. Bliss (1834-1876). He was a pupil of George F. Root in Chicago, and a typical man of the school referred to. He was a Western man and most of the members of this school were from the Middle States or from the Central Western States. Chicago was their chief city, the center of their operations. They were associated with Dwight L. Moody, directly and indirectly. It was hearing Mr. Bliss sing in Farwell Hall, Chicago, that impressed Mr. Moody with the idea of engaging a gospel singer to aid him in evangelistic and revival work. In the spring of 1874, Major D. W. Whittle invited Mr. Bliss to devote himself entirely to evangelism and the invitation was accepted. Some of his hymns have been sung in all English-speaking countries and been translated into foreign tongues. Forty-nine of them are annotated in Julian's Dictionary of Hymnology, the greatest book ever written on its theme. The Rev. F. M. Bird, the first American authority on hymnology, says that as the writer of hymns added to simple melodies Mr. Bliss is second only to Mrs. Van Alstyne (Fanny Crosby). The following are the first lines of his hymns which have been most widely and frequently sung: "Whosoever heareth, shout, shout the sound," "Almost persuaded, now to believe," "Ho, my comrades! see the signal," "Light in the darkness, sailor, day is at hand," "Down life's dark vale we wander," "More holiness give me," "Only an armor-bearer," "A long time I wandered," "Brightly beams our Father's mercy," "Free from the law, O happy condition," "Have you on the Lord

believed?" "I know not the hour when my Lord will come," "The whole world was lost in the darkness of sin," "Repeat the story o'er and o'er," "I will sing of my Redeemer," "Sing them over again to me."

In Boston, January 7th, 1877, a meeting in memory of Mr. Bliss was held in the hall of the Association. Dr. Eben Tourjée led the music, which was confined to the singing of the hymns of Mr. and Mrs. Bliss. Rev. M. R. Deming spoke concerning the power of their Gospel Songs.

Major D. W. Whittle wrote "Christ is All" for P. P. Bliss in 1875. It was his first hymn. Before it had been set to music Mr. Bliss and his wife met death in the Ashtabula disaster, Ohio. The hymn was found afterward in their trunk. James McGranahan composed the music for it. Thereafter Mr. Whittle was a frequent writer of hymns and Dwight L. Moody pronounced some of them to be among the best hymns of the nineteenth century. Like Fanny Crosby, Major Whittle often concealed his identity, and it might almost be said that he revealed his identity by the use of his initials, by giving them in the reverse order and by the use of a nom de plume, the most frequent one being "El Nathan." The first lines of his best known hymns are as follows: "When God the way of life would teach," "There shall be showers of blessings," "Our Lord is now rejected," "Come on the wings of the morning," "Fierce and wild the storm is raging," "While we pray, and while we plead."

The record of "Moment by Moment" based on Isaiah 27:3, is that Mrs. A——, a widow, had been forced to sue for the rent of a house that she owned, the occupant of which was a tenant who mocked and jeered at her when she applied for the rent. She had come to feel that God had forsaken her when she saw a notice of some meetings in the East Assembly hall, conducted by Rev. Andrew Murray. The notice read "Three days with God." She was starting to attend them and had her hand on the door when a young policeman knocked, asking "Does Mrs. A——live here? My wife is dying—I must be on my beat." She halted for a moment between two opinions, whether to go to the meetings or to the dying woman. She decided in favor of caring for the policeman's sick wife who had been nursed by a drunken woman and who was in agony, at intervals crying aloud with pain. "No quiet days with God for me," she thought. On the following morning she was relieved by a neighbor and returned to her home, and in the afternoon went to Mr. Murray's meeting. The theme was "Love," and it raised the question in her mind whether she could love the man whose jeering and refusal of rent occasioned her financial distress. Mr. Murray urged his hearers to kneel in silent prayer, and pour out their hearts to God. She confessed

her hatred of her tenant and her doubts of God's love and pleaded for forgiveness and the filling of her own soul with the love of God. Her prayer was answered and as she arose Major Whittle's hymn "Moment by Moment" was given out. It thrilled her, especially the last stanza:

> "Never a battle with wrong for the right,
> Never a contest that He does not fight;
> Lifting above us His banner so bright,
> Moment by moment I'm kept in His sight."

