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THE CONTRIBUTION OF THE ROMANTIC PERIOD
OF ENGLISH HISTORY TO THE HYMNODY OF THE CHURCH.

By

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SUMMARY AND CONCLUSION

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INTRODUCTION

A. STATEMENT AND DELIMITATION OF THE PROBLEM

The central problem in this thesis is to determine the relative importance of the Romantic Period of English History in the production of the hymns of the church and to determine the factors which were involved in making this an outstanding period of hymn production. It is desirable to limit the extent of the Romantic Period in this study to the period between 1820-1840.

B. SIGNIFICANCE OF THE PROBLEM

Due to the inestimable value of hymns in worship and literature, and the contribution which each period in history makes to the general stream, a careful treatment of such a resourceful period as we find in the Romantic Revival is most justifiable.

Throughout all ages the hymn has been one of the most universal means of worship and religious expression. Through it the humble peasant at work in the field, the king in his royal chapel, the child of tottering steps, and the aged with faltering voice express their aspirations, praise and worship. In the hymns of the church, humanity finds the bond of union which has never been broken. Throughout time whenever the Godhead has been adored, the theme has been sung in the same words. Creeds, ritual, church authority, ambition has divided them, but in praise they have remained one, undivided, and indivisible. As literature, hymns have taken a rightful and conspicuous place,

"For the hymn is the most popular kind of English poetry. If this appears to be an immoderate statement, let the objector find and bring forward another type of poetry that is read so

frequently and by so many people and, at least apparently, with so much approval." ¹

Among the general periods of hymnody: the Ancient, the Medieval, the Period of Isaac Watts, of the Wesleys, the Romantic, and the Modern, probably no one has been given less attention for its invaluable contribution than the Romantic Period. Just how important this period of hymnody is in relation to the whole is a discussion reserved for Chapter One.

C. METHOD OF PROCEDURE

In making a study of our problem it will be our first task to determine just how important this Romantic Period is as a period of hymns. In Chapter Two, we shall lay the social, political, and religious background for the period. Then, in the light of this background, we shall in Chapter Three discuss the outstanding hymn writers, their work and contribution, and the relation of their hymns to the character of the period. In Chapter Four we shall attempt to make a practical evaluation and to list permanent values which this period of hymnology contributes to the hymnology of the church.

D. SOURCES

In determining the importance of the period, modern hymnals and the results of various hymn popularity contests were very valuable. For a survey of the political and social background of the period, Hayes' Political and Social History of Modern Europe and Trevelyan's History of England were indispensable. Authorities

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1. Reeves, The Hymn in History and Literature, p. 3.

on the religious conditions are: Newman's *Apologia Pro Vita Sua*, his letters, Walker's *History of the Christian Church*, Storr's *Development of English Theology in the Nineteenth Century*, Tulloch's *Movements of Religious Thought in Britain During the Nineteen Century*, and Dean Church's *The Oxford Movement*. For an account of the lives and works of the hymn writers, memoirs and letters published by close friends and relatives were invaluable as well as the original collections of their poems and hymns. These hymns themselves formed the primary source upon which the value of the period rested. Further treatment of the individual hymns and their relation to the development of hymnology and literature were found in various periodicals, and in standard works such as Smith's *Lyric Religion*, Duffield's *English Hymns*, and Benson's *Hymnody of the Christian Church*; Reeves' work on *The Hymn in History and Literature* was especially valuable for its general survey of the Romantic Period of hymns.

CHAPTER ONE

THE ENGLISH ROMANTIC PERIOD
AS AN OUTSTANDING PERIOD OF HYMNS

CHAPTER ONE

THE ENGLISH ROMANTIC PERIOD AS AN OUTSTANDING PERIOD OF HYMNS

One of the first and most obvious indications of the importance of the literature or art of a certain period is found not so much in the examination of the work itself, as in the observation of its relation to contemporary and following generations. If it has real value it will live in the hearts of other generations as well as the one producing it. In order to determine to what extent hymns of this period have lived, a survey will be made of typical modern hymnals to determine the percentage of hymns used from this period, and just how these hymns rank among the favorites of the people. A further indication of the importance of the period in the contribution of hymns will become evident by noting the corresponding dominance of great secular poets and authors.

A. A SURVEY OF MODERN HYMNALS TO DETERMINE THE PERCENTAGE OF HYMNS IN EACH SELECTED FROM THIS PERIOD.

In this survey only those hymns which fall within the limits of 1820-1840 will be considered as belonging to the Romantic Period. Exceptions will be made, however, for a few which were written shortly before or after this time by two or three outstanding men of the period. Statements from the prefaces of various hymnal reveal the type of hymns the editors select and the standards by which these selections are governed.

The Presbyterian Hymnal, published in 1933, is prefaced by the statement that,

"This Hymnal has been compiled in response to a very general demand from the church and in an endeavor to meet certain needs in devotional expression which are peculiar to our time.

The editors have tried to make this book as compact as is compatible with a certain measure of completeness. Those hymns have been omitted, therefore, which, upon careful investigation have been found to be seldom, if ever, used. On the other hand, old hymns which through years of association have become fixed in the affections of many people have been retained, even though they may, in some cases, fall below the standards set for the Hymnal." ¹

Out of the five hundred and thirteen hymns thus included in the Hymnal, sixty-six, or over twelve per cent of the total have been chosen from the hymns of the Romantic Period. It is significant that these five hundred and thirteen hymns range in date from 340 to 1934.

The results of the examination of the Methodist Hymnal are enlightening due to its recent revision and the widespread discussion regarding this procedure. Several tests were applied to the hymns which were up for consideration. The first test was that of popularity; hymns were dropped from the old Hymnal which people didn't like and didn't sing. A second group were dropped which used an abundance of flowery and figurative language, that which the average person could not comprehend. None were dropped, however, on the basis of church dogma. Many hymns were retained which had found their place in the hymnal by a process of natural selection - those hymns which have not lived only in books, but in the hearts of countless people. The Hymnal itself is prefaced by the statement,

"Diligent search has been made for new hymns and tunes. Desirable hymns out of contemporary life have been found. Some hymns from former editions have been restored. The hymns of the ages have been re-examined and many of surpassing merit which hitherto have not appeared in the Methodist Hymn and tune books have been introduced." ²

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1. The Presbyterian Hymnal, p. III.
2. The Methodist Hymnal, Preface.

These hymns were necessarily classified according to their authors. One hundred out of the five hundred and sixty-four hymns, or seventeen per cent, were written by men and women of this period. These authors range in date from those of the eighth century to those of the present day.

The Hymnal of the Reformed Church, published in 1920, contains six hundred and sixty hymns, ranging in date from the fifth century to 1919, ninety-one, or fourteen per cent of which were chosen from this Romantic Period.

The Lutheran Hymnal, published in 1918, contains five hundred and seventy-eight hymns ranging in date from 413 to 1915, ninety-eight or seventeen per cent of which belong to the Romantic Period.

The Protestant Episcopal Hymnal states in its preface the purpose and standard set for the hymns contained therein,

"Some hymns which were in the former collection have been omitted because it was discovered by careful inquiry that they were seldom if ever used. One of the principles of the revision was to make the new book as compact as excellence and variety would permit. Some old hymns which are perhaps below the general standard are retained, because they have the affection of a considerable number of people.

The commission has tried to retain and to add such hymns as express reality in the religious life. At the same time, there has been generous thought for a wide diversity of temperament and training. From stern simplicity to exuberant emotion, the ways in which men would praise God are manifold. Accordingly these are hymns of objective adoration, august and distant, side by side with hymns which unburden the singer's heart and tell what God has done for him alone." 1

With this purpose in mind the committee chose one hundred and five out of the five hundred and sixty-one hymns from this Romantic Period, eighteen per cent of the hymns from this twenty year period, the remainder of the hymns ranging in date from 340 to 1910.

The revisers of the Baptist Hymnal in 1926 stated their purpose in revising the book as that of meeting the demand of a new age and adding

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1. Episcopal Hymnal, p. V.

the recent hymns to the rich treasures of hymnology. This group was composed of representative committees who had direct touch with the churches and their needs. They say,

"The endeavor has been to include hymns, songs, and responses which have proved themselves by being serviceable and helpful and actually usable by our churches." ¹

In choosing the hymns they were governed first by the principle,

"To include the standard hymns which through the years have proved their worth and are in general use in the ordinary worship of the churches." ²

Of the group of three hundred and thirteen hymns ranging in date from 590 to 1910, fifty four, or seventeen per cent were chosen from our twenty year period.

The "English Hymnal" represents a different church and a different people. It

"is a collection of the best hymns in the English language, and is offered as a humble companion to the Book of Common Prayer for use in the Church. It is an attempt to combine in one volume the worthiest expressions of all that lies within the Christian Creed, from those 'Ancient Fathers' who were the earliest hymn writers down to contemporary exponents of modern aspirations and ideals." ³

Although the hymns range in date from 340 to 1925, a great majority fall in the early centuries; yet out of the six hundred and fifty-six hymns, sixty, or nine per cent belong to the Romantic Period.

"Hymns For Worship", compiled by Lavina H. Date in 1927, is considered by many to be one of the best selections of hymns for the worship service; it is the Hymnal used by The Biblical Seminary. The aim of the compiler has been

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1. Baptist Hymnal, Preface.
2. Ibid.
3. The English Hymnal, p. III.

"to garner the choicest expressions of the spiritual life, uttered by singers of other ages, as well as of our own; so that the appeal of Jesus Christ and the word of God may be more vital to the present generation through the message of song." 1

In this collection of three hundred and seventy hymns ranging in date from the second century to 1925, forty-four, or twelve per cent were chosen from the Romantic Period.

"The Church School Hymnal For Youth", published in 1931, represents yet another type of hymnal. It

"was compiled at the direction of the Curricular Committee of the Presbyterian Board of Christian Education for use in the Young People's Division of the Church School. The hymnal is correlated with the objectives of the Educational programs for Intermediates, Seniors, and Young People.

The Church School Hymnal for Youth is a book of worship. Therefore, great heritage hymns, tested by the past and accepted in the present, and known to be spiritually effective have been given large place. Supplementing them are also many hymns of recent origin, well known by your people in Europe and America, which have been tried out in conferences, schools, and colleges."2

Out of the three hundred and sixty-one hymns ranging in date from the eighth century to 1928 selected for this purpose, forty, or eleven per cent were chosen from the Romantic Period.

B. A SURVEY TO DETERMINE HOW THE HYMNS OF THIS PERIOD RANK AMONG THE FAVORITE HYMNS OF THE PEOPLE.

In 1923 a musical magazine, the Etude, desiring to determine America's favorite hymns, asked their readers to write in and make known their favorites. The result was overwhelming; they received over thirty-two thousand votes from people of all creeds, from all sections, and from all walks of life.³

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1. Hymns for Worship, Preface.
2. The Church School Hymnal For Youth, p. III.
3. "America's Favorite Hymns", Etude (April, 1923).

Out of the thirty hymns that ranked highest as favorites, eleven belong to this Romantic Period. Out of the ten which received the most votes, five belong to this short period; the first choice of all was a hymn of this period, "Abide With Me", receiving seven thousand three hundred and one votes. "Lead Kindly Light" was third in order, receiving four thousand one hundred and sixty-one votes; "Holy, Holy, Holy" was sixth, receiving one thousand four hundred and forty-four votes; "Just As I Am" was seventh, receiving eight hundred and seventy-five votes; and "My Faith Looks Up to Thee" was ninth, receiving two hundred and thirty-six votes. In nearly every list the names of four hymns appeared: "Abide With Me", "Nearer My God To Thee", "Rock of Ages", and "Lead Kindly Light". Two of these, the first and the last are products of our period. Of the three first favorites, two of which are from our period, the Los Angeles Times writes, "They have broad appeal and personal touch"; the Indianapolis News writes, "Their choice is a credit to the religious fervor of the country and robustness of its musical taste."

Dr. Charles W. Elliot, President of Harvard, in commenting on the results, said that they were well chosen, but that seven of his favorites did not appear. Two of these seven, "Calm on the Listening Ear of Night" and "The Son of God Goes Forth to War" were composed in the Romantic Period.

Bishop Warren A. Chandler of the Methodist Church South would add two of his favorites to the list, one of which is from the period. In reference to the list itself, he would chose three, one of which is also from the period. S. Parks Cadman chose ten favorites among which four of the Romantic Period are found.

This census revealed the favorite hymns of many noted leaders

and authors. A majority of them chose hymns of this period. Carrie Jacobs Bond, whose lovely songs have found a way into the hearts of so many chose as her favorite, "Abide With Me". Mary Roberts Rinehart, distinguished author, chose "Lead Kindly Light". Amelia Galli-Curce, the well known soprano decided upon "Abide With Me" as her favorite. Judge Ben Lindsay chose, "Lead Kindly Light". James H. Rogers, noted American composer, chose "Lead Kindly Light" and "Holy, Holy, Holy" as his favorites. H. J. Stewart, organist for the City of San Diego, selected six favorites, four of which were from this period. Eight other authors and composers were mentioned who chose as their favorites hymns from this period.

The Methodist Times of London sought to determine the favorite hymns of the people by making a census, not of personal preferences but a record of hymns actually selected and used in some three thousand or more churches in the United Kingdom. Of the twenty-five that led the list, eight belong to the Romantic Period. One of these, "Our Blest Redeemer" ranked first, being used two thousand thirty-six times. The third in rank was Lyte's Hymn, "Praise My Soul the King of Heaven", used one thousand six hundred and sixty-five¹ times. Others follow at intervals through the list.

William Merrill of the Brick Church of New York, in an answer to H. F. Reissig who considered the hymnals of the church inadequate on account of their old songs, goes about to show how universal our hymns are and how they meet present-day requirements. He selected ninety hymns from the Presbyterian Hymnal which he considered good for any church any time, hymns that even the ultra modern could sing. Of these ninety hymns, he suggests the names of twenty which are especially adaptable for the modern service. Among the twenty hymns

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1. "Favorite Hymns: List of Twenty-five", Literary Digest (Jan.11,1930), p. 31.

listed, four were written between 1820-1840. ¹

A radio voting contest was conducted by Seth Parker in 1932 to determine the favorite hymns of those who followed his broadcasts. Among the studio group, Paul Whiteman, Virginia Rea, and Graham McNamee agreed upon "Abide With Me" as their favorite. More than six hundred hymns were submitted in the contest from every state in the union and several provinces in Canada. Out of the ten receiving the highest number of votes, three: "Abide With Me", "Lead Kindly Light", and "Just As I Am" belong to the Romantic Period. ²

Roger Daniels believes that the greatest and most lasting of our hymns come from the souls of the authors and go directly to the souls of the singers. He says that they live in the heart and fill a need which no cynic can explain. He suggests six hymns which may be especially characterized as "Songs of the Soul". Of these six, three: "Lead Kindly Light", "Abide With Me", and "My Faith Looks Up to Thee" come from the souls of men of the Romantic Period. ³

C. THE CORRESPONDING DOMINANCE OF GREAT SECULAR POETS AND AUTHORS IN THE PERIOD.

This period of outstanding hymns could not be thought of as being totally isolated from a corresponding literary period. Some of the most well known names in the field of poetry and prose are associated with the twenties and thirties of the nineteenth century.

