THE DISAGREEMENTS WHICH UNITE US

THE EXECUTION HYMN.

Composed on LEVI AMES, who is to be executed for Burglary, this Day, the 21st of October, 1773, which was sung to him and a considerable Audience, assembled at the Prison, on Tuesday Evening, the 19th of October, and, at the Desire of the Prisoner, will be sung at the Place of Execution, this Day. To which is annexed, The CHRIS'TIAN EXERCISES and DYING SOLILOQUIY, or the comfortable Hope and Wonderful Conversion of LEVI AMES, which has been read to him and approved of, since he received Sentence of Death. Now published at his Desire, with a View of giving Satisfaction to his numerous Christian FRIENDS, who have kindly visited him under his Confineinent, to whom he returns his unsignified THANKS, hoping that GOD will shew Mercy to their Souls equal to their Care and Pains taken with him.

By ELIHUAN WINCHESTER, of Rehoboim, Author of the Execution Hymn.

COME, see the pow'r of Christ, the King.

When on the cross the Savior hung,
Jesus a dying thief did bring
To own him with his heart and tongue.

One malefactor scorn'd Christ's name,
The other did his sin reprieve;
Then laid to Christ, the bleeding Lamb,
Remember me, O Lord above.

What noble faith in him appear'd,
That he could trust a dying Lord;
He soon the blessed Jesus heard
Pronounce this sweet reviving word.

This day, said Christ, thy soul shall be
With me in Paradice above;
This made the dying Pilgrim free,
These words were full of boundless love.

What comfort did these words convey
To a poor guilty wretched mind,
In these sweet words which Christ did say,
Great peace the criminal did find.

AN IS JESUS CHRIST forgave the thief,
And shew'd great mercy to the man,
So in the midst of woe and grief
His joy and happiness began.
Oh! how the Savior's love did shine,
In this amazing act of grace;
The power and truth appear'd divine,
And shone in Christ's most lovely face.
Oh happy thief! how blest was he
When Christ redeem'd his soul from hell,
And he to an eternity
The grace and love of Christ will tell.

Oh how he sings the Savior's praise,
Who took him at the very last,
When he his youthful time and days
In Satan's ways and sin had past.
Now he adores the Savior's name,
And sings his everlasting praise,
Oh may this man enjoy the same,
Amen, Amen, each Christian says.

TALES, TUNES & TEXTS FROM TWO CENTURIES
OF UNITARIAN AND UNIVERSALIST HYMNS
EXECUTION HYMN,

Composed on LEVI AMES, who is to be executed for Burglary, this Day, the 21st of October, 1773, which was sung to him and a considerable Audience, assembled at the Prison, on Tuesday Evening, the 19th of October, and, at the Desire of the Prisoner, will be sung at the Place of Execution, this Day. To which is annexed, The CHRISTIAN EXERCISES and DYING SOLOLOQUY, or the comfortable Hope and Wonderful Conversion of LEVI AMES, which has been read to him and approved of, since he received sentence of Death. Now published at his Desire, with a View of giving Satisfaction to his numerous Christian FRIENDS, who have kindly visited him under his Confinement, to whom he returns his unfeigned THANKS, hoping that GOD will shew Mercy to their Souls equal to their Care and Pains taken with him.

BY EUGENE B. NAVIAS

---

COME, let the power of CHRIST, the King,
When on the cross the Saviour hung,
Jesus a dying thief did bring
To own him with his heart and tongue.

One malefactor found CHRIST's name,
The other did his sin deplore,
Then said to CHRIST, the bleeding Lamb,
Remember me, O LORD above.

What noble faith in him appeared,
That I could trust a dying Lord;
He soon the blessed JESUS heard
Pronounce this sweet reviving word.

This day, did CHRIST, thy soul shall be
With me in paradise above;
This made the dying Prisoner free,
These words were full of boundless love.

What comfort did these words convey
To a poor guilty wretched mind,
In these sweet words which CHRIST did say,
Great was the criminal did find.

Thus JESUS CHRIST forgave the thief,
And shew'd great mercy to the man,
So in the midst of woe and grief
His joy and happiness began.

Oh! how the Savior's love did shine,
In this amazing act of grace;
The pow'r and truth appear'd divine,
And shone in CHRIST's most lovely face.

Oh happy thief! how bless'd was he
When CHRIST redeem'd his soul from hell,
And he to an eternity
The grace and love of CHRIST will tell.

Oh how he sings the Savior's praise,
Who took him at the very last,
When he his youthful time and days
In Satan's ways and sin had past.