She returned to the evening meeting and then returned to the sick-room of the policeman's wife. The invalid said to her, "How rested you look," and she replied, "I have been to the East End and have got such a blessing that all my care is gone and I have brought you a wonderful hymn," which she read. "Read it again," said the sick woman as she subsided into quietude. About midnight an elderly lady of seventy-six years inquired concerning her condition and the sick woman replied, "My nurse has brought me a beautiful hymn, which will do you good too," and the hymn was read again. Within a few moments the hymn was read four times. In the morning the old lady came and asked if the nurse would visit her mother, aged ninety-six, up-stairs, and read the wonderful hymn to her. The visit was made, and this mother proved to be a sweet-faced, bright woman, notwithstanding her extreme age. "I hear that you have a wonderful hymn that has done Mrs. S——good. Nurse and I want you to read it to me. I'm very miserable." "What's the matter?" inquired Mrs. A——. "My sins," she answered. "What's the hymn you have brought from the East End?" It was read again. On Sunday morning Mrs. A—— was surprised to find that the old lady of ninety-six had called on her. "I have come to tell Mrs. S—— that if she knows the hymn she will soon get well again." She had found the "peace that passeth all understanding." She talked to the invalid policeman's wife of her new-found peace, then her daughter of seventy-six found the same peace, and then the policeman himself. And soon they were all able to gather in the parlor and every night they were accustomed to sing the hymn. The neighbors inquired what new song it was. The time came when Mrs. A—— was to go to court in litigation with her tenant and her patient was convalescent enough to accompany her. "Be sure," said Mrs. A——, "that you read me my verse just before I am called into the witness box." And her favorite verse was read. Her presence in court was short, and her tenant was dispossessed, and thus she proved the reality of the blessing of God bestowed "Moment by Moment." The hymn is in the latest edition of "Church Hymns and Gospel Songs."

Mr. Sankey is the chief singer and survivor of the evangelistic school of authors and composers, whose work is included in the popular title of this class of hymns, viz, "Gospel Hymns."

The junior members of this school are well-known and their reputations and usefulness are secondary only to the career and record of Mr. Bliss and Mr. Sankey. Mr. Bliss wrote many hymns; Mr. Sankey has written but few. He has composed numerous tunes, from choice and from necessity. He realizes fully that a hymn needs wings; that poetry and music must be happily combined in order to circulate a hymn among the plain people and around the world. The Rev. Elias Nason, an authority on hymnology, wrote that never, perhaps, in the whole course of Christianity have any songs turned, in so brief a period, so many hearts to seek the Lord, as those of Mr. Bliss; never, perhaps, has any voice ever preached the gospel so effectively in song as that of Mr. Sankey.

James McGranahan, teacher, leader, composer, evangelist, is descended from Scotch-Irish ancestry, whose religious life was drawn in large part from the psalms (in meter.) He is a Pennsylvanian, a native of Crawford County, and Pennsylvania has given the United States and the world four of its most noted gospel singers,—Sankey, Bliss, Towner and McGranahan. He was one of a rather large family of children, all of whom were lovers of music, and most of whom were good singers. His early musical education was obtained in company with the lads and lasses of the neighborhood, at the old-fashioned singing-school where he sometimes assisted by playing the bassviol. At nineteen he was himself the teacher, and in this way obtained the means to attend the Normal Music School, founded at Geneseo, N. Y., by William B. Bradbury. There he had the opportunity of pursuing his studies under the foremost teacher of the day—Carlo Bassini. The first term at this school was a veritable revelation to the young singer, unfolding to his vision the boundless wealth and beauty of singing, at which he had but dimly guessed. Henceforth his life was given to music and song. There he met the young lady who afterward became his wife, Miss Addie Vickery, the principal of Rushford Academy of Music, herself an accomplished musician and instructor of piano in Belfast Seminary, and an accompanist who became an efficient helper in his later institutes, conventions and evangelistic work.