The period is also characteristic of a change in order from the old to the new. In 1821 it saw the passing of Keats who brought

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1. "Hymns Old and New", Christian Century (September, 1934), p. 1119.
2. "Radio Voting Contest", Musician (September, 1932), p. 10.
3. "Six Songs of the Soul", Mentor (December, 1924), p. 52.

his work to a climax in 1820 by producing a volume which contained all his works of major importance but one, a volume in which we find the truest measures of his power. In 1822 it saw the passing of Shelley, who did his most prolific work between 1819-1822. In 1824 it saw the passing of Byron who climaxed his life by producing some of the greatest historical dramas. In 1832 it saw the passing of Scott, who in his later years, wrote most prolifically and produced some of his greatest and most well known works. And in 1834, it saw the passing of Coleridge who produced his most popular prose work in 1825.

Wordsworth (1770-1850) and Bryant (1794-1878) enter this period in middle life. De Quincy is quoted in the Encyclopedia Britannica as characterizing Wordsworth thus,

'Up to 1820 the name of Wordsworth was trampled under foot; from 1820-1830 it was militant; from 1830-1835 it has been triumphant.'¹

It was Keble, of whom we shall hear later, who presented him for the degree of D.C.L. at the University of Oxford. The significance of Bryant is seen in Richard Henry Stoddard's words as quoted in the Encyclopedia Britannica,

'American Poetry may be said to have commenced in 1817 with (Bryant's) *Thanatopsis* and inscription for the Entrance of a Wood.'²

Alfred Tennyson (1809-1892) was just beginning his work at the opening of this Romantic Period, for he began writing at a very early age, writing an epic of six thousand lines by 1821, and a drama in blank verse by 1823. By 1829 Tennyson had won the Chancellor's prize medal for one of his poems; by 1830 he had published a volume of poems; and by 1833 another volume containing poems

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1. Encyclopedia Britannica, 14th Edition, Article on Wordsworth.
2. Ibid., Article on Bryant.

of finished genius, in which volume appeared, "The Lady of Shalott", "The Dream of Fair Woman," "The Miller's Daughter", and a score of other lyrics far surpassing those of his earlier efforts. In 1834 appeared the well known works, "The Idylls of the King", and "In Memoriam". Although this twenty years was but a part of his productive life, it was in this Romantic Period that Tennyson developed his genius.

Robert Browning (1812-1889) also began his career very young and consequently at the beginning of the Romantic Period. In school he manifested a love of nature and literature, writing a volume of poems by 1822. His first published poem, "Pauline", appeared in 1833; in it were indications of his genius though it showed the influence of Shelly's style. Browning's personality was fully revealed, however, by 1835-1840 when appeared his poems, "Paracelsus", and "Sordello". By this time also his talent in drama had been developed; he had found his place in the literary world by the close of the period.

Poe (1809-1849) was, at the opening of the period, just coming into prominence. By 1826 some of his first works were appearing, and by 1832 he was settled as a man of letters; throughout the entire period, his work was of a high type. For Carlyle (1795-1881) the period was one in which he was finding himself in the field of letters; by 1840 he was established and ready to proceed. The period was just opening when Emerson (1803-1882) graduated from Harvard where he took prizes in literature and oratory. In the years immediately following he made a name for himself in lecturing which was not surpassed in America; it was from this field and experience which he drew for his masterful essays. It was in this period also the Gladstone (1809-1898) began his career, taking a seat in the Assembly in 1833. Other outstanding literary characters, George Eliot (1819-1880), Walt Whitman (1819-1892),

and Matthew Arnold (1822-1888) came under the influence of the period, yet being in school at the time.

D. SUMMARY

In order to realize the importance of this Romantic Period among hymn periods of the church, a survey has been made of modern hymnals which reveals that from nine to eighteen per cent of the hymns that have been chosen on the basis of popular taste and actual use were taken from this short period of 1820-1840. It has been noted in various votes as to favorite hymns that hymns of this period take their place at the very head of the list and that outstanding authors and musicians have chosen these hymns as their favorites. And finally, we have found some of history's greatest and most well known secular poets and authors in this period, revealing its importance as an outstanding period of literary effort.

CHAPTER TWO

CHARACTERIZATION OF THE ENGLISH
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CHARACTERIZATION OF THE ENGLISH ROMANTIC PERIOD

A. SOCIAL AND INDUSTRIAL CONDITIONS

The French Revolution brought about a new era in freedom and democracy throughout Europe, but it did not change greatly the every day life of the people at large. They continued in their old methods of living, of farming, of manufacture and trade, but a new era was soon due in which all of this was to be changed; it was the era of Industrial Revolution, of the factory system which had its influences stamped deeply upon the lives of the common people.

1. The Industrial Revolution.

The last half of the eighteenth century witnessed most important inventions, especially in the field of textile manufacturing. It witnessed the introduction of the spinning Jenny, of the power loom, of the cotton gin, and the greatest of all, the steam engine for power. With the steam engine came the steam press, the steam boat, and the locomotive, all most revolutionary factors in industry.

As a result of such inventions there was a tremendous expansion of industry and commerce, a growth of cities, and an increase in wealth. Not only were old industries revived, but numerous new ones sprung up, and the large scale production demanded an expansion of commerce in order to distribute these commodities. "The commerce of the United States and Europe increased eight hundred per cent in a half century (1830-1880)."¹ In turn, due to the supply of

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1. Hayes, A Political and Social History of Modern Europe, p. 76.

food and clothing, the population increased in proportion; in England alone in the first half of the nineteenth century the population¹ doubled.

This increase in population and the demand of the new industries for centralized population was the cause for the tremendous growth of cities. "At the opening of the nineteenth century Europe possessed fourteen cities of more than one hundred thousand inhabitants; at the close of the century there were one hundred and forty such cities."² The accumulation of wealth under such circumstances was inevitable, yet it was monopolized by a minority due to the factory system.

2. The Factory System

The factory system changed the independent home-laborer to the wage-paid factory laborer. Whereas the working class previously consisted of the independent workers such as weavers, and shoemakers, now they became mere factory hands, working from dawn until after dark as machines themselves. This condition brought about a new class division; there disappeared the old regime of nobles and serfs, of journeymen and merchants, and in its place there arose the capitalist and wage-earner. The factory system raised the capitalist to a position of wealth and reduced the common class to poverty. The capitalist offered his capital and expected great returns from it; all the poor man could offer was his labor, and that sold very cheaply.

The factory system brought with it tremendous social problems. While it drafted women and children, it left many grown men without

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1. Hayes, A Political and Social History of Modern Europe, p. 76. cf. Trevelyan, History of England, p. 602.
2. Ibid.

employment; it dragged the sturdy yeomen from the field to the city slums; and worst of all, it brought about the deterioration of the working class, physical breakdowns and moral degradation.

In the face of these conditions, there arose from time to time trade unions, economic plans, and socialistic tendencies to remedy the situation, all of which not only influenced the factory system itself, but political conditions as well.

B. POLITICAL CONDITIONS

1. Immediate effects of the Industrial Revolution.

While the Industrial Revolution weakened the lower classes, it strengthened the new middle class of merchants, bankers, and factory promoters. With this added power they demanded places of dignity in the government, not only from personal ambition, but for economic motives. They desired a voice in regulation of trade and economic laws; they felt it was their duty to represent the interests of industry.

The appearance of large factory towns as a result of the Industrial Revolution brought about the Reform of 1832, which was intended to give more equal representation in Parliament and gave the middle class a voice in the House of Commons. The champions of this reform brought about a second reform which transferred the control of the municipal government from aristocrats to the taxpayer.

"The repeal of the Corn Laws in 1846 marks the triumph¹ of the middle classes in England over the old autocracy." The repeal of these laws which put such a high tariff on grain as to make the

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1. "By the Reform Act of 1832, they had secured representation in Parliament; by the municipal Reform of 1835, they had gained control of municipal politics; and they had defeated the land owners on this tariff issue.", Hayes, Op.cit., p. 93.

common classes suffer was due to the agitation of the Anti-Corn Law League, composed of manufacturers and factory owners, and to the final climax of the famine of 1845.

2. The Struggle of the Conservative and Liberal.

Throughout Europe there was at this time the upheaval of the reaction between conservative and liberal which at all times was rumbling, though more or less suppressed. Pending reforms in Great Britain had been shelved at the time of the French Revolution; everything was subordinated to the foreign war. It was only Great Britain that was left untouched by the French invasion; it was the British armies who were triumphant at Waterloo; and it was the British diplomat who added to the importance of the colonial empire. Such results made Britain's citizens proud, and greatly added prestige to the Tory government.

With such reputation, then, it was natural that the Tories should set themselves against reform. Their domestic policy took a twofold character; legislation in behalf of the landed aristocracy and stern measures against attacks upon the aristocracy.

Against this narrow legislation there arose a many-sided opposition which gained strength between 1815 and 1830. There were the intellectual radicals, the Roman Catholics, the Protestant Dissenters, and the unrepresented industrial classes. With this bulwark of opposition, there arose a period of extreme reaction; there were great mass meetings, conspiracies, and economic riots climaxed by the Manchester Massacre of 1819. From this time on to 1832, the reactionary movement was characterized by less rigorous attacks, but the movement had sufficient momentum to eventually realize its ends.

3. The Reform Movement.

Three great barriers stood between England and democracy at the beginning of the nineteenth century. Religious affiliation excluded many from political participation; members of Parliament were elected by a small per cent of the population; and Parliament itself was badly in the need of reform.

The first of these barriers was broken down by the repeal of the Test and Corporation Acts in 1828. By the repeal of the Corporation Act, men outside of the church of England were allowed to participate in municipal corporations. By the repeal of the Test Act, men were not required to renounce the doctrine of transubstantiation, or to receive communion as administered by the church of England in order to hold government office. By the Catholic Emancipation Bill of 1829, Catholics were first allowed to take seats in Parliament and many other high offices.

The first step taken in the breaking of the second and third barriers was the Reform of 1832, which dealt chiefly with two great evils; the unrepresentative character of Parliament and limited franchise. After a severe struggle, the bill was passed providing for a redistribution of seats, a reform of the franchise, and an improved manner of voting.

Numerous other reforms of lesser significance were instituted during this period. The criminal law was revised in 1832, providing more humanitarian means of punishment. Trade unions were placed under government control in 1829. Boards of health were established, civic bureaus were created; a postal reform was introduced; public education received government grants; industrial reforms were instituted; and slave traffic received a mortal blow.

This period of reform carried with it great political and religious significance. One author ¹ has compared it in importance politically to the era of Henry VIII, whose measures severed the English church from Rome, ending the oligarchical period and initiating a new period of political and religious liberty. The period of reform was characterized by a change of power from the hands of the noble classes to the middle classes, hence the Anglican clergy who had been affiliated with the Tory party lost influence; it even meant that the control of the church affairs was to be in the hands of the middle class, the dissenter.

C. RELIGIOUS CONDITIONS

1. The Churches.

a. Roman Catholic

The Roman church by the seventeenth century had reached a state of decline. "None of the popes of the seventeenth and eighteenth centuries were men of commanding force...The course of the Roman Church was one of increasing feebleness in the face of the growing claims of the Catholic Civil governments."² However, by the beginning of the nineteenth century the development again turned toward papal supremacy in Italy. Such was not the case in Great Britain in the early part of the nineteenth century; Catholics there constituted but a small minority of the population and those that were, were for the most part, members of the old aristocratic families which had kept the faith alive. It is true that a great many of the Irish laborers were of the Catholic faith, but they were too poor to organize and unable to secure the

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1. Hall, A Short History of the Oxford Movement, pp. 22, 23.
2. Walker, A History of the Christian Church, pp. 555, 556.

services of a priest. Those of the higher classes which were organized were content to follow a policy of non-aggression. They were content to live on memories instead of hopes, to carry on as sorrowful memorials, merely a few here and there, cut off from the world around them. Newman says of them,

"At length so feeble did they become, so utterly contemptible, that contempt gave birth to pity; and the more generous of their tyrants actually began to wish to bestow on them some favour, under the notion that their opinions were simply too absurd ever to spread again, and that they themselves, were but raised in civil importance would soon unlearn and be ashamed of them." ¹

It was not until the time of the Oxford Movement that Catholicism began to revive in England and to take on strength with the influx of Irish immigrants in 1845.

b. The High Church of England.

The High Church or Early Orthodox Party was divided into two groups, the one, those who emphasized the church and state relationship, the other who emphasized the church as a purely spiritual organization; it was from this latter group that the Oxford Movement originated. They were the conservative group, maintaining the traditional doctrines of the church and defending them against the inroads of the dissenting parties. Comparing this Orthodox party with the Evangelicals, Storr says,

"The theology of the Evangelical was narrow, but the truths which he believed filled his soul and he was eager to propagate them whenever he could. The theology of the Orthodox was broader and more systematic, but it did not possess him, or turn him into a prophet." ²

The Orthodox Party laid great emphasis upon theology, but were not theologians on a large scale; they did not construct systems which have an abiding place in history. They were content with the

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1. Sermons Preached on Various Occasions, p. 172.

2. The Development of English Theology in the Nineteenth Century, p.80.

creed and to protect it from attack.

The party, though it formed rather a minority, was by no means extinct; they included in their number some of the most prominent bishops, yet they did not have a wide influence due to the indifferent and worldly clergy and to their dependence upon the state. Enthusiasm was kept in check; resistance took the place of aggression. In doctrine they stressed Apostolic Succession, the priestly office of the minister, strict church unity, and complete abstinence from private judgment in religion. The whole system was bound up in the idea that the episcopacy was the very essence of the church.

c. The Evangelicals.