Now he adores the Savior's name,
And sings his everlasting praise.
Oh may this man enjoy the same;
Amen, Amen, each Christian says.
SINGING OUR HISTORY
TALES, TEXTS AND TUNES
FROM TWO CENTURIES OF
UNITARIAN AND UNIVERSALIST
HYMNS

By EUGENE B. NAVIAS
COLLECTOR, AUTHOR, EDITOR

UNITARIAN UNIVERSALIST
ASSOCIATION, BOSTON
Cover: reproduction of a large broadside, or poster, printed on the occasion of the execution of Levi Ames on October 27, 1773. The hymn, written by Elhanan Winchester, was sung to Ames by his friends several nights before the execution and again at the time it took place. The reproduction of the broadside is from the collection of the Massachusetts Historical Society, Boston, Massachusetts (See pages 15-16 for additional information.)
Thanks To The Many Who Helped
by encouraging, prodding, guiding and
correcting, and especially to Vincent
Silliman, John Woodworth and Arthur
Foote; to those who lent their ears to the
tales and their voices to the hymns; to
those at “25” who labored with me on
the project, Ann Najarian, Barbara
Hutchins, Rose Muggeridge, Nancy Engels
and Hugo Hollerorth; and to David
Johnson for getting me into it in the first
place.
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DIRECTORY OF UNITARIAN AND
UNIVERSALIST HYMN WRITERS
OVERVIEW

Singing Our History is a small selection of hymns written by American Unitarians and Universalists in North America during the past two hundred years. It includes biographies of both the authors of the texts and the composers of the tunes, and when available, stories and anecdotes about events, personages, and institutions related to the origin and use of the texts and tunes. Together, texts, tunes and tales provide a window through which to view the faith and concerns out of which Unitarianism and Universalism have developed.

It was David Johnson, a minister friend, who proposed the creation of Singing Our History as an enriching resource for the adult education curriculum, The Disagreements Which Unite Us, which he has written. This program explores issues which have been sources of disagreement in our Unitarian and Universalist histories and the creative use of disagreement as one of the bases of our unity. It delves into issues which have expressed, and still do, some of our theological convictions, societal commitments, and understandings of religious community in the past two hundred years. It provides opportunities to learn about significant personages in our movement, and to find in the present, echoes of the past. It helps participants clarify their own faith, understandings, and convictions.

By chance David and I were both asked to serve on the staff of the Meadville/Lombard Institute for Religious Leaders; he to conduct a workshop using the historical materials that he was still developing, and I to lead sessions on music and worship. David asked that I help with his workshop by finding and using hymns written by the contenders on various sides of past issues with which his curriculum deals — individuals such as Mary Livermore, Hosea Ballou, Ralph Waldo Emerson, and Judith Sargent Murray. After all, he commented, everyone wrote hymns in those days.

I agreed to David’s suggestion, and from that beginning Singing Our History developed. The project has been far more extensive, educational, and time-consuming than I could have imagined. I am glad, however, for it all! I believe that the use of Singing Our History will not only make a contribution to our understanding of ourselves as a spiritually pilgrim people but will also give us the joy and refreshment that comes with singing together. The use of these materials need not be limited to the curriculum. (See suggestions for ways to use them with the curriculum on pages 3-4 of this hymnal and pages 13-14 of its Leader’s Guide.) I have found many occasions in the life of our congregations when the materials are useful and I have described some of them on pages 3-4.

There has been no attempt to include hymns representing all of our significant authors. Nor is every period in our history, or every style of music which characterized each period represented. Many of these are already available in the two hymnals most often used in our local societies, Hymns of the Spirit and Hymns for the Celebration of Life. Singing Our History was designed to complement those two hymnals. To assist you in locating hymns by Unitarians and Universalists, a Directory of Unitarian and Universalist Hymn Writers is included (pages 73 & 74). It lists the names of all Unitarian and Universalist hymn writers whose work appears in Hymns of the Spirit and Hymns for the Celebration of Life, as well as in Singing Our History. Further, brief biographical data on the authors and composers of hymns in Hymns for the Celebration of Life appears on pages 415-74 of that volume. Hymns of the Spirit does not contain such information. Most congregations will have many copies of either Hymns of the Spirit or Hymns for the Celebration of Life and, hopefully, at least one copy of the other. Since hymn words can be mimeographed it is not necessary to have multiple copies of both hymnals.