In 1862 he became associated with the late J. G. Towner, and for two years they held conventions and made concert tours in Pennsylvania and New York. Mr. McGranahan continued his musical studies under Bassini, Webb, O'Neill and others, studying the art of teaching with that prince of teachers, Dr. George F. Root, the art of conducting with Carl

Zerrahn, harmony under Dr. Mason, J. C. D. Parker, F. W. Root and others, and in 1875 he accepted a position in the management of the National Normal Institute. He served as director and teacher for three years, Dr. George F. Root continuing as principal. He won an enviable reputation in his convention work, and by his glees, chorus and class music and Sabbath-school songs published from time to time. He became a cultured musician with a wide and growing reputation, his solo work attracting much attention.

From his earliest years his tenor voice had been a delight to his auditors, and from some of his most eminent teachers came the proposal that he should enter upon a course of special training for the operatic stage. But P. P. Bliss, who had given his own wondrous voice to the service of song for Christ, was urging Mr. McGranahan to do likewise. Comparing his long course of study and training to a man "whetting his scythe," he insisted that his friend should "stop whetting his scythe, and strike into the grain to reap for the Master." Mr. McGranahan, however, felt distrustful both of his adaptation to such work and of his call to enter upon it. Then came the dreadful catastrophe at Ashtabula, in which Bliss was swept away. Major Whittle felt and said that Mr. McGranahan was commissioned to take up the work of the lost singer. When he became willing that God should decide for him, the decision came at once. Responding to his request, letters came from various places where he had engagements for musical work, releasing him, and within three months he was free.

From that time his life has been given to the cause of sacred song. Associated with Major Whittle, his labors were incessant, for about eleven years. After several years spent in the United States they were called in 1880 to Great Britain, where they held large meetings in various parts of London, in cooperation with leading ministers of the city, and afterward spent some time in Perth, Glasgow, Dundee, Aberdeen, Belfast, Edinburgh and other places. Three years later they again visited Great Britain, this time in company with Moody and Sankey, cooperating with them in their work in a six months' campaign in London and also in the south of Ireland. About six years later his health became impaired, and he has been compelled to be less of a singer and more of a composer, and the world is still enriched by his new songs or hymns.

He has been deeply interested in the various forms of religious work instituted by Mr. Moody, and especially in the schools which he established at Northfield and Mt. Hermon, Mass. A very considerable part of the expenses of these schools has been met by the proceeds of the sale of hymn-books composed or compiled in part by Mr. McGranahan.

With his friend, C. C. Case, he has been instrumental in the formation and management of the Kinsman Moody Association which provides for an annual two-day open air gospel meeting, in a natural amphitheatre fitted up for the purpose. At the sessions of this meeting audiences of ten thousand people have listened with deep attention to the words of D. L. Moody, R. A. Torrey, J. Wilbur Chapman, A. C. Dixon, O. O. Howard, F. C. Ottman and other noted ministers and teachers.

Mr. McGranahan's compositions are deeply imbued with Biblical thought. They take hold of the heart. Such songs as "Showers of blessing, "The crowning day," "My Redeemer," "I shall be satisfied," "They that wait upon the Lord," "Come unto me," "Sometime we 'll understand," "That will be heaven for me," have become classics of their kind.

To Mr. McGranahan is due the inception of the male choir in gospel singing. It was first employed by him at Worcester, Massachusetts. It was the force of circumstances that led him to become the pioneer in what has since been so useful a department of the Song Service, but its advantages were soon evident and the "Gospel Male Choir" Nos. 1 and 2, written for the use of such choirs, was one result. Another is that the male choir or quartette has become a recognized factor in gospel work.

Some of Mr. McGranahan's publications are "The Choice" and "The Harvest of Song," glee and chorus books with C. C. Case, "The Gospel Male Choir," Nos. 1 and 2, "The Gospel Choir" with Sankey, "Gospel Hymns," Nos. 3, 4, 5 and 6 with Sankey and Stebbins, "Songs of the Gospel," "The Christian Choir" and "The Male Chorus Book," published in England, "Sacred Songs," Nos. 1 and 2 with Sankey and Stebbins.