The Evangelicals are, without doubt, the most important religious influence of the period. Storr characterizes them thus,

"As upholders of the vital force of religion, and exponents of its spiritual power, the Evangelicals in the early years of the 19th century may be regarded as the strongest influence in the church."¹

The growth of the party's influence was due to the uniting of the members after the controversy of Calvinism had died down, the abandonment of relations with Non-conformist bodies, and the prestige of a new class of leading citizens.

The emphasis of the Evangelicals was not church polity, though they were loyal to the church of England, but doctrine, and that main doctrine of soteriology. They stressed the sense of sin, the crucifixion of Christ, the atonement, the importance of the Scriptures, and justification by faith. All of these doctrines were set forth for the specific purpose of the salvation of man. In this

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1. Storr, op. cit., p. 63. cf. Overton, The English Church in the Eighteenth Century, p. 51, 108, 109. Brillioth, The Anglican Revival, p. 36.

respect, they were criticized for narrowness. Overton writes,

"Perhaps, like most laymen who take up strong views on theological subjects, they were inclined to be a little narrow. None of them had or professed to have the slightest pretensions to be called theologians. Still they learned and practiced thoroughly the true lessons of Christianity, and shed a lustre upon the Evangelical cause by the purity, disinterestedness, and beneficence of their lives."¹

They were further criticized for their lack of interest in learning and literature, their lack of philosophy of the history of religion, and their lack of training of character.

If they were criticized for lack of learning and theology, they made up for it in practical living and service. Balleine quotes Lord Ashley, an aristocrat, and yet, one who fought for causes which his class despised,

"I am essentially and from deep-rooted conviction an Evangelical of the Evangelicals. I have worked with them constantly, and I am satisfied that most of the great philanthropic movements of the century have sprung from them."²

The Evangelicals, along with the Methodists sought to aid its poorer members financially, to provide work, care for the sick, distribute literature, and furnish schools. Early in the nineteenth century Bible and Tract Societies were formed; further back, in the late eighteenth century an Evangelical layman, Robert Raikes, founded the Sunday School, an attempt to reach the poor and unschooled children with Christian training. The Evangelicals did not stop with home mission endeavor, but their societies spread the gospel to other parts of the world. Of these endeavors Balleine says,

"The great voluntary religious societies have always been the peculiar glory of the Evangelical party. We now have reached the period (1760-1844) in which nearly all of these were

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1. Overton, op.cit., v.2, p. 216.
2. Balleine, A History of the Evangelical Party, p. 190.

formed." ¹

About the year 1840, however, the Evangelicals began to decline under the influence of broader and more liberal thought. Biblical criticism compelled them to modify their views of the Bible; Christology took the place of Soteriology, the Incarnation rather than the Atonement; eternal punishment was no longer enforced with vigor; the conception of human depravity lost its force; and finally, individualism was broken down. It was during this period of decline that the Oxford Movement, to be discussed later, took the spotlight.

d. Protestant Non-conformists.

Although legal handicaps strongly opposed them, the various groups of protestant dissenters formed an important part of the population; their numbers were reckoned to be three million members, ² nearly half of the religious world. ³ This movement was due largely to the Wesleyan influences which not only caused the growth of the Methodist church, but revitalized and filled previously existing churches such as the Baptist and Congregationalists. The Presbyterian church was little affected on account of the influence of Arianism and Socinianism.

These dissenters found their strength in the middle classes; they met the need of the village population and the industrial city with a spiritual challenge which the Anglican church failed to supply. Although they were excluded from the universities, they provided fine schools of their own; although they suffered from the lack of unity

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1. In 1760 Methodist work began with West Indian negroes; in 1792 Carey was sent to India; 1795 London Missionary society sent missionaries to South Sea Islands; in 1905 Henry Martyn was sent to India; 1821 a first missionary to Poland; and in 1923 first work began in Palestine. Balleine, A History of the Evangelical Party, p. 159. ff.
2. Cadman, The Three Religious Leaders of Oxford, p. 396.
3. Trevelyn, History of England, p. 633.

in many respects, they were unified by their common opposition of the establishment to the point where they exerted a powerful political influence.

2. The Early Liberals.

The Early Liberals were a distinct type of theologians. They formed no party or church as did the Orthodox and Evangelicals; they were not identified with any system of doctrine. The only tie that bound them was a common sympathy for church reform, an opposition to Tractarianism, and a free inquiry into theology. Coleridge stands by himself in importance; all other movements have been more or less borrowed from him.¹ Most of these liberals were Oxford men closely allied with the Oriel School, and were called Intellectuals or Noetics. Until the time of this Oriel group, theological liberalism suffered the same stagnation as other church parties, but at this time, they broadened and became more progressive.

a. Coleridge

Coleridge is well known as poet and thinker, but especially thinker and theologian from 1816-1834. It was this thinker who not only influenced the men of his time, but colored the stream of thought of following generations. Even those who were opposed to him were moulded by his religious thought.

He influenced Christian thought by a renovation of current Christian ideas. He laid new foundations of spiritual philosophy,² which have been said to be the foundation of all of his theology. He conceived of Christianity as the perfect development of the highest

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1. Tulloch, *Movements of Religious Thought in Britain During the Nineteenth Century*, p. 10.

2. *Ibid.*, p. 11.

life rather than something added to that highest life. He made Christian doctrine alive to reason as well as conscience, and he recognized the province of the unknown.

He influenced religious thought again by this advance in Biblical study. It seemed that the thought of verbal inspiration of Scripture was soon to disappear, and in Coleridge's hands was the new critical method, not a system but a thought. He came to the conclusion that the divinity of Scripture resides not in the letter, but in the spirit and the impressions which it conveys.

Still another contributing factor of his religious thought was the revival of the historic idea of the church, that of intellectual as well as spiritual, as the mother of philosophy as well as nurse of faith¹, a national church incorporating learning and knowledge as well as the spiritual. Thus Coleridge moved the national mind and intellectual atmosphere, deepening and clarifying channels of thought in philosophical and Christian problems.

b. The Noetics

Edward Copleston, Provost of Oriel, 1814-1828, is regarded as the father of the group. He, as his predecessor had begun, continued to raise the intellectual standard of Oriel and based admission on power and originality rather than material covered. As a churchman, he is placed in the liberal wing of the Orthodox party, advocating the church as divinely instituted society of spiritual authority, though not necessarily an episcopacy.

Edward Hawkins succeeded Copleston as Provost and was the first to denounce Tractarianism, dismissing three of the Oriel tutors who were representatives. His influence cannot be compared to that of

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1. Tulloch, Op.Cit., p. 31.

Copleston, but he is to be remembered for his effort to maintain liberal tradition in the face of high ecclesiasticism.

Richard Whately may be called the typical noetic.

"We may characterize his work by saying that he brought critical reason and historical research to bear upon the terminology and beliefs of traditional theology." ¹

His contention with the Tractarians was their use of the principle of authority based on tradition. He felt that it properly belonged to an intelligent use of the Scriptures, saying that an appeal for the sanction of the church added no truth to any doctrine.

c. Influence of the Liberals.

Renn Dickson Hampden is classed as a liberal theologian though he was a strong churchman. The Tractarians singled him out for attack because of his strong opposition of the principles of tradition and church authority. His cry was, "Back to the Scripture, not tradition"; he held that authority is in the facts of Scripture and their objective is not dogmatic definition. Dogmatic theology has only a negative function of excluding all that Scripture does not sanction. He also distinguished between spiritual religion and outward forms of worship; forms changed and passed, but living reality and experience remained.

Thomas Arnold's greatest influence is felt in his interpretation of the Bible which he considered to be the object of scientific theology. He was a man of fervent loyalty to Christ, a man whose supreme object was to bring all life under the dominance of Christ, and to unite Christianity and party belief, to make religion practical.

Storr, in the summary of his chapter on Early Liberals characterized them thus,

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1. Storr, *Op.Cit.*, p. 96. Cf. Newman: *Apologia Pro Vita Sua*, p.14.
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"A common ideal, then, inspired all the members of this group. They stood for freedom of inquiry and a progressive theology. They brought historical criticism to bear upon traditional orthodoxy, and in particular upon current beliefs relating to the Bible." ¹

3. The Oxford Movement.

a. Origin and Purpose

The Oxford Movement was a product of the combined tendencies we have seen at work during this period. The growth of industry, and the political changes it caused threatened ecclesiastical structures; the church itself was in a sad spiritual state; and finally, liberalism was making serious inroads on the establishment. The spirit of Romanticism itself, prevailing the continent, had its influence.

"The new literary spirit of the times, the poetry of the Lake School, the mediaeval romanticism of Sir Walter Scott, the philosophy of Coleridge, all bore their share in deepening men's thoughts and awakening the thirst after noble ideas in religion as in other things." ²

"While history in prose and verse was thus made the instrument of church feelings and opinions, a philosophical basis for the same was laid in England by a very original thinker...who (Coleridge) instilled a higher philosophy into inquiring minds than they had hitherto been accustomed to accept." ³

Keble's book, the Christian Year (1827) formed the connecting link between Romanticism and the Oxford Movement; it put the doctrines of the Anglican church in appealing and poetic form so as to awaken ⁴ the hearts of thousands.

"The Christian Year did more than any other book to create and spread abroad the tone of thought and religious feeling which the Tracts for the Times and Newman's Sermons put in more directly theological form." ⁵

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1. Storr, Op.Cit., p. 114.
2. Tulloch, Op.Cit., p. 87.
3. Newman, Apologia, p. 185.
4. Ibid, p. 77.
5. Cornish, The English Church in the Nineteenth Century, pp.224,225. Cf. Newman, Apologia, p. 18.

The movement came to a focus with Keble's sermon on National Apostacy, preached in 1833.¹ Keble endeavored to show how the state was trying to throw off the restraint of the church and refusing the involved principle itself. He urged all Christians to intercede for the church and to remonstrate against the course being taken that the church landmarks be not broken down. The sermon at the time created no great stir, but served as a fuse which in turn was to ignite the charge.

The Movement had as its purpose the defence of the church against dangers which threatened her and the revival of her spiritual life. The emphasis has been placed on the former. Storr writes,

"The Oxford Movement, then was an attempt to combat liberalism in theology, and to set up the authority of the church as that which alone could provide a principle of order and stability, amid the changes which seemed to be threatening the very foundations of the national life."²

This threatening danger was to be met by revealing the divine authority of the church, especially on the ground of Apostolic Descent. The positive side, the revival of the spiritual life of the church was in no sense obscured; it had its place in the very beginning of the movement and permeated its entire life. Storr characterizes it thus,

"The Movement had its spring in the consciences and character of its leaders. To these men religion really meant the most awful and most seriously personal thing on earth. It had not only a theological basis; it had still more a deeply moral one."³

b. Leaders.

In view of the statement quoted just above, the importance of the leadership is evident. Let us consider the four most outstanding of these.

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1. Newman, Apologia, p. 35.
2. Storr, Op.Cit., p. 253.
3. Storr, Op.Cit., p. 18.

In John Keble we see the beginning of the movement. We have noted the effects of his book, the Christian Year and his sermon on National Apostacy. In fact, it has been said that long before the Oxford Movement was thought of, its character and principles had taken hold of this man.¹

"To Keble, as we have already said, more than to any other leader, the Oxford Movement was the natural outcome of a course of training and thought inbred in him for the first."²

Keble was a quiet, unassuming scholar with a deep loyalty to the church of England and an aversion to liberalism of any form. His nature was not that of an outspoken leader or party chief; he came into prominence by the action of his ideas and convictions on his pupil and mouthpiece, Richard Hurrell Froude.

Froude was a man of different temperament than Keble. He had the vehemance of a reformer; he was strong, daring, and outspoken, many times with the lack of logical thinking and learning. Yet he had a strong affection and a keen sense of beauty, a desire for reverence that brought him close to Keble. It took these two types of men to give the movement a foundation. Speaking of Froude, Dean Church says,

"With one exception no one was more responsible for the impulse which led to the movement; no one had more to do with shaping its distinct aims and its moral spirit and character in its first stage; no one more daring and more clever, as far as he saw, in what he was prepared for."³

Froude also became a close companion to Newman,⁴ not as a result of his contribution to his theology, but for his eagerness, and most of all for his bringing Newman and Keble together. " 'If I was ever

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1. Church, The Oxford Movement, p. 20.
2. Tulloch, Op.Cit., p. 100.
3. Church, Op.Cit., p. 31.
4. Newman, Apologia, p. 23.

asked, ' he said, 'what good deed I had ever done, I should say that I had brought Keble and Newman to understand each other.' " ¹

John Henry Newman, under the influence of a religious family, took an early turn toward religion with an emphasis upon the dogmatic side. In Oriel he took a leaning to Intellectualism, making his instinct then "to conserve and build the fabric of Divine Truth, as well as to analyze and expose any part that seemed unsound. He hated from the first any movement of destruction." ² As a man he attracted followers; they gathered around him spontaneously. It was not so much his intelligence as his personality, his authority that attracted. With the Meeting of Keble, Newman lost all traces of the slight Evangelicalism and Liberalism ³ influence and was carried away solely by this new thought.

There existed a relationship between these three leaders which was invaluable. The three combined had qualities which no one had and without which the movement could not have been a success. In John Keble were the original motive powers, powers which were hidden due to the nature of his personality. It took Froude to give the enthusiasm and expression of Keble's ideas; without Keble Froude would not have had the place he occupied. It took Newman to give shape and consistency to this theology.

"Keble had given the inspiration, Froude had given this impulse; then Newman took up the work and the impulse henceforth, and the direction, were his." ⁴

Edward Bouverie Pusey, in the beginning of his career was strictly a theological liberal. He made a study and wrote a book on

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1. Newman, Apologia, p. 18.
2. Tulloch, Op.Cit., p. 94.
3. Newman, APologia, p. 18.
4. Church, Op.Cit., p. 28.

the rationalism of German theology; he was denounced for his hatred of all systems and opposition to all articles. However, two years after the Tractarian Movement had been in existence, due to the wave of High Churchism and evils of the times,¹ he gave his influence to the Movement. Of this effect Dr. Newman is quoted as saying,

"At once Dr. Pusey gave to us a position and a name. Without him we should have had no chance of making any serious resistance to Liberal Aggression."²

Dr. Pusey acted as a host for the movement; he gave a name, a personality to what had been sort of a mob. This contribution was due to his position and influence as a professor and the resulting relations with the university. He was a man who gained recognition among other parties. In fact, so strong was his influence that the movement was after characterized as Puseyism.

c. Characteristics.³

The first and outstanding characteristic of the Movement was the revival of institutional religion over against the personal religion of the Evangelical. It asserted the authority of the church, the importance of its organization, and the value of its external forms of religious expression.