The hymns in Singing Our History are arranged chronologically by the dates the texts were written. Where two or more texts by the same author are included, the earliest text is placed chronologically in relation to texts by other authors. A survey of the hymns will give clues not only to our developing faith and concerns but also to the changing styles of music used in hymnody in general and in Unitarian and Universalist hymnody in particular. A brief summary of the capsules and highlights of Unitarian and Universalist hymnody in North America and the part it has played in hymnody in general appears on pages 5-11.
What I Learned

Working on this project has made me a hymn buff. It is now sport for me to frequent old bookstores and antique shops in search of elusive hymnals. I know the ecstasy of discovery that comes (move over Joseph Priestley with your plogstian) when you know theoretically that hymns must have been written on a given subject and lo, EUREKA, you finally find them. Admittedly my enthusiasm is that of an amateur. I am not a hymnologist who combines the professions of musicologist and historian. And I feel some trepidation at having my research and writing published in a world where there is expertise in these areas. Nevertheless, it has been an adventure and I want to share both the hymns I have found and a summary of the things I have learned. They may intrigue you as they have me.

Unitarians and Universalists have been extraordinarily prolific hymn writers. Included among them are both men and women, laity and clergy. Our hymns contain a rich diversity of thought, trace the history of our evolving faith, and reflect the urgency of our social concerns.

Early in the history of both Unitarianism and Universalism, we chafed at singing the hymns of orthodoxy and hurried to write and publish hymns expressive of our own faith.

Some of our hymns are the product of concerns that existed in the larger society at the time of their writing. (See Elhanan Winchester’s “Advice to American Soldiers,” page 17.) Others are harbingers of concerns which only appeared years later in the larger society. (See Adin Ballou’s “Christian Non-Resistance, Peace” hymn, page 46.)

Unitarian hymnody has contributed to and influenced Protestant hymnody.

We have had many significant writers of texts but only a few composers of tunes.

American hymn singing started with “psalmody,” the singing of versified paraphrases of the psalms, gradually included other Scripture; and only after a century became liberated to the extent that non-Biblical texts were used.

Most hymns are a marriage of an original text and a tune already in existence. One tune may be used with more than one text of the same meter.

Every hymn tune has its own name such as “Duke Street” or “Meirionydd” or “St. Edith.” A tune usually retains its name regardless of the texts with which it is used.

Many texts have been used with a variety of tunes until one tune has emerged as more widely accepted for a period. Many of the text-and-tune matchings that I assumed were the original ones are not.

The old tunes had been around a lot longer than the Baptist-Methodist—Presbyterian-Episcopalian-Lutheran texts I thought I had gone with them from the beginning.

Most hymnals published before 1868 contained only the texts. The hymn leader or musicians supplied the singers with a tune that would fit the text.

American hymn-writers borrowed tunes from a variety of Western hymn traditions:—English, Welsh, French, German, Austrian and Latin,—but they were not content with their inheritance. America has had its own rich wellspring of tune writing, a variety of musical styles and singing traditions.

The matchmaking of tuneless texts with textless tunes and the creation of a proper wedding is delightful sport. All that is needed is the left hand for counting the syllables in a line of poetry and the right hand for keeping count of the number of lines in each verse. Has it four lines of eight syllables each? That’s called “Long Meter” by hymn writers and may be written “L,M,” or 8.8.8.8. If it has two lines of six syllables, a third of eight followed by a line of six it is referred to as “Short Meter” and written 6.6.8.6 or “S.M.” If the syllable-and-line count turns out to be 8.6.8.6., it is called “Common Meter.” A hymn of twice that length, 8.6.8.6.8.6.8.6., is called “Common Meter Doubled” and can be indicated by “C.M.D.” “Hallelujah Meter,” is 6.6.6.6.4.4.4.4. If the syllable-and-line count is irregular, it is called “Particular Meter” in some books, and can be designated by “P.M.” Anyone can play the matchmaking game for texts and tunes with the help of the “Metrical Index of Tunes” on pages 498-500 in Hymns for the Celebration of Life. Some texts of “Particular Meter” are so irregular, however, that they are difficult for the amateur to match.

Hymnals are filled with interesting information. Turn to any hymn in Hymns for the Celebration of Life. Above the hymn, in large print, is its title, usually related to the text. Directly below it, in smaller print, is the name of the tune and to the right of that the meter, indicated either by its literal count if it is irregular or “Particular Meter” or by “C.M.”, “L.M.”, etc. To the left, above the hymn is the name of the author or source of the text, the date of its writing or its earliest known appearance, and in many cases an indication that it has been altered or edited. To the right, above the hymn is the name of the tune composer the date of its composition and/or its source.