Mr. McGranahan's home is in Kinsman, O.

The father of D. B. Towner (1850——), was a music teacher and a fine singer. At the age of nineteen, the son was teaching vocal music classes in connection with his father's conventions and musical institutes. Mr. Towner continued teaching in northeastern Pennsylvania and southern central New York for several years, making his home at Binghamton, where he was in charge of the music in the Centenary Methodist Episcopal Church. From there he went to Cincinnati and had charge of the music in the York Street Methodist Episcopal Church. There he became interested in evangelistic singing. He has led the singing at the New York, Pennsylvania, Indiana, Illinois and Kansas state conventions. For the last sixteen years he has been connected with Mr. Moody's work and has had charge of the singing at all of the student conferences at Northfield and Mount Hermon. He is the author of several gospel hymn

books and has contributed to the leading gospel song books for the last fifteen or twenty years.

George C. Stebbins (1846-) holds high rank in this group of singers and composers. In 1874 he settled in Boston and assumed the directorship of music in the Clarendon Street Baptist Church, of which Rev. A. J. Gordon, D.D., was pastor, and afterward was appointed to the same position in Tremont Temple. During the summer of 1876 he went to Northfield to spend a few days with Mr. Moody. It was during his visit there that his connection with Moody and Sankey began, and his entrance into evangelistic work. In 1877 he became one of the authors of the series of "Gospel Hymns and Sacred Songs," Mr. Sankey and Mr. James McGranahan being the other authors and compilers. Mr. Stebbins spent the winter of 1880 and 1881 in San Francisco, associated with Moody and Sankey, and in the spring of 1882 went to assist them in the close of their work in Scotland. In the winter of 1888 and 1889 he assisted Mr. Moody on the Pacific coast. In 1890 he went with Dr. George F. Pentecost to India. They visited Egypt and Palestine, where Dr. Pentecost preached and Mr. Stebbins sang in the principal cities. Mr. Stebbins has been for thirty years an evangelistic and Association singer and his services are still in demand for evangelistic services, conventions of Young Men's Christian Associations and Young Peoples' Societies of Christian Endeavor. He was a leader of the music at the Jubilee Y. M. C. A. convention, in Boston, June 11th to 16th, 1901. He is the author of many well-known tunes, among them being those accompanying the following hymns: "Saviour, breathe an evening blessing," "The Homeland," "Take time to be holy," "True-hearted, whole-hearted," "There is a green hill far away."

ROBERT WEIDENSALL,
Association Hymnist.

Robert Weidensall, the first secretary of the International Y. M. C. A. Committee, whose versatility in Association work and historic connec-

tion with all its phases place him in the front rank of secretaries, wrote the "Rallying Song" of the Y. M. C. A. in 1872. The tune for it was composed by William H. Doane. It was sung in the International Convention at Lowell, Massachusetts, 1872.

He wrote a second hymn about 1890, which was set to music by Mr. Stebbins, and published by the Bigelow & Main Co. It has been sung in many Y. M. C. A. conventions, and at one time in the New York convention the singing was led by the composer of the tune, Mr. Stebbins. It was published in the "Young Men's Era," November 13th, 1890. The title was "Young Men in Christ, the Lord." It was dedicated to the Young Men's Christian Associations of the world. Its first couplet was:

> "Young men in Christ, the Lord,
> Own Him your Saviour, God."

It consisted of six seven-line stanzas. It gave expression to the principles upon which the Young Men's Christian Association is founded and according to which its work is conducted. It has been tried and found very effective when sung by a male choir. The first three verses emphasize the strong points in the declaration of faith of the first world's conference of the Young Men's Christian Association at Paris in 1855, and in the Portland Evangelical test adopted in 1869. It can be sung to the tune "America." It was published in "Gospel Hymns" No. 6, compiled by Messrs. Sankey, Stebbins and McGranahan.