Its distinctive type of piety is seen in a variety of ways. Newman's Sermons at St. Marys reveal the importance attached to the mystery, the reality of the invisible world. A great importance was placed upon dogma, the guarding of religious truth. Faith was a prominent idea in Tractarian teachings, and in relation to faith, the necessity of character as a test of faith. The emphasis upon holiness

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1. Tulloch, Op.Cit., p. 109.
2. Apologia, p. 61
3. Newman, Apologia, pp. 48 ff.

is seen by the use of the text, "holiness, without which no man shall see the Lord" (Heb. 12:14) by both Newman and Pusey in their first sermons. The Incarnation and its relation to the Christian life is closely interwoven throughout all of Newman's teaching, and as a means of bringing man in touch with this Divine, the sacraments were strongly advocated. The emphasis upon the unseen world, upon holiness, and upon the sacraments made austerity a characteristic of the movement. Finally, we see a strong tendency toward teaching of self discipline and the resulting Pelagianizing influence, the sense that by one's own efforts only can he change his character. Naturally, this ascetic tendency led to ascetic practices such as fasting, celibacy, and monastic life. In like manner, the emphasis upon the mystical and the sacramental led to ceremonialism and ritualism in the later church.

It is not to be thought that the Oxford Movement lacked the intellectual. The leaders themselves were Oxford scholars who attempted to put the whole system on an academic and intellectual basis both by writing and teaching. They failed, however, in their historical method to apply the critical method, selecting only the facts which suited their theory, and they did not, in their inquiry go back to the fountain head, to the teachings of Christ, but took the word of the Fathers without question.

d. History of the Movement.

The history of the Oxford Movement may be divided into three periods: the beginning, dating from Keble's sermon on Apostacy in 1833 to the accession of Pusey in 1835; the period of growth and expansion from 1835 to the Romanizing element and the beginning of Newman's settlement in the summer of 1839; and the period of disintegration from 1839

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1. Storr, Op.Cit., p. 258.

until Newman's secession in 1845.¹

Keble's book, the Christian Year created the atmosphere for his sermon in 1833 in which the sentiment came to a focus. Soon after, a group of men opposed to the Reform measures met in Hadleigh to plan some definite action. They agreed to fight for two things: the doctrine of Apostolic Succession and the integrity of the prayer book. After this attempt and others had failed, Newman began to circulate tracts which aroused much attention and became characteristic of the Revival then known as the Tractarian Movement of which Newman was the father. Sixty-five out of the entire group of ninety were written in this initial period.

The second period, beginning with the accession of Pusey, was marked by a change of the short pamphlets to longer and more weighty treatises and by controversies within the Movement. Hampden accused the Movement of leaning toward Romanism; Tract Eighty renewed charges of Jesuitry; the publication of some of Froude's writings revealed harsh words for the Reformers; Tract Ninety caused bitter feeling; the Bishop of Oxford criticized the tracts as liable to lead people into error; and a proposal to erect a memorial to the Reformers reflected upon Froude's writing and indirectly upon Newman. In spite of these controversies, the year 1839 was considered the high water mark of the Movement.²

The third period of disintegration began soon after this time³ with the formation of two parties, one a conserving of the original principles, the other a leaning toward Catholicism. Newman attempted to hold the two together by publishing Tract Ninety in which

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1. Horn, The Elements of Power in the preaching of John Henry Newman, p.135.
2. Newman, Apologia, p. 93.
3. Ibid, p. 147.

he tried to reconcile Catholicism and Protestantism on certain points. This aroused a storm and sealed the fate of the Tractarian party. From then on they were defeated on every side; ¹ their leaders were rejected, and their paper, the British Critic, came under the domination of the Romanizers. Newman followed in 1843 by publishing a retraction of his hard words against the Roman Church, and in 1845 left the Church of England. His secession terminated the original Oxford Movement, though Pusey immediately endeavored to fill the breach and revive previous glory, but in spite of his noble efforts, he fought a losing battle.

"To sum up. The Oxford Movement inaugurated by Keble's Assize Sermon was the reaction of Oxford to a great spiritual revival. The opportunity presented to men distinguished for religious earnestness and great intellectual gifts was thrown away. They had such an opportunity as has seldom occurred in ecclesiastical history of kindling the flame of faith and life among the leaders of thought, culture, refinement and political eminence in a great nation about to enter on a career of predominance throughout the world." ²

Having thus characterized the Romantic period socially, politically, and religiously, we shall now proceed to consider the place of the outstanding hymn writers and their hymns in relation to these European conditions. We have noted the soil in which the hymns grew, the atmospheric conditions which surrounded them, and the cultivation which they received; let us now look at the tree itself and the fruit which it yielded.

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1. Newman, Apologia, p. 104.
2. Attitude of Evangelicals to the Celebration of the Centenary of the Oxford Movement, The Churchman (January, 1933) p.15.

CHAPTER THREE

THE HYMNODY OF THE ENGLISH ROMANTIC PERIOD

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The beginning of the nineteenth century is characterized in hymnology by the democratic publication and use of hymns. Not only were old hymns collected, and published for various organizations, but new and original hymns sprang up everywhere. "Between 1800 and 1820 there were nearly fifty different hymn books in use in the Church of England alone."¹ In spite of this rapid growth and popularity of the hymn book, the Church of England for the most part frowned upon the movement, maintaining the accepted standard of the use of Metrical Psalms. Nevertheless, the more the established church tried to limit the use of church hymns, the more they were used. The liberalists and revivalists found the new hymns especially adaptable to their interests and purposes; thus the

"Reactionary opposition but served to raise more singing; and further, the wholesome competition for excellence among the singing people contributed to a great advance in English hymnody."²

In attempting to characterize this period of hymnology, we will consider several of the outstanding hymn writers, touching upon their lives and works, their greatest hymns, and their distinctive contributions, after which we will relate the content of their hymns to the general trend of the period.

A. OUTSTANDING AUTHORS AND HYMNS OF THE PERIOD.

1. Reginald Heber.

This "new period of English hymnology centers around

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1. Reeves, *The Hymn in History and Literature*, pp. 216, 217.
2. *Ibid.*, p. 217.

Reginald Heber, who with Watts and Wesley stands in succession of master writers of hymns.¹

a. Life and Works.

Reginald Heber was born at Malpas, Cheshire in 1783, the son of an Anglican minister. The influence of his religious background and training is seen in his early zeal for the Bible and spiritual things. At the age of three,² during a dangerous storm, he comforted his mother, saying, "Don't be afraid, God will take care of us." Even at the age of five he had a remarkable genius for locating and quoting Scripture. His diligence in grammar school and in preparatory work was reflected in his brilliant career at Oxford where he took successive prizes in Latin Verse, English Poems, and English Prose-essays. The subsequent years until 1823 when he went to India as a missionary, were spent in travel and literary work; it was during this period that he finished his hymn book. The mission field appealed to him, aside from the Christian service he was to render, on account of the romantic charm, its different kinds of life and types of humanity; it appealed to his imagination and artistic nature as revealed in his works. That last three years of his life in India marked the climax of his life. His successor on the field wrote to a friend,

"Our beloved Bishop was so entirely a missionary, that we can scarcely hope to see one like him."³

Bishop Heber's character was of a strong, quiet, artistic type. It was a common saying among the servants of his household

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1. Reeves, Op.Cit., p. 215. Cf. Gillman, The Evolution of the English Hymn, p. 232. cf. Martin, The Church and the Hymn Writers, p.180.
2. Mrs. Amelia Heber, Memoir of Bishop Heber, p. 10.
3. Kaye, Christianity in India, p. 364.

that "Master Reginald never was in a passion." ¹ Mr. Thorton, his classmate, characterized him as having a lively imagination and a strong memory due to his wide reading. He further spoke of Heber's popularity among the students by his cheerfulness, his kindness, and his ability to entertain. On the other hand, there was a reverence ² for everything sacred, a purity of thought and life.

As a scholar, a pastor, and a missionary, Heber's work covered quite a field. He wrote for several publications; he wrote journals of his travels; biography, sermons, poetry, and hymns. His prose showed maturity of thought; his verses originality and spirituality.

b. Hymns.

Out of the fifty-seven hymns which Heber wrote, let us consider briefly six of the best known and the most representative types. "Brightest and Best of the Sons of the Morning" is the liturgical hymn, majestic, stately, beautiful; yet its power lies in its simplicity, its strength, its clarity, and above all, its power of faith and its appeal to the human heart. "The Son of God Goes Forth to War" is of a very different type; it is a call to the church militant, an appeal to personal evangelism. "By Cool Siloam's Shady Rill" represents Heber's nature poem or hymn, incalculating the sense of the smooth-flowing of a peaceful river. "Bread of the World in Mercy Broken" is an example of the quiet communion hymn full of loveliness and warmth.

"From Greenland's Icy Mountains" is one of his best known hymns and represents Heber the missionary. In 1819 the churches of

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1. Mrs. Amelia Heber, Memoir of Bishop Heber, p. 13
2. Ibid., p. 16, 17.

England were authorized to take collections for missions. On this particular day appointed, Heber went to hear the Dean of St. Asaph, and upon request wrote a hymn for the occasion, impromptu as far as composition was concerned, but a growth in the background of his experience. The hymn is evangelical in nature, full of eagerness and energy, a plea for universal enlightenment and faith. This is

" 'The Missionary Hymn', which composure alone has embalmed his memory in the hearts of thousands of Christians in every part of the world." ¹

" 'Holy, Holy, Holy' has been designated 'the world's greatest hymn', and by no less an authority on true poetry than the late Poet Laureate of England, Alfred Tennyson" ² It is a hymn of grandeur and solemn worship, a hymn of the temple, one to be associated with the approach of the Old Testament character to God, or the medieval character to a deity through saints and Virgin. It has been built on the Biblical text of Isaiah 6:2,3. - Isaiah's vision of the holiness of the Lord, and Revelation 4:8,10,11 - the worship of the four living creatures and the four and twenty elders before the throne of God.

c. Distinctive Contribution.

Heber, by the publication of his book, "Hymns Written and Adapted for the "Weekly Church Service of the Year" was responsible more than any other man for bringing hymn singing into the established church and set a new standard for English hymnody.

"Heber was guided by three ideas in regard to the hymn, none of which were new, yet the union of which were new and highly important. The first idea was that of Bishop Ken and others, and of course, the medieval church, that the hymn is liturgical and should follow and adapt itself to the church calendar throughout the year; the second idea was that of Watts, the Wesleys, and the

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1. Mrs. Amelia Heber, Memoir of Bishop Heber, p. 114.
2. As quoted by Smith, Lyric Religion, p. 144.

Baptist leaders that the hymn should follow and supplement the sermon; the third idea, so urged by Addison, was that the hymn should be a finished piece of literary art. Heber strove to create and have adopted by the Church of England not a psalm-book, nor a psalm-and-hymn-book, but a hymnal to accompany the Book of Common Prayer as a part of the church service; he strove to create and collect a body of hymns which should be of most practical use to instruct and inspire the people and which at the same time, should be poems of high literary excellence."¹

2. James Montgomery.

a. Life and Works

James Montgomery, the son of a Moravian minister, was born at Irvine, Ayrshire in 1771. At the age of seven, he was sent to a Moravian school of very conservative nature which tried to put the young imaginative boy in a mental and spiritual mould in preparation for a minister. Already interested in literature and verse, he revolted and was put to work in one shop and then another before he made a trip to London on his own initiative to try to publish some of his poems. Having failed at this, he was glad to be employed as an assistant to a book seller and printer of the "Sheffield Register" newspaper. In 1794 the editor found it necessary to leave England on account of political disturbance and Montgomery took over the newspaper, changing its name to the "Sheffield Iris" which he continued to edit for thirty-one years. During the next two years he was imprisoned twice for printing material of objectionable character to the political powers, but the public's admiration of him continued to grow.

It was during his confinement in prison that he reflected on religious matters and after severe battles found his way to Christ and sought to rejoin the Moravian church. In 1814, on his birthday, he wrote for re-entrance to the church and it was granted to him. Of

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1. Reeves, Op.Cit., p. 215.

this experience Steel quotes from one of Montgomery's letters to his brother,

"To Him and to His people I have again devoted myself, and may He make me faithful to my covenant with Him, as I know He will be faithful to His covenant with me." 1

This Christian decision was not confined to his own self, but reflected in his business and nature of publications. He forthwith gave up the practice of selling lottery tickets, saying of the people that came to buy of him, "They came to buy hope, and I sold them disappointment"! Thenceforth he endeavored to sell them hope through his principles of life and the work of his pen. A great deal of these endeavors became very practical as he entered into schemes of benevolence for the town, plans for social betterment, establishment of Sunday schools, missionary and Bible societies. In spite of much political opposition, he was granted a pension of two hundred pounds in 1833 and lived a fruitful old age, dying peacefully in his sleep in 1854.

As to Montgomery's appearance and personality, we get a clear picture from a man who knew him, Theodore Cuyler. He describes him in his autobiography,

"A short, brisk, cheery old man, then seventy-one came into the room with a spry step. He wore a suit of black; with old fashioned dress ruffler, and a high cravat that looked as if it choked him. His complexion was fresh, and snowy hair crowned a noble forehead."2

Montgomery was, above all, a friend of humanity, a favored guest to any household, a welcome companion to young and old. David Breed has well characterized him,

"He has a scholar's erudition and a saint's faith united to a child-like spirit." 3.

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1. Lives Made Sublime by Faith and Works, p. 306.
2. Recollections of a Long Life, p. 38.
3. History and Use of Hymns and Hymn Tunes, p. 161.

b. Hymns

Though Montgomery wrote considerable poetry and prose, and followed his career as an editor of a newspaper, his most lasting contribution lies in the field of hymnology; his other works are scarcely known today. He has written about four hundred original hymns covering a variety of subjects. His first collection appeared in 1812, a second in 1819, and a third, "Songs of Zion" in 1822. This last collection followed the idea of imitations of the Psalms and included some of his best work. In 1825 followed another group in his book the "Christian Psalmist", and finally in 1853, the book, "Original Hymns" containing three hundred and fifty-five hymns, some a duplication of those which appeared previously. Of this number, the average hymn book has selected fifteen, ranking him next to Wesley and Watts as to the number of good hymns. Among his best hymns are: "According to Thy Gracious Word", "Angels From the Realms of Glory", "Forever with the Lord", "Hail to the Lord's Anointed", "In the Hour of Trial", and "Prayer is the Soul's Sincere Desire".