Matchmaking requires a careful touch, a keen ear, and a sensitive spirit. The mood and spirit of both text and tune, as well as the correct meter, must coincide if a proper match is to occur. You may want to try, as I did, having a group sing the same text to several familiar tunes of the proper meter. Try, for instance, William C. H. Dall’s text “Excelsior” to the tunes of “Sursum Corda” or “Eventide” (see page 61 of this collection). What a difference in mood and spirit the tune makes! You may enjoy trying the texts in this collection with tunes other than those I have chosen. In the case of texts from older collections, where there was no indication of what tunes might be used, my choice of tunes is arbitrary within the rules I devised: that the tune be extant prior to or be contemporary with the writing of the text; that there be a good measure of tunes by Americans; and that the tunes reflect the variety of American hymn traditions and styles. There is nothing normative about the choices I have made. Cast them aside as you wish. Unitarian Universalists have enjoyed singing the hymns in this collection, hearing some of the stories about their origins, learning a little about the technical aspects of hymn writing and composition, and exploring the historical wealth of American Unitarian and Universalist hymnody.

The Singing Problem

Your response to the suggested use of Singing Our History may well be one of skepticism. After all, everyone knows that Unitarian Universalists don’t sing. Why set yourself up for one more dreary round of lethargic participation by
people who are indifferent or even hostile to the entire effort? It is true that many of our congregations sing reluctantly, inhibitingly, and unenthusiastically, if at all. Our people are often quick to indicate the reasons for their response. Some I have heard are:

I won't sing anything I don't agree with and frankly I don't agree with the ideas most hymns express.

They sang hymns in the church I left. I don’t want to do it here.

Unitarian Universalist hymns are always set to old tunes and I don't like the old words that I associate with them.

No one knows the hymns in the hymnal we use.

The tunes in the hymnal aren't singable.

As I try to listen carefully to these and other reasons which I hear people offering, I sense that the problem is that we are essentially a pilgrim people who have fled, and happily so, from many traditions which have given us pain. How do we now become comfortable with hymns, a trapping of our past, when they reappear in the new place where we now stand? And how do we become comfortable with the histories and traditions of Unitarianism and Universalism, which today also seem strange to us and even akin, in part, to that which we have left?

Perhaps the use of Singing Our History with groups in your congregation will help. People will discover that the tunes have been around and are not associated exclusively with a particular text but with a variety of them. You may be able to help people free the tunes from texts which they can no longer affirm, and enjoy their singability.

As for the texts, they are museum pieces, valuable expressions of the past. No one need agree with the ideas they contain. Through becoming familiar with them, however, people may be able to stand for a moment within the expressions of faith of our Unitarian and Universalist forebears and sense how they viewed the world. If by chance the singers find themselves feeling compatible with the sense and sentiments of some of the hymns, their affinity with our predecessors will be strengthened. After all, they too were pilgrim people who had fled traditions which they could no longer affirm.

Set yourself up for success by providing people with an opportunity to learn the hymns in a low-risk setting. I find people learn more easily in an informal setting. Have a strong-throated and enthusiastic song leader or choir director do the leading. If the first time through a hymn the singing is croaked, off-key and ragged, that's to be expected. Charge them through it again. If an interval is lost or a rhythm violated, show them how it goes. If people's voices are weak and whispery, charge them to take a deep belly breath and give it some fire and thrust. You can always shout something ridiculous like, "How about more Hosanna for Hosea (Ballou)" or some other equally enthusiastic but inane exhortation. I find it works!

And don't believe the myth that Unitarian Universalists can't sing. I have found that wantonly disproved at summer conferences and institutes, workshops and meetings all over the continent, with a rousing chorus of "When the Saints Come Marching In," "Michael Row the Boat Ashore" or "The Battle Hymn of the Republic." It's amazing. I have often found myself complimenting the late-night singers around the campfire with the remark that the congregations from which they come must sing hymns gloriously. There is always a roar of laughter.

Our people can sing. They are teachable. Hymn singing can add joy, beauty, spirit and fellowship to our gatherings. Perhaps if you and your people lend yourselves to some historical hymnody, you'll begin to discover the fun, the power and the meaning it can evoke.