General Secretary George A. Warburton, of the Railroad Associations of New York city, and of the Association having its quarters in the New York Railroad Men's building, and also editor of "New York Railroad Men," was led to realize that he had the hymnal gift by writing "The Hymn of Praise." He gave it to a musical friend, who in turn handed it to Mr. C. B. Rutenber, a composer, who set it to music for a quartette. This setting has been used frequently in New York City, especially in the services of the Marble Collegiate Church, Fifth Avenue and Twenty-Ninth Street. Messrs. Sankey and Stebbins and Mrs. Van Alstyne have encouraged Mr. Warburton to realize that he can write acceptable hymns Mr. Stebbins set to music the verses, beginning "Impatient heart, be still." When he wrote them, his mother was very ill, and, having been an invalid for several years, was longing for deliverance by death. He wrote the hymn in the little cottage where she lived, and chiefly for her comfort. He was surprised when it was set to music, and more surprised when he found it coming into common use. It is No. 56 in "Sacred Songs," No. 1.

"God of our fathers, who didst guide."

is a patriotic hymn, somewhat similar in sentiment to Leonard Bacon's

"O God, beneath thy guiding hand,
Our exiled fathers crossed the sea."

It was written in Bangor, Maine, where Mr. Warburton spent July 4th, on his way into the Maine woods for his summer vacation. It appears in the "Young Men's Christian Association Supplement" to "Church Hymns and Gospel Songs." It is No. 267 in "Praise Songs," compiled by Arthur H. Dadmun, secretary of the Association in Auburn, New York, who assigns the authorship to the year 1896. Mr. Warburton has been accustomed to write anniversary hymns for the Railroad Associations in New York.

"Jesus, the children's friend, to Thee,"

was written for one of his own children.

"Lord, make my troubled soul to be,"

was written on the train between Tarrytown and New York. He noticed that the Hudson river was beautifully calm and reflected not only the sunshine, but all objects, with the utmost clearness. This thought was carried along through the stanzas. The hymn is held in manuscript, not yet published.

C. B. Willis (1849-), at the age of eighteen became active in the New Haven, Conn., Association. For eleven years he served on the various committees and during that time his ability as a leader of song was developed. He was one of the leaders of the singing during the Tenth International Conference of the Railroad Department in Philadelphia in the Fall of 1900, and of the Jubilee Convention in Boston, in the summer of 1901.

There is a well-known and useful Association Quartette, E. W. Peck, Paul Gilbert, C. M. Keeler and P. H. Metcalf, that also sang in the Railroad Conference and in the Jubilee Convention.

Inasmuch as the Y. M. C. A. has been the subject of discussion more or less constantly with reference to its relationship to the churches, it seems appropriate to quote the hymn of George F. Root, which had its origin in the cantata "Under the Palms." The cantata was written for the service of choirs and Sunday-schools and was published by John Church & Co., Cincinnati. It was very popular in England and was

GEORGE WARBURTON,
Railroad Secretary and Hymnist.

adopted in Mr. Spurgeon's hymn-book, entitled "Our Own Hymn-Book," and in British and American Hymnals. It is similar to President Dwight's

"I love Thy Kingdom Lord,
The house of Thine abode."

The officials and members of the Y. M. C. A. would subscribe to both hymns with the utmost sincerity.

O CHURCH OF CHRIST.

G. F. Root, 1820.

"O Church of Christ, our blest abode,
Celestial grace is thine;
Thou art the dwelling-place of God,
the gate of joys divine.

CHORUS.

Where'er for me the sun may set,
Wherever I may dwell,
My heart shall nevermore forget
Thy courts, Immanuel.

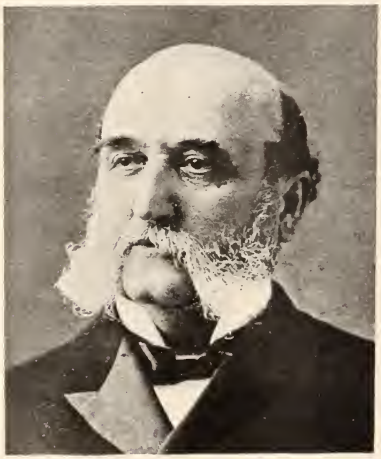
O Church of Christ, O Church of Christ,
I came to thee for rest,
And found it more than earthly peace
To be Immanuel's guest.