"According to Thy Gracious Word" is his well known communion hymn, a simple and tender expression of the conception of the Lord's Supper. It was given a title, "This do in Remembrance of Me" - Luke 22:19.

"Angels From the Realms of Glory", a Christmas hymn and one of the author's most popular hymns appeared first in his "Iris" newspaper, December 24, 1816, then in successive publications, and finally in his "Original Hymns" in 1853 under the title of "Good Tidings of Great Joy to All People". It has been said of the hymn that,

"for comprehensiveness, appropriateness of expression, force and elevation of sentiment, it may challenge comparison with any hymn that was ever written, in any language or country." 1

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1. Duffield, English Hymns, p.33.

"Forever with the Lord", or "At Home in Heaven", based on I Thess. 4:17, rises to the height of vision. Montgomery wrote this hymn when an old man; so absorbed did he become in it that he did not quit until he had written twenty-two verses, only four or five of which are in use now. The hymn is full of glory of immortality; yet it is not altogether other-worldly for it expresses the reality of future life in earthly experience.

"Hail to the Lord's Anointed" was written in 1821, a few years after he joined the church the second time. It is a metrical version of the Seventy-second Psalm and was written to be sung at a Christmas celebration at Fulneck where he first attended school. It was recited at a Missionary convention the next year and Dr. Adam Clark was so impressed with it that he used it in connection with his Commentary on the Seventy-second Psalm. The hymn not only carries the theme of Christmas, but manifests a true missionary spirit, a spirit reflected from the missionary zeal of his parents.

"In the Hour of Trial", or "A Look From Christ", as Montgomery called it, is a reminiscent of the sufferings of Christ in the Garden and the ensuing trial. The first stanza is based upon Peter's denial; the second one reminds one of Judas; the third stanza shows that pain and sorrow are sometimes sent by mercy; and the fourth pictures Jesus dying and conquering death.

"Prayer is the Soul's Sincere Desire" is strictly not a hymn, but has been so valuable that it has found its place in public worship. Montgomery himself realized this fact and added the last stanza to give directness to the sentiment and adapt it for worship. It is a perfect description of prayer, selections from almost any part of which are inclusive definitions of prayer. Steel characterizes it admirably,

"We are not aware that any poet or hymn-writer has described prayer so truly and with such pathos as this Bard of Sheffield."¹

c. Distinctive Contribution.

Montgomery is distinguished in being one of the few lay hymn-writers beside Cowper. His hymn book

"covered a whole range of materials at the beginning of the nineteenth century with his purpose to elevate the literary standard of praise. With a self confidence as great as Wesley's he was even freer of hand than Wesley."²

With him there is a new development of the English hymn. In his hymns one is aware of natural surroundings as well as future mysteries. Montgomery is more at home on earth than Watts or Wesley; he pictures Christ's mission as that of bringing earthly freedom and justice as well as future reward. Few hymns surpass Montgomery's in positive usefulness to all classes.

"This deep sympathy with the oppressed or unfortunate, and their earnest desire to carry the gospel to those who had not heard it, were especially represented by James Montgomery, who was not a great poet, but who made to hymnody a contribution that more than once reached excellence."³

3. John Keble.

a. Life and Works

John Keble (1792-1866) was the son of a country clergyman; it was from this source that he received his early education. His father never compelled him to study, yet by the time he was ready to enter school, he had surpassed others of his own age.⁴ At the age of fourteen this home-loving country boy was elected to a scholarship at Corpus Christi College, and while there was elected to some of the

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1. Lives Made Sublime by Faith and Works, p. 321.
2. Benson, The Hymnody of the Christian Church, p. 203.
3. Brawley, History of the English Hymn, pp. 123, 124.
4. Coleridge, Memoir of the Rev. John Keble, v.1, p. 8.

highest honors and later elected to Oriel, where he won many prizes for his writing and scholarship.¹ After this, for a number of years, his life alternated between a country parish and work at Oxford. He was ordained in 1815; feeling the responsibilities of his profession, he writes to a friend,

"I want your prayers, too; very much I want them, for every day I feel the dangers and anxieties of my profession increase upon me."²

He was twice a public examiner in the Classical School, six years a college tutor at Oriel, and in 1831, was elected Professor of Poetry by a unanimous vote. It was in 1827 that Keble published his book, "The Christian Year", which

"When the general tone of religious literature was so powerless and impotent, as it was at that time, Keble struck an original note, and woke up in the hearts of thousands a new music, the music of a school long unknown in England."³

This publication laid a background for the Oxford Movement; his sermon on "National Apostacy"⁴ preached in 1833 marked the beginning of the Movement. These duties and events, however, did not keep him from his country parish where he spent the remainder of his life.

Keble's character was reflected in later life from his disposition when a child; he was called then by his godfather, "John the Good"⁵ Newman says that his name was spoken with reverence rather than admiration, that he was gentle, courteous and unaffected, strongly unlike anyone else; he was looked upon with awe.⁶ Although Keble was profoundly religious, he was not withdrawn from the world;

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1. Coleridge, Memoir of the Rev. John Keble., v.1, p. 45.
2. Ibid., p. 59.
3. Newman, Apologia, p. 18.
4. Ibid., p. 35.
5. Coleridge, Op.Cit., p.8.
6. Apologia, p. 17.

"The only cloister in which he swelt was the invisible one of his own sanctity and simplicity of life, and of that he never made display."¹

He loved harmless gaiety and delighted playing with the children. There was also a charm about his character which must have been the result of his love of the country and wild life; above all there was a simplicity and humility prevading his whole life.

Keble was a teacher, preacher, and poet; a teacher in the Oriel School, a preacher in a parish, and a poet throughout his whole life. Among his collections of sermons, one stands out, his sermon on "National Apostacy" which marked the beginning of the Oxford Movement. The two principles stressed in the sermon according to the author were "Apostolic Succession" and "the protection of the Prayer-book against profane inovation"². His poetry is found in two principle volumes: "Lyra Innocentium" and "The Christian Year". "Lyra Innocentium" is a collection of poems, "Thoughts in verse on Christian children"³. It is described in the preface of the book as "A Christian Year for teachers and nurses who are much employed about children"⁴. It is from his book, "The Christian Year" that we get our hymns.

b. Hymns

Keble was not primarily a hymn writer; he was a poet. The hymns which he has given us have been taken from his greatest book of poetry, "The Christian Year", a book noted for its Scriptural content, novelty, and accuracy of description.⁵ Newman says of it,

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1. May, The Oxford Movement, p. 15
2. Coleridge, Op.Cit., p. 220.
3. Keble, Lyra Innocentium, Title Page.
4. Ibid., Preface.
5. Coleridge, Op.Cit., pp. 156-158.

"Nor can I pretend to analyze, in my own instance, the effect of religious teaching so deep, so pure, so beautiful." ¹

Keble is represented in the hymn books of today by an average of three or four lyrics. The most beautiful and familiar is the hymn, "Sun of My Soul" which is a part of the poem, "Evening" in "The Christian Year". It means a great deal more, however, if the first verse of the poem is added before reading the hymn.

"Tis gone! that bright and orbe'd blaze
Fast fading from our wistful gaze;
Yon mantling cloud has hid from sight
The fast faint pulse of quivering light!

Shortly after, follows the first stanza of the hymn,

"Sun of my soul, thou Saviour dear
It is not night if thou be near:
Oh may no earthborn cloud arise
To hide thee from thy servant's eyes." ²

The Biblical texts upon which the hymn rests are:

"Abide with us, for it is toward evening, and the day is now far spent." Luke 24:29.

and

"But unto you that fear my name shall the sun of righteousness arise with healing in his wings." Malachi 4:2.

The hymn, no doubt, illustrates the life of the author. He probably had watched the sun go down and was reminded of the "Sun of Righteousness" which can be hidden by the clouds of sin. Tennyson, when asked what Christ meant to him said,

"What the sun is to that flower, Jesus Christ is to my soul.
He is the Sun of my soul". ³

This hymn with its glow of poetic feeling, its expression of Christian graces of faith, hope, and love, its poetic feeling will ever live in

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1. Apologia, p. 18.
2. Keble, The Christian Year, p. 17.
3. Smith, Lyric Religion, p. 375.

the hearts of hymn singing people.

"Sun of My Soul" is the evening hymn; "New Every Morning is the Love" is the morning hymn. The hymn is taken from his poem of sixteen stanzas in "The Christian Year". It is a hymn of beauty as well as practical living and devotion; let us note the fourteenth stanza,

"The trivial round, the common task,
Will furnish all we need to ask,
Room to deny ourselves; a road
To bring us daily nearer God." 1

Keble's hymn, "The Voice that Breathed O'er Eden" is one of the most frequently sung of English wedding hymns, is founded upon Scripture, upon the account of the first bride and groom. It is a prayer for the blessing of the Father, Son, and Holy Spirit.

c. Distinctive Contribution

Keble's distinctive contribution is his book, "The Christian Year", the usefulness and popularity of which cannot be over-estimated. At the time of his death in 1866, "The Christian Year" had passed through ninety-six editions; ² in the nine months following his death, ³ seven editions were published, a total of eleven thousand copies.

"Keble's production of "The Christian Year" was a great event in the progress of Anglican Hymnary, not so much because of the two selections from his morning and evening hymns, beautiful as they are, which have found a place in almost every modern hymn book, but because of the fashion he set of providing hymns for every Sunday service and festival in the English Prayer book. ⁴

4. Henry Francis Lyte

a. Life and Works

Lyte was born near Kelso, in Scotland in 1793. He early

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1. Keble, The Christian Year, p. 16.
2. Reeves, Op.Cit., p. 228.
3. Coleridge, Op.Cit., p. 155.
4. Martin, The Church and the Hymn Writers, p. 183.

lost his father, but in the course of time made his way to Trinity College, Dublin, where he had a distinguished career, winning the prize in English Poetry three separate times. In 1815 he was ordained, and entered the church of England, giving up his original intention of studying medicine. Up until 1818, he was a stranger to vital godliness, but at that time he was called to the deathbed of a neighboring clergyman who felt he was not ready to die; Lyte felt that he had nothing in himself to offer so by reading the Scripture and meditating together they both found peace. Lyte says of the experience as quoted by Duffield.¹

"I was greatly affected by the whole matter, and brought to look at life and its issue with a different eye than before; and I began to study my Bible and preach in another manner than I had previously done."

After settling at Lymington, Hampshire, for a few years, he became "Perpetual curate" of Lower Brizham, Devonshire, where he remained until death in 1847.

b. Hymns

Lyte, though he was a minister and wrote some biography, was preeminently a hymn writer. David Breed² calls him the greatest hymn writer of the period; Benson places him fifth of all hymn writers,³ only Toplady, Watts, Wesley, and Ken being superior to him. He is known principally by three works: "The Spirit of the Psalms", a book in which he adapts the Psalms for public worship, the hymn, "Jesus I My Cross Have Taken", and the hymn "Abide with Me". He well expresses his attitude toward hymns in this first work,

"Poetry and music are never better employed than when they unite in the celebration of the praises of God."⁴

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1. English Hymns, p. 283. It was necessary to refer to the life of Lyte from secondary sources due to unavailable primary material. If possible see Lyte's work, "Remains" with memoir.
2. The History and Use of Hymns and Hymn Tunes, p. 197.
3. The Hymnody of the Christian Church, p. 127.
4. Lyte, The Spirit of the Psalms, p. 1.

Both of Lyte's well known hymns are the outgrowth of his religious experience. When we read the hymn "Jesus I My Cross Have Taken", we are reminded of some of the crosses of his life. His education had been a struggle and his ministry at Bixham had its discouragement. It was a town of humble sailors and fishermen, people who were kindly yet not in sympathy with his culture and education; in addition, his affections had been betrayed, his ambitions disappointed and his health failed early in life. With this background, he knew how to express his sentiments so delicately as to veil his own personal element in the hymn and thus make it a hymn to fit the experience of many of following generations.

We have noted in Chapter One that Lyte's hymn, "Abide With Me" stood first place among the favorite hymns of thirty-two thousand. This expression voices the lasting value of the hymn based upon the text of Luke 24:29, found in the beautiful story of the two disciples on the way to Emmaus,

"Abide with us; for it is toward evening, and the day is now far spent."

The words of the hymn show a mind saturated with Scriptures; words and phrases show that the Bible had been a guide book of a life lived through "cloud and sunshine", one who then contemplated the time when "the morning shall break" and "the shadows flee away". Lyte's experience in writing this hymn is related by Mr. Maxwell Lyte, the great-grandson of the author.¹ He writes how Lyte was the vicar of this little fishing village and devoted to them and to the work. He gave his best for them until his health broke down and the doctor advised him to go abroad at

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1. "Abide With Me", Homiletic Review (August, 1926), p. 109.

once; he was then slowly dying of consumption. The following Sunday evening he preached his farewell sermon and then walked home. That night there was one of those wonderful blazing sunsets with the hills standing out purple against the sky. In the foreground the harbor lay like a pool of molten gold. He stopped several times on the way home to gaze and to rest; his feelings were at a high tension, for he had said goodbye to his friends and had only a few more weeks to live. The setting sun reminded him of his life drawing to a close and he prayed during this time that he might be able to write one message of consolation to humanity which would endure forever. Upon arriving home, he went to his study and wrote this immortal hymn, the answer to his prayer. Its influence has been universal; its message to the young is that life lies beyond and what is done must be done before evening closes to night, to the old that the last of life may be the best, and to both old and young, that the presence of Christ is sufficient to sustain at all times.

c. Distinctive Contribution

Lyte's outstanding contribution has been the gift of these two hymns, "Abide With Me" and "Jesus, I My Cross Have Taken" with their reflection of deep personal experience and capacity to reflect that same experience in the lives of others. David Breed gives a more comprehensive answer,

"When we come to inquire the secret of Lyte's greatness in hymnody we find this comprehensive answer, his hymns fulfill all the conditions of true praise. They are eminently Scriptural. His mind was saturated with divine truth, his thoughts were clothed in the echoes of the words of Holy Writ. They are highly poetical, refined in their phraseology, beautiful in their imagery, deep with insight into spiritual realities. They are readily wedded to music and they are particularly rich in Christian experience. In no other author is poetry and religion more exquisitely united." ¹

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1. The History and Use of Hymns and Hymn-tunes, p. 202.

5. John Henry Newman

a. Life and Works

Newman, the eldest of six children, was born in London, February 21, 1801. He had a goodly Christian heritage and an early training which led him to become a Christian when very young. Among his letters we find such statements:

"I was brought up from a child to take great delight in reading the Bible; but I had no formed religious convictions till I was fifteen." ¹

My "first keen terrible one (sickness) was when I was a boy of fifteen and it made me a Christian." ²

Of that experience he says, "I am still more certain than that I have hands and feet." ³ He early showed talent in literature and music, writing some verse and music at the age of fourteen; at that age it became sort of a passion to him. ⁴

He received his higher education in Trinity College and then in the Oriel School, after which he was ordained and became curate of St. Clement's, Oxford. In the immediately following years he became a tutor in Oriel, then vicar of St. Marys, and later select preacher before the university. Due to religious differences he severed such relations and took a trip on the Mediterranean, during which trip he wrote several poems among which was "Lead Kindly Light".

Soon after his return from the Mediterranean, he became deeply interested in the Oxford Movement in which he participated whole heartedly by his tracts and sermons. Up until 1839, he was the supreme influence, but at this time, he came under the influence of the Monophysite heresy, which caused him to doubt the Anglican position, and

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1. Newman, Letters and Correspondence, v.1, pp. 15, 16.
2. "Lead Kindly Light", Dublin Review (July, 1933) p. 90.
3. Apologia, p. 4
4. Newman, Letters and Correspondence, p. 19.

eventually led him to leave the church.¹

In 1843, he published a retraction of all the hard things he had said against Rome, was received into the Catholic Church, and ordained by the Pope in 1846. As a Catholic, he lived rather a quiet life, for the most part, writing and lecturing. In 1854, he was sent to Dublin to act as rector in the newly established Catholic University, but his gifts of practical organization were not sufficient to carry on more than four years, facing the jealousy and opposition of the bishops. However, his lectures entitled, "Idea of a University" contain some of his most effective writing.

After having been somewhat under a cloud since 1841, he now began to vindicate his career and first by the publication of his religious autobiography, "Apologia Pro Vita Sua" which established the strength and sincerity of his convictions which led him into the Roman Church. As a further evidence of his loyalty and contribution to the church, he was made a cardinal by the new Pope, Leo XIII in 1879, the announcement of which was received with universal applause from all English-speaking people. After an illness which excited apprehension, he returned to England where he remained until his death in 1890.

"A dozen gifted minds have confirmed Disraeli's opinion that he was the most powerful thinker to appear in England during several centuries."²

Even above his place in the world as a thinker is placed his vigor of personality. He was able to study his own experience in its mystic relation to God and yet with the same surety, read the souls of those about him; contemplation of nature, yet he craved action; with ascetic

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1. Newman, Apologia, pp. 93, 115, 149.
2. Shuster, Catholic Spirit in Modern English Literature, p. 34.

cravings, yet he saw the beauty about him. Even his appearance testified to this quality, "no one ever looked more like a dignified old lady and no one was ever more of a man."¹ He was an apostle first of all with intense convictions; he was a poet with the sensibility of artistic nature, yet he was a social being, tender and charming, a lover of children, a steadfast friend, a real man. There was in his inner being the complete cycle of harmony which has benefited mankind: the harmony of the sanctified life in God and the harmony in its expression to the world through music and poetry.

Newman's writings assumed various forms, but the most typical and spontaneous were his sermons, for he was in close touch with the ministry, yet his thought would not have been complete without his treatises on doctrine; his prose is at its best in his "Apologia Pro Vita Sua". His private letters, however, lend themselves to revealing his character as no other writings do. His poetry was created out of the leisure of his genius, perfectly spontaneous and expressive of simple moods. "They either sing their way to the human heart or fail utterly."²

b. Hymns

"Lead Kindly Light" has been such a mountain peak both in Newman's day and in following generations as we have noted in Chapter One, that his other poems and hymns have set below the horizon. It is this hymn which Newman has contributed to the hymnology of the church, a hymn which J. Lewis May³ considers more beautiful than Tennyson's religious poems, a hymn which the critical Newman himself did not alter, though he revised many other writings.

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1. Shuster, Catholic Spirit in Modern English Literature, p. 56.
2. Shuster, Op.Cit., p. 84.
3. The Oxford Movement, p. 238.

The circumstances ¹ of its writing throw light upon the meaning of the hymn. Newman had been on a cruise to the Mediterranean with his friend Froude, but Froude had to return sooner than he anticipated and left Newman to pursue his journey to Sicily alone. On arriving in Sicily, he became so ill with fever that his life was uncertain. Ill and lonely, he longed to return home, but was delayed for some time. Finally, he took ship for France, and it was while on this ship, laid up for a week in becalmed waters, that Paul had traveled, that he wrote "Lead Kindly Light". Before he had taken this cruise, he had had his religious difficulties; he had broken with the Oriel School and now a new venture was before him; he was aching to get back to England to start his work. He was a young man at the threshold of life and with a responsibility before him. Out of his soul came this simple prayer for divine guidance, a prayer which "has been called the birth pangs of the Oxford Movement", ² a prayer which has been on the lips of many a puzzled and earnest individual.

As to the content of the hymn itself, the entire hymn is a prayer for divine guidance which idea led Newman to give it the first title of "The Pillar of Cloud". Henry Barstow has characterized the three stanzas thus: the first stanza is a prayerful look at the present; the second is a penitent look at the past; and the third is a confident ³ look at the future.

A pronounced characteristic of the hymn is its universality. The name given for deity is "Light"; any religion, any faith, any person may profit by it. James Anthony Froude, Newman's close friend, said that

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1. Newman, *Apologia*, p. 35.
2. "Lead Kindly Light", *Dublin Review* (July 1933), p.91.
3. "Lead Kindly Light", *Homiletic Review* (Aug., 1923), p. 153.

"Lead Kindly Light" was the most popular hymn in England "because all of us, Catholic, Protestant, or such as can see their way to no positive creed at all, can here meet on common ground and join in a common prayer."¹

The hymn presents in its first two stanzas two principles of life: the first, a reliance on the divine, the second a reliance on self; the former, a prayer for guidance, a recognition of human limitation; the latter a view of the life ruled by the human will and pride, the selfishness and the greed. The two principles of life are then translated into two life programs; the first "I do not ask to see the distant scene; one step enough for me"; the second, "I loved to choose my path..." The first is the one-step-of-life program which eliminates anxiety and worry; it presents God's law as not merely a lighthouse but a lantern - step by step. Both are fore-²thought; one is faith-thought; the other is fear-thought. They mark the distinction between the spiritual and material concept of the universe; one is God centered, the other self centered. The third stanza evidences the choice of the God centered life and the faith in that life.

"Lead Kindly Light has forced its way into every hymn book and heart. Those who go and those who do not go, to church, the fervent believer and the tired out sceptic, here meet on common ground. The language of the verses in their intense sincerity seems to reduce all human feelings, whether fed on dogmas or holy rites or on man's own sad heart, to a common denominator.

'The night is dark, and I am far from home,
Lead Thou me on.'

The believer can often say no more. The unbeliever will not willingly say less."³

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1. "Lead Kindly Light", Dublin Review (July, 1933) p.96.
2. "Lead Kindly Light", Homiletic Review (August, 1923) p.153.
3. "Lead Kindly Light", Dublin Review (July, 1933) p. 96.

c. Distinctive Contribution

Newman's distinctive contribution to the hymnology of the church is bound up in one hymn. In this one hymn, Newman has given more to the religious world than a hundred ordinary hymns. He has shown that it is possible to write a hymn which will live, one that is universal in character. He has given a hymn which was backed by experience, one that is simple and practical. Through this hymn, he has been the means of comfort and guidance to thousands; in this feature the hymn is distinctive and in this hymn Newman is distinctive.

6. Sir John Bowring

a. Life and Works

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Sir John Bowring was born in 1792 in the city of Exeter. He was the son of a woolen manufacturer and hence was employed in this trade when fourteen after a grammar school training. In spite of his work, he maintained studious habits for leisure hours, locking himself in his room both before and after work. His chief delight was in the study and use of foreign languages. It is not to be thought, however, from this studious trend of mind that he was wanting in youthful characteristics of frolic and natural affection; he was a joy to his family, a welcome visitor to his grandparents, a confidant of the servants, and a friend of the town folk. After remaining with his father in business for some time, he entered a merchant's house and in the meantime became a political pupil of Jeremy Bentham, the famous Jurist. From this time on he traveled a great deal and on account of his ability in foreign languages, was engaged in official missions to foreign countries. His poetical powers also enabled him to translate

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1. Bowring, A Memorial Volume of Sacred Poetry and A Memoir by Lady Bowring, pp. xvii-lij.

many foreign literary works into English during his government work as foreign minister, magistrate, governor, and member of Parliament. He died in 1872, being of great service even in his old age. Upon his grave stone is the first line of his immortal hymn, "In the Cross of Christ I Glory".

Dr. Guyler describes Bowring's appearance upon meeting him at a dinner in London,

"A brisk, handsome veteran he was, too - tall and straight as a ramrod, and exceedingly winsome in his manners." ¹

Lady Bowring writes concerning his character,

"His leading characteristic was his burning sympathy with the advancement of the human race, and the industry, activity, and intense eagerness of his life were wonderful." ²

"...how real and intimate was his love of truth and goodness - how sincere his feelings of affection and benevolence. In him were blended the wisdom of the philosopher and the simplicity of the child." ³

It was his early desire to become a minister, but his father had persuaded him from such a course, though with his earnestness, benevolence, devotional temperament, and powerful eloquence, he would have been qualified for such a position. His temperament was susceptible to intense pleasure and pain which manifested themselves in him, but his implicit confidence in God and faith in Divine wisdom permitted him not to murmur at hardships and pain. Theoretically he was a Unitarian, but practically an evangelical.

b. Hymns

His hymns cannot be better characterized than by quoting Lady Bowring,

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1. Recollections of a Long Life, p. 39.
2. Bowring, Op.Cit., p. xl.
3. Ibid, p. xlix, 1.

"His ideas of God were so full of beauty and of trust; his views of man so bright and so hopeful; his confidence in the future so radiant with light. His whole soul thrilled at the contemplation of the work of the Divine hand in nature; and he loved to recognize in the prevalence of the reign of law and order evidence of the unity and universal wisdom of God. His all-embracing mind found in the great and good of every creed, clime, and colour the children of the same common Father, and traced everywhere a bond of brotherhood sufficiently Catholic in spirit to overcome the shackles and the dogmas of human beliefs.

His hymns breathe the best thoughts of the writer. They proclaim the rights and responsibilities of each individual soul, while they recognize religion as meeting the wants of our common nature, and as given in answer to our aspirations after the supreme good." 1

His first published volume of poems was "Matus and Vespers", a book of religious meditations to which was appended a selection of hymns. A small volume, "Hymns by John Bowring", which contains some of the best known sacred songs followed in 1825. Within a few days of his decease, he was working on a collection of "Hymns for Children". His three most well known hymns are: "In the Cross of Christ I Glory", "Watchman, Tell Us of the Night", and "God is Love His Mercy Brightens".

Against the background of the ruins of pure human endeavor in trying to find God in philosophy, science, and religion - and Bowring knew these fields - stands out in his most beautiful hymn, the cross of Christ and the message of love and hope it contains. The author had revealed wide, and knew of the "woes of life" and that "hopes deceive and fears annoy", but he knew within his own heart that

"From the cross the radiance streaming
Adds new luster to the day."

and

"Peace is there that knows no measure,
Joys that through all time abide."

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1. Bowring, Op.Cit., p.xlv.

The hymn, "Watchman, Tell us of the Night" has as a Biblical foundation, Isaiah's words,

"Watchman, what of the night, Watchman, what of the night, The watchman said, The morning cometh, and also the night; if ye will inquire, inquire ye; turn ye, come." 1

Brown and Butterworth characterize the hymn thus,

"In animation and splendor it catches the author's own clear call, echoing the shout of Zion's sentinals from city to city, and happily reproducing in movement and phrase the great song dialogue." 2

The hymn was written and published in 1825 but the author did not hear it sung until ten years later, and then by a group of missionaries in Asiatic Turkey, who were in the atmosphere of Mohamadanism, who had heard day after day the Mohamadan call to prayer and the people's response. They, as Christians, echoed in this song the promise of the Saviour, the Prince of Peace.

"None of the old carols have surpassed the dramatic hymn in its atmosphere of Christmas-night enchantment, and in lyric statement of Christian hope." 3

c. Distinctive Contribution

Bowring's distinctive contribution lay in the tremendous scope and divergence of his background, and in the light of all this, the simplicity and faith in God as expressed in his hymns. He was the outstanding stateman and linguist of the day; he was noted as a philanthropist, a biographer, a publist, a historian, and a financier; there was hardly a field in which he was not enriched. This gave an invaluable background for his hymns. As a linguist, he translated lyrics and hymns from numerous languages and dialects.

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1. Isaiah 21:11, 12.
2. The Story of the Hymns and Tunes, p. 170.
3. Reeves, Op.Cit., p. 238.

"He seems to have touched the very nerve centers of language, and to have comprehended by a supreme instinct the essence of the poet's thought." ¹

Lady Bowring has well expressed his contribution in her memoir,

"His experience of life had taught him that it is in the power of a layman, from his less fettered platform, to render equal, though possibly different, services to the cause of the religion and virtue, to those of the regularly appointed preacher." ²

7. Frederick William Faber

a. Life and Works

Faber was one of seven children of Thomas Henry Faber, a descendant of a proud Huguenot family. He was born in 1814 in Yorkshire, England at the vicarage where his grandfather was vicar.

"From the earliest years Frederick Faber gave the promise of remarkable power of mind; and his talents were carefully fostered and developed by his parents, both of whom were persons of considerable ability." ³

His poetic nature revealed itself at an early age when the family lived in the Lake country at Westmoreland; this was the scene of many of his later poems. ⁴ He received his education at Harlow and then at Balliol College, Oxford, where he spent a great deal of his time writing, yet lived in the scenes of his boyhood, not only mentally, but spiritually, for his religious ideas had already assumed a definite shape from his early training, and he still liked the warmth of expression and the idea of personal intercourse with God which his early Calvinistic training produced.