Whene'er I come to thee in joy,
Whene'er I come in tears,
Still at the gate called Beautiful
My risen Lord appears."

CHAPTER VII

THE FUTURE OF HYMNS AND SINGERS

There are diversities of gifts but the same spirit. This is as true in hymnology, in the authorship of hymns and the composition of tunes, as in any other sphere of literary life, or range of musical expression. Neither class of hymnists or composers has the right to ignore or depreciate the other class. Each is under moral obligation to appreciate the other. Providence has honored and will honor both classes. The desire for progress, for an advance in popular taste and preferences is legitimate. High art is needed. But hymns and tunes are like authors and composers. They have their day and cease to be. It is no more true of Gospel Hymns than it is of literary hymns and the upper grade of tunes. Men and institutions die. Customs and habits change. Tastes differ. It is superciliousness for one class of hymnists or musicians to say to the other: "I have no need of thee," especially after a career of usefulness extending over a generation and circling around the world in many or all of earth's varied languages. "Gospel Hymns" can safely challenge any other class of hymns to produce equal or superior credentials of favor with God and man. They have been generated by those who have had a consuming Christian zeal and a preeminent wisdom and success in the history of evangelism. They have survived much longer than numerous popular ballads and especially the war songs of 1861-5. Another revival of spiritual life would generate, without doubt, its own class and grade of hymns, precisely as the Lutheran Reformation did, and the Wesleyan movement, and the Sabbath-schools and even the Negro illiterates and the Salvation Army.



IRA D. SANKEY,
The sweetest singer.

Mr. Sankey is delivering addresses in various parts of the country on his trip through Egypt and Palestine, and is also giving his popular

"Service of Song and Story." He is constantly on the lookout for young men of like spirit whom he can train as gospel singers to take up his special line of work when he has ceased to sing. He has received great encouragement in the undertaking, both in Great Britain and America.

Meanwhile, the love of the old and standard and more permanent hymns, and of the great historic tunes, is perfectly proper and natural. It is recognized in the very title of "Church Hymns and Gospel Songs." It is represented by such Association secretaries as G. K. Shurtleff, of Cleveland, Ohio, and Arthur H. Dadmun, of Auburn, New York.

It has been pleaded for and put into operation by such a typical compiler and leader in Association Conventions as President Charles Cuthbert Hall, D.D., of Union Theological Seminary, New York. In his introduction to Secretary Dadmun's "Praise Songs," published by Maynard, Merrill & Co., in 1898, President Hall wrote as follows:

"While conscious of the great good accomplished by the popular Gospel Hymns, and while unwilling to lay aside some of those hymns, so closely associated with modern evangelistic movements, many persons engaged in Association work believe that the time has come for a new hymnal, drawing its material from a broader region of supply.

The last ten or fifteen years have been marked by great advancement of knowledge and great education of taste in matters relating to public worship. . . . It is now thought to be desirable that provision be made for a corresponding advance in the religious music of the Christian Association."

No effort was made to incorporate into the Hymnal prepared by President Hall for the Jubilee Convention in Boston a large number of hymns having special connection with the traditions of the Association. It was a small group of the greatest and noblest hymns, appropriate for so great and noble an occasion.

There should be union and cooperation between varying believers in the old and new hymns and tunes; in popular and select hymns and tunes; in Church Hymns and Gospel Songs; in hymns and tunes that appeal to the head chiefly and in other hymns and tunes that appeal to the heart chiefly; in hymns and tunes that are long-lived and that are short-lived; in those which awaken emotions and those that awaken veritable saints and sinners; in those which are for to-day and the remnant, which are for to-day and to-morrow, and the very few that will outlive the Twentieth Century.