It was at Oxford that he came in contact with Newman who

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1. Duffield, English Hymns, p. 261.
2. Bowring, Op.Cit., p. xliv.
3. Bowden, Life and Letters of Frederick William Faber, p.25.
4. Ibid., p.28.

was then vicar of St. Marys, and

"He threw himself eagerly into the great movement begun in 1833 for the revival of church principles, the chief exposition of which was the series of Tracts for the Times." 1

In 1834 he was a scholar of University College,² then took priest's orders in 1839,³ after which he traveled about Europe for several years drawing closer to the Roman Church all the while. In 1843, he wrote to a friend from Rome,

"I grow more Roman every day, but I hope not willfully."⁴

"He said afterward that he saw then that he must within three years either be a Catholic or lose his mind." 5

His leaning toward Rome was strongly influenced by Newman who at this time himself turned to Catholicism.⁶ Finally, in 1845 he preached his last sermon in the Church of England and was received into the Catholic communion in Northhampton. He eventually moved to London in 1844 where he remained until his death in 1863, taking a very active part as a leader of English Catholics.⁷

Faber's early characteristics were reflected throughout his life; he was ardent, impulsive, entered into everything whether work or play with a determination and air of importance. He wrote in a letter to a friend,

"This character of being arrogant I shall probably never lose."⁸

He was forceful in appearance and had a remarkable talent which together with conversational gifts made him a favorite and a lasting

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1. Bowden, Life and Letters of Frederick William Faber, p. 34.
2. Ibid., p. 44.
3. Ibid., p. 86.
4. Ibid., p. 198.
5. Ibid., p. 199.
6. Bowden, Op.Cit., p. 227.
7. Ibid., p. 441.
8. Ibid., p. 31.

friend. His friends saw in him also the innocence and joy of living. His religious character which is dominant throughout his life may be expressed in his own words in a letter to a friend,

"I am never happy unless I am thinking, talking, and writing respecting things eternal." ¹

Faber's works are in the form of sermons, essays, prose, poems, and hymns. His most outstanding work in prose is his book "All for Jesus", in which he strikes a deep personal note in expressing Jesus' relation to life. Most important and well known, however, are his hymns.

b. Hymns

Faber's first hymns were printed in 1848 for the use of the congregation of St. Wilfrid's; then others were added in 1849, followed by a volume, "Jesus and Mary". Finally a collection of one hundred and fifty, to correspond to the number of Psalms, were published in 1862. The appeal of these hymns was universal and they were used in both Protestant and Catholic churches. ² His hymns are simple, plain, and practical, to encourage people in righteous living and faith in God; their clearness in doctrinal subjects give them a special quality. Some of them are perhaps a little too sweet or soft due to his natural character and influence of Italy in his veins; some are rather childlike; some contain physical grossness; but those which we have in the hymn books are pure gold. Among the most popular are: "Faith of Our Fathers", "Hark, Hark My Soul", and "There's a Wideness in God's Mercy".

"Faith of Our Fathers" is probably one of the most popular

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1. Bowden, Op.Cit., p.35.
2. Ibid., pp. 461, 462.

hymns of the church, a hymn of challenge and devotion. Perhaps the author as he wrote it had a vision of his Huguenot ancestors perishing by the thousands on St. Bartholomew's Day for the loyalty of their faith. It is interesting to note that the hymn has been greatly altered since its first composition. Originally it was a yearning plea for the restoration of the Roman Catholic faith of the fathers,

"Faith of our Fathers! Mary's prayers
Shall win our country back to thee;
And through the truth that comes from God
England shall then indeed be free." 1

The timeless element has been added to it to make it the great hymn that it is to all by revising it to read,

"Faith of our fathers, we will strive
To win all nations unto thee;
And through the truth that comes from God
Mankind shall then indeed be free."

The question of adopting the new form was up by 1895 and the hymn came out in its final form in 1911 by general demand. Strong confidence in the "Faith of Our Fathers" is manifested in the first line by the fact that it is "living still" in spite of all opposition; no wonder the heart may "beat high with joy". The climax is found in the fourth verse where in spite of "strife" the loyalty of the faith of the fathers goes on in the Master's teaching of loving one's enemies as well as his neighbors; it is the appeal to universal Christian and practical living.

Augustine Smith writes of the hymn "Hark, Hark, My Soul",

"The lure of music, the charm of true poetry and the beauty of the gospel of Christ, the Good Shepherd - all these are here in these four brief stanzas of Faber's hymn." 2

This hymn has, on the other hand, been criticized as embodying strange mixtures of words, extravagant expressions, and over familiar terms,

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1. Benson, Op.Cit., p. 216.
2. Smith, Op.Cit., p. 135.
3. Breed, Op.Cit., pp. 234, 235.

but when one rises from the letter of the hymn to the spirit, he is impressed with its beauty and meaning.

"There's a Wideness in God's Mercy" is a beautiful expression of the insight into the attributes and character of God. Its language is simple, picturesque, and above all practical and conducive to better living.

c. Distinctive Contribution

Faber has made a distinct contribution to hymnology in both style and content. His imagination led him to form strange and unusual associations and combinations which gave new meaning and vitality to thought, which brought the spiritual and natural world closer together.

"He got more out of language than any other poet of the English tongue, and used words - even simple words - so that they rendered him a service which no other poet ever secured from them." 1

As to content, Smith quotes Faber himself saying of his own hymn-writing,

"It seemed in every way desirable that Catholics should have a hymn book for reading which should contain the mysteries of the faith in easy verse, for different states of heart and conscience, depicted with the same unadorned simplicity." 2

8. Other English Hymn-writers

Three other English hymn-writers and their hymns of this period deserve mention.

James Edmeston (1791-1867) was the author of more than two thousand published hymns of which two outstanding ones remain: "Lead Us, Heavenly Father, Lead Us", and "Saviour Breath on us a Blessing". They are valuable for their musical and majestic qualities.

Hugh Stowell (1799-1865), an Oxford man and a vigorous op-

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1. Benson, Op.Cit., p. 234.
2. Lyric Religion, p. 136.

ponent of Tractarians gives us the well known hymn "From Every Stormy Wind that Blows". He combines in his work literary finish combined with religious fervor.

Sir Robert Grant (1785-1838), prominent man of English letters and politics, a member of Parliament left two permanent hymns, "O Worship the King" and "Saviour When in Dust to Thee". His hymns are characterized by high poetic imagination.

9. American Hymn-writers of the Period

Ray Palmer in 1830 wrote "My Faith Looks Up to Thee", an expression of his own emotion and feeling after a life of illness and religious uncertainty. Dr. Cuyler, a personal friend of Palmer, tells how the hymn was written in a pocket memorandum one day where it remained for two years before it was published, he "little realizing that he was carrying his own passport to immortality". He himself told Cuyler that these verses "were born of my own soul".¹ His choice of words and his lyric power together with the message of his soul makes his hymns live.

In 1820 William Cullen Bryant gave us his hymn on church dedication, "Thou Whose Unmeasured Temple Stands".

To Francis Scott Key we owe honor for our national anthem, "The Star Spangled Banner" written in 1814, and "Lord With a Glowing Heart I'd Praise Thee" in 1826; the former characterized by lyric fire, the latter by a quiet glow.

In 1834 George Washington Doane, Bishop of New Jersey published the famous evening hymn, "Softly Now the Light of Day", a hymn of gentleness and piety. In contrast to this one, he wrote the militant hymn "Fling Out the Banner".

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1. Recollections of a Long Life, p. 43.

Also in 1834 appeared the well known Christmas hymn, "Calm on the Listening Ear of Night", written by a Unitarian clergyman, Edward H. Sears who later wrote, "It Came Upon A Midnight Clear".

In 1832 Samuel F. Smith, a New England Baptist minister published the great missionary hymn, "The Morning Light is Breaking", and another of our national anthems, "America", both of which are significant of freedom, a new emancipation of body and soul.

10. Outstanding Translations of the Period.

Some of the men of this period made their contributions in the way of translating old Greek and Latin hymns to modern English so they might be usable. John Mason Neale made a great many of these translations though as a rule they were of merely a scholarly nature, and lacked the warmth and lyric nature of real hymns. Exceptions to this rule are found in his translation of the dramatic lyric "Art Thou Weary", "Art Thou Languid", based upon an old Greek hymn, and "Jerusalem the Golden" taken from a longer hymn, "Gloria, Laus, et Honor".

Edward Caswall, like Faber, was a disciple of Newman, and like Newman, entered the Catholic church. He translated from the Latin and German about two hundred hymns, the most well known of which are "Jesus the Very Thought of Thee" and "When Morning Guilds the Skies".

The climax in the contribution in translation of hymns in this period is found in one of the two best renderings of Luther's immortal "Ein Feste Burg", a hymn which is sung in nearly all the languages of the world. Carlyle made the accepted translation for the English hymn book in 1831; Hedge followed with the American favorite translation in 1858.

11. The Poet's Contribution to the Hymn Book.

Shelley, like Burns, has written lyrics which, though they are not in the truest sense hymns, are at least akin to religion and religious feeling. Wordsworth was deeply religious; two hymns, "Christ the Unchangeable", an extract from his "Poetical Works" of 1837, and "The Labourer's Noon-Day Hymn", dated 1834, have been selected from his poems.¹ Browning's "Prospiece" and "Epilogue to Asolando" are, broadly speaking, of a religious nature, but are not church hymns. In America, Whittier, Bryant, Longfellow, Holmes, Lowell, Emerson, and even Poe contributed to the hymn book.

B. RELATION OF HYMN CONTENT TO THE CHARACTER OF THE PERIOD.

The hymns of any period as a whole reflect the social and religious conditions of that country and of that era. There are always some hymns, however, which have a universal outlook in relation to Christianity in general, and some which always reflect the individual author's experience, but certain ones characterize the specific period. It is impossible to select any one hymn to analyze it closely and get the entire trend of the period, hence let us attempt a bird's eye view of several which show the general trends. There appear to be two of these general aspects, the spirit of freedom and beauty of the Romantic period, and the spirit of conservatism as represented by the Oxford Movement.

1. The Spirit of Freedom of the Romantic Period.

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1. Julian, Dictionary of Hymnology, p. 1294.

We noted in Chapter One the new social and political conditions characteristic of the period, the first step, the French Revolution, then the creation of a new middle class by the Industrial Revolution, the breaking down of the power of the aristocrat class, and the reform movements taking place as a result. The spirit of freedom was prominent in the literature of the day, and even religious movements were bursting from their shells. What has there been in the hymns of the period to reflect this new freedom? Two hymns of freedom written in and for a new free country, were Key's "Star Spangled Banner" and Smith's "America". Heber's missionary hymn, "From Greenland's Icy Mountains" shows the awakening of the spirit of service and expansion of Christianity throughout the world. Samuel Smith's hymn, "The Morning Light is Breaking" marks the birth of a new day, the spread of Christianity to all parts of the world. Bowring's hymn, "Watchman, Tell Us of the Night" intimates the birth not only of the Christ, but the birth of a new day -

"Watchman, tell us of the night
For the morning seems to dawn.
Traveler, darkness takes its flight;
Doubt and terror are withdraw."

Keble's "Christian Year", though it did advocate conservatism, as we will see in the next section, brings the feasts, fasts, and offices of the Church of England in a transfigured world and views them through a different atmosphere.

The beauty of this new spirit of freedom is found throughout the hymns. We have noted the beautiful scene which prompted the hymn, "Abide With Me", and the beauty it brings through its lines to us. "By Cool Siloam's Shady Rill" transmits the beauty of nature to the realm of religion. "Softly Now the Light of Day" breathes a hush that cannot be read in the lines of the hymn, but only felt.

2. The Spirit of Conservatism in the Oxford Movement.

The spirit of conservatism in regard to church authority, for which the Oxford Movement stood, is well represented by numerous hymns. Especially prominent is Keble's "Christian Year",

"The object of the present publication will be attained if any person find assistance from it in bringing his own thoughts and feelings into more entire unison with those exemplified in the Prayer Book." ¹

This book, attempting to draw its readers closer to the Prayer Book and the established church, was the background for the Oxford Movement.

"Keble struck an original note, and woke up in the hearts of thousands a new music of a school long unknown in England." ²

It is said that "Keble sang the Movement, Newman preached it".³

Newman himself said that the very nature of the book reflected the Oxford Movement. ⁴ If this book can be called the background or

awakening note of the Oxford Movement, Newman's hymn, "Lead Kindly Light" can be called the "birth pangs of the Oxford Movement", ⁵

expressing a prayer for guidance in the work he was about to enter.

Faber reflected the conservatism of the Catholic church in his original version of "Faith of Our Father", the first lines of which read,

"Faith of our Father! Mary's prayers
Shall win our country back to thee."⁶

The majesty and dignity of the church and its service is reflected in the hymn of Heber, "Holy, Holy, Holy" and by Bryant's "Thou Whose Unmeasured Temple Stands", a hymn written for the dedication of a church. The theme of "back to the Scriptures" was carried into many

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1. Keble, The Christian Year, p.v.
2. Newman, Apologia, p. 18.
3. Smith, Op.Cit., p. 374.
4. Newman, Op.Cit., pp. 18, 19.
5. "Lead Kindly Light", Dublin Review (July, 1933), p.91.
6. Benson, Op.Cit., p. 216.

of the hymns, especially Montgomery's "In the Hour of Trial" which follows the Scripture narrative of Jesus' trial quite closely. The doctrines of the church appear in nearly every hymn; Heber's "Holy, Holy, Holy" advocates the Trinity; Faber's "There's A Wideness in God's Mercy" and Grant's "O Worship the King" describe the character of God; and Montgomery's "Hail to the Lord's Anointed" and Bowring's "In the Cross of Christ I Glory" involve the character and mission of Christ.

It is clear that these hymns are the pulse of the period whereby we may know the condition of the church and its environment.

C. SUMMARY.

In the Romantic Period, we have found a new era in English Hymnology, one that was quite universal throughout Europe and America. We have had a glimpse into the lives of the principal authors of the period, and there we have found all types of men; preachers, priests, poets, business men, and statemen, all contributing living hymns to the church from a universal background, hence adaptable to all classes of people. In their hymns we have found some of the most well known hymns of the church, hymns of poetic loveliness, hymns of natural beauty, hymns of doctrine, and hymns of personal experience, each author having a distinctive contribution to make. In these hymns, we have also found the spirit of the times reflected, linking the social, political, and religious conditions to the worship of the church in song. Let us now turn to consider the permanent values we find in the hymnology of this Romantic Period.

CHAPTER FOUR

PERMANENT VALUES OF THE HYMNODY OF
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PERMANENT VALUES OF THE HYMNODY OF THE ENGLISH ROMANTIC PERIOD

There has been no doubt as to the values of the hymns of the Romantic Period to the people and church of that time. We have seen how they gave expression to the new consciousness of liberty and freedom, how they anticipated and accompanied the Oxford Movement, and how they gave expression of the religious experiences of those who wrote them. We have seen evidences of their permanent values in Chapter One by their popularity and widespread use in the hymnals of today; it now remains to tap the source of these permanent values. We find such values of the hymns in their poetic and literary excellence, in their medium of doctrinal content and expression, in their missionary appeal and zeal, in their expression of worship, and in their helps toward Christian living and devotion.

A. THE HYMNS AS LITERATURE AND POETRY.

The outstanding poetic hymn writers of the period were Montgomery, Keble, and Heber. Montgomery was himself a critic of poetry as well as a poet, and so set a literary standard. His poetry and hymns have the descriptive and narrative touch of which Benson writes,

"He finds a standing place for the hymn; that sometimes has been watered from the spring overflow of the stream of poetry on the one side, and never swamped by the wide waters of commonplace on the other." 1

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1. The Hymnody of the Christian Church, p. 126.

His hymns "Forever With the Lord" and "Prayer is the Soul's Sincere Desire" are his outstanding contributions to poetry. One stanza of the latter reveals the poetic nature of his hymns,

"Prayer is the soul's sincere desire
Uttered or unexpressed:
The motion of a hidden fire
That trembles in the breast." 1

John Keble's "Christian Year" which has received much attention in preceding pages, is of high literary value and reflects the romantic atmosphere of the poetry of Wordsworth, Shelley, and Keats. Its poetic values is enhanced when it is remembered that Keble originally wrote this volume as a book of poetry and not of hymns; his hymns are extracts from those poems, one of the most beautiful of which is

"Sun of my soul, thou Saviour dear,
It is not night if thou be near:
O may no earth-born cloud arise
To hide thee from thy servant's eyes." 2

Heber's volume of hymns stands out against Montgomery's background. He is entitled to the fifth place in the succession of church leaders who endeavored to bring hymnology and poetry together. 3 A verse of one of his hymns convinces one of his poetic ability.

"By cool Siloam's shady rill,
How fair the lily grows:
How sweet the breath beneath the hill,
Of Sharon's dewy rose! 4

The poetry and literary value of the hymn is that which gives expression and feeling to the religious content; this quality has been a vitalizing feature of the hymns of this period.

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1. Free Methodist Hymnal, p. 478.
2. Ibid., p. 683.
3. Benson, Op.Cit., p. 127.
4. Free Methodist Hymnal, p. 690.

B. THE HYMNS AS A MEDIUM OF CHRISTIAN DOCTRINE

The hymns of the church are a very effective medium of Christian doctrine both as containers of the doctrine and propagators of that doctrine. The theologian and the hymn writer views the Kingdom of God from the same peak; the theologian, as the scientist, sees the topography of the land; the hymn writer sees the landscape in its beauty. Both viewpoints are necessary for a complete prospective of the Kingdom of God. Hymns and poetry often express truth that cannot be shaped into dogmas, but which can only be felt. The hymns of this period contribute to that mission of expressing doctrine.

Probably no other hymn gives us a more majestic and concise picture of God than Heber's hymn, "Holy, Holy, Holy". The fourth stanza,

"Holy, holy, holy, Lord God Almighty!
All they works shall praise thy name
in earth and sky and sea;
Holy, holy, holy, merciful and mighty,
God in Three Persons, blessed Trinity!"¹

contains a wealth of meaning. In it we see His nature, that of the Trinity, the extent of His mighty works and power, His supreme holiness and yet His mercy. Further characterization of God is seen in the hymns of Faber and Bowring, "There's a Wideness in God's Mercy" and "God is Love, His Mercy Brightens".

The character and mission of Christ are well expressed in Montgomery's hymn "Hail to the Lord's Anointed". Such lines as

"He comes to break oppression"

"To take away transgression"

"For He shall have dominion"

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1. Free Methodist Hymnal, p. 690.

"From age to age more glorious"

"That name to us is love" ¹

give quite an adequate picture of Christ's work.

The work of the Holy Spirit is clearly depicted in the third stanza of John Keble's beautiful wedding hymn,

"Be present holiest Spirit,
To bless them as they kneel
As thou, for Christ the bridegroom,
The heav'nly spouse dost seal;
O spread thy pure wing o'er them;
Let no ill power find place,
While onward to thy presence
Their hallowed path they trace."²

The central doctrine of salvation, the cross, is clearly evident and well expressed in a hymn by John Bowring,

"In the cross of Christ I glory,
Tow'ring o'er the wrecks of time;
All the light of sacred story
Gathers round its head sublime."

"Bane and blessing, pain and pleasure,
By the cross are sanctified;
Peace is there, that knows no measure,
Joys that through all time abide."³

The doctrine of immortality is especially clear in Montgomery's "Forever with the Lord". The entire hymn is devoted to that theme; the first stanza is sufficient to show the clearness of the concept.

"Forever with the Lord! Amen so let it be;
Life from the dead is in that word, Tis immortality:
Here in the body pent, absent from Him I roam
Yet nightly pitch my moving tent a day's march
nearer home."⁴

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1. Free Methodist Hymnal, p. 658.
2. Ibid., p. 712.
3. Free Methodist Hymnal, p. 539.
4. Ibid., p. 600.

These few examples are but typical of the contribution the hymns of the period have made in conveying doctrine. They appear even more significant in the light of a statement by Andrew Fletcher,

"Give me to make a nation's ballads and I care not who makes its laws."

and by Dr. Dale of Birmingham who added,

"Give me to write the hymns of the church and I care not who writes its theology." ¹

C. THE HYMNS AS AN EXPRESSION OF MISSIONARY ZEAL

As the missionary hymns of the period then reflected missionary zeal, so those same hymns express today the missionary spirit. How picturesque, how optimistic is that well known hymn by Samuel Smith,

"The morning light is breaking;
The darkness disappears;
The sons of earth are waking to
penitential tears;
Each breeze that sweeps the ocean
Brings tidings from afar,
Of nations in commotion,
Prepared for Zion's War." ²

Yet more direct and appealing is Heber's "From Greenland's Icy Mountains", one of the church's greatest missionary hymns.

The first stanza presents the universal appeal from all lands,

"From Greenland's icy mountains,
From India's coral strand;
Where Afric's summer fountains
Roll down their golden sand;
From many an ancient river,
From many a palmy plain
They call us to deliver
Their land from error's chain." ³

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1. "Abide With Me", Homiletic Review (August, 1926), p. 109.
2. Free Methodist Hymnal, p. 652.
3. Ibid., p. 659.

The second stanza tells of the wondrous possibilities for the heathen who bow to "wood and stone"; the third stanza follows appealing to those whose "souls are lighted" to proclaim to them the joyful sound. The concluding stanza entreats even the powers of nature to spread "from pole to pole" the gospel story of "the Lamb for sinners slain".

For these two missionary hymns alone the church of Christ owes the period a great debt.

D. THE HYMNS AS A MEANS OF WORSHIP

The essential nature of every hymn is that of praise and worship of God. St. Augustine involves this conception in his definition of a hymn,

"It is a song with praise of God. If thou praisest God and singest not, thou utterest no hymn; if thou singest and praisest no God, thou utterest no hymn: if thou praisest aught else, which pertaineth not to the praise of God, although thou singest and praisest, thou utterest no hymn. A hymn then containeth these three things, song, and praise, and that of God." 1

The primitive hymn in the light of this definition was the Psalm which has been of great value in the worship of the church. One contribution which the Romantic hymn writers have made to the hymns of worship is the adaptation of the Psalms for use as hymns. This effort resulted in Lyte's book, "The Spirit of the Psalms" in which each Psalm was arranged as a hymn. Montgomery has made a lasting contribution in giving us the hymns, "Hail to the Lord's Anointed", taken from the Seventy-second Psalm, and "The Lord is My Shepherd", adapted from the Twenty-third Psalm.

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1. Expositions on the Psalms, The Nicene and Post-Nicene Fathers, v. 8, p. 677.

A further outstanding contribution of the hymn writers of this period to the worship of the church is the universal note in the hymns. Such a note was struck by the fact that the authors of the hymns were of different types, followed different occupations, and represented different denominations. There is represented the poet, the minister, the priest, and the business man; we sing with equal fervor "In the Cross of Christ I Glory", written by a Unitarian and "The Morning Light is Breaking", written by a Baptist, "Angels From the Realms of Glory" written by a Moravian and "Lead Kindly Light" written by a Catholic. These hymns are sung by all harmoniously in spite of party spirit and in spite of divergent views of dogma; they tend to draw Christians together into the light of higher ideals and objectives rather than into petty differences. The greatest of the universal hymns is "Lead Kindly Light", a hymn which may be ascribed to any deity, a prayer to Kindly Light for sustenance and guidance. Numerous other hymns are written for the worship of God, praising Him for attributes and characteristics which are generally accepted by all Christians; examples of such hymns of this period are found in "O Worship the King", "Lord With a Glowing Heart I'd Praise Thee", "There's a Wideness in God's Mercy", and "God is Love, His Mercy Brightens".

E. THE HYMNS AS HELPS TOWARD CHRISTIAN LIVING AND DEVOTION

The hymn is a means of bringing poetry in touch with religious life, a means of keeping that life vital and fresh by building up feeling and emotion. In this relation the hymn becomes a "means of grace" along with other theological studies; if the Scriptures are a revelation of the spiritual view, the hymn is a

manual of spiritual life.¹ These hymns of the Romantic Period find their place in this manual of spiritual life and devotion. In it are hymns of prayer, guidance, consecration and comfort; every one of the hymns has a background of vital personal experience.

James Montgomery in his hymn, "Prayer is the Soul's Sincere Desire"² presents the most complete picture of prayer in poetic form possible. In this hymn he defines prayer as: the soul's sincere desire, the motion of a hidden fire, the burden of a sigh, the falling of a tear, the upward glancing of an eye, the contrite sinner's voice, the Christian's vital breath, the Christian's native air, and his watchword at the gates of death. If no other hymn had been written on prayer during this period, one would still feel that it had made its contribution to the hymns of the devotional life of the church.

No other hymn of the period more expresses the desire for guidance in the Christian's devotional life than Newman's hymn, "Lead Kindly Light"³ written in a period of his own life when he felt the necessity of divine guidance and expressed in words that come from the soul of every other sincere Christian. The first stanza in its prayer for guidance manifests the faith of step-by-step walk with God; the second stanza contrasts that faith walk with the self-centered walk of his former life; and the third stanza depicts the power of God leading on and on over all the difficulties of life until that person reaches the everlasting, guiding "Light" itself.

The hymn of complete consecration of the Christian life

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1. Benson, Op.Cit., p. 19.
2. Free Methodist Hymnal, p. 478.
3. Ibid., p. 444.

is exemplified by Lyte's "Jesus I My Cross Have Taken".¹ The author depicts his utter renunciation of earthly hopes and ambitions; he writes of the desertion of his friends, the coming of disaster and pain; but finds his riches and joy in his Saviour and God and looks toward his future heavenly home with confidence. Through this expression of Lyte's experience and consecration, many others have been able to give vent to their own feelings and determinations.

Probably no other hymn has been more a source of comfort to both sufferer and bereaved than Lyte's hymn, "Abide With Me", written from the depth of his own experience. The characteristic tone of the hymn in its dependence upon the Lord amid decaying human hope is found in the first verse of that great hymn,

"Abide with me! Fast falls the eventide,
The darkness deepens - Lord, with me abide!
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me." 2

This ability to comfort and strengthen humanity when it is in the deepest need no doubt has been the factor which has made it almost, if not, the most popular hymn of the church.

F. SUMMARY

We have discovered that the typical hymns of this period have satisfied the demands which are made of immortal works. They have done so in a two-fold manner: they have met the pragmatic test - they have actually worked as is seen in the fact that so many exist in our modern hymnal and they have met the needs of a hymn-singing and hymn-loving church by their superior poetry, by their expression

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1. Free Methodist Hymnal, p. 309.
2. Ibid., p. 484.

and propagation of doctrine, by their expression of missionary zeal, by their ability to provide worship, and by expression of Christian living and devotion.

SUMMARY AND CONCLUSION

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Throughout these pages it has become more and more clear the vital place that hymns have made for themselves in Christian worship. From the very first period in Christianity when Mary sang the Magnificat ¹, when Christ and his disciples sang a hymn before going out to the Mount of Olives, ² and when Paul and Silas sang in the prison at Philippi ³ until the present day hymns have voiced religious feelings which no other expression of worship could do.

There have been many periods of hymns in the Christian church since that first period; many of them have received considerable attention, but this Romantic Period has not taken the limelight as have some of the others. For this reason, we have endeavored to analyze the period for its contribution to the hymns of the church.

In Chapter One, we came to realize just how important a period this was by making a survey of typical modern hymnals to determine the percentage of the total number of hymns included were written during this period. Such a survey showed that this twenty year period from 1820-1840, contributed from nine to eighteen per cent of the total number of the hymns in the books. On the basis of popularity of the hymns as revealed in hymn popularity contests, it was found that the hymns of the period took a very high place. We also found that the corresponding secular literature of the period was of a very high literary type.

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1. Luke 1:46.
2. Mark 14:26.
3. Acts 13:25.

In Chapter Two we made a survey of the period for background in social, political, and religious conditions, finding the dawning of a new day in social and political life due to new inventions, and the resulting rise of a new middle class. This new day inaugurated the desire in the church for a new life which manifested itself, on one hand, by the evangelicals and liberals who broke away from old church ties, and on the other, by the churchmen who would revive the established church itself and give it new life; this latter group resolved into the Oxford Movement.

Chapter Three has dealt with the hymnody of this important period and found there also a new era. Some of the most outstanding hymn writers and their hymns have been found in this period, and in each case, their distinctive contributions analyzed. It has been found that their hymns, though they are invaluable to the church of today, reflect the spirit and times of their own age and give us another opening from which to study their life and church.

In the light of the fact that the hymns of the Romantic Period are still in use today, Chapter Four has been devoted to the evaluation of the period, and the determination of its permanent values. Their permanent values have been seen in their poetic excellencies, in their doctrinal content, in their missionary zeal, in their usefulness for worship, and in their expression of Christian living and devotion.

In view of these facts, we feel that the period has made an outstanding contribution to the hymns of the church and it is hoped that this fresh contact with so great a period of hymns, may act as a source of stimulation to go deeper into the experiences of the Christian life which inspired these great men of God and that their hymns may take on new and vital meanings for those who express their worship and devotion in song.

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