Using Singing Our History

Singing Our History can be used as an integral part of the adult education curriculum, The Disagreements Which Unite Us, and on other occasions in the life of our congregations when the materials within it may be stimulating and useful. In addition to the general suggestions above for overcoming the singing problem, I have some specific suggestions on how to use Singing Our History in both of these settings.

The Disagreements Which Unite Us contains materials for sixteen sessions. A group using the program need not, however, use all of the materials. The leader, or the group itself may choose from the materials on the basis of interests or the desired number of sessions. Whether a six- or sixteen-session program is planned, however, Singing Our History should be an integral part of it.

As various groups were trying out some of the materials in The Disagreements Which Unite Us prior to its publication, I had the opportunity to use materials from Singing Our History with them. At the beginning of each session participants were given copies of some of the hymns. I always selected three or four, usually of contrasting character, ahead of time. They were deliberately not related to the issue being explored from The Disagreements Which Unite Us or to the major contenders on either side of the issue. This is important because the design of David's program withholds the identity of the major contenders until the end of the session in which the issue is being explored.

I briefly introduced each hymn by sharing some of the biographical material about the author and composer and a related tale if one was available. The hymn tune was then played through so the participants could become familiar with it. Then they were invited to sing. If the first verse went well, as often happened when the tune was a familiar one, we continued through the verses. If the first verse was a disaster, as it sometimes was with an unfamiliar tune, we went back and did it again, sometimes two or three times. My experience is that participants enjoy the satisfaction of learning one verse well, much more than pushing ahead weakly through four or five. We weren't too serious about our singing. We relaxed and had fun. There was no performance expectancy, but considerable involvement and interest developed.

In addition, I shared a little information about the history of hymn singing, about the matching of tunes and texts, about how to enjoy all of the information on each hymn in Hymns for the Celebration of Life. Many people have told me that hymnal has now come alive for them. Some have written that they have had fun matching texts with tunes and using them in services and celebrations. The materials in Singing Our History are equally usable for a variety of serious and fun occasions in the life of any congregation. Use them as an integral part of historical festivals, religious education
programs, social evenings, weekend retreats and summer conferences. The collection includes hymns that would be appropriate for the Bicentennial of the United States. Indeed our hymns reflect our participation in the ongoing revolution of the past two hundred years. Included are hymns on such continuing concerns as peace, human rights and world unity. You can build an entire program around them or use only a few hymns at the beginning of an event to get people relating and enjoying each other. Singing provides instant involvement in a uniting activity for everyone who is willing to participate.

I have also used some of the materials in Singing Our History in Sunday morning worship services. (See the worship service in the Leader’s Guide of The Disagreements Which Unite Us, page 18. It was created by Hugo Hollerorth and myself for a Sunday morning service in the Unitarian Universalist Congregation of Atlanta, Georgia.) If you do so, back up the congregation with some singers who already know the hymns and if possible, back up the piano or organ accompaniment with some instruments: a brass quartet, a flute and clarinet, a recorder and banjo, a guitar and timpani, or whatever joyful instruments you have available.

And by the way, have most of the musicians play melody, because that’s what the singers need help with first. Parts can come, if at all, in due season. You can also add to the zest of less formal occasions by including such additional accompaniments.


Reproduced from The Singing Master’s Assistant, 1778, courtesy of the Boston Athenaeum
The First American Hymn Singing — Psalmody

When the pilgrims came to Plymouth they brought with them a psalter by Henry Ainsworth (1570-1623). It contained 150 rhythmically arranged psalms in fifteen different meters along with thirty-nine tunes. The tunes were from French, English and German sources. A few of the tunes are used today, the tune “Old Hundredth,” dating originally from the Genevan Psalter of 1551, being the most famous. As its name indicates, it was used with Psalm 100. Other tunes of this era are now being rediscovered and used again.

A comparison of Psalm 100 as it appears in the King James Version of the Bible and the William Kethe psalmody version of 1561, as printed in Hymns for the Celebration of Life, (No. 18) shows how the irregular poetry of the psalms was rearranged into even verses that could be set to tunes of standard meters.

King James Version
Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness: come before his presence with singing.

William Kethe text
All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, his praise forth tell;
Come ye before him and rejoice.

The first book published in English North America was the Bay Psalm Book. It was printed in 1640 in Cambridge, Massachusetts. It was widely used and it influenced hymn singing in New England for a hundred years. On the title page was a quotation from James V of Scotland: “If any be afflicted, let him pray, and if any be merry let him sing psalms.” “Old Hundredth” as it appears in Hymns for the Celebration of Life, (No. 18) and sung at a brisk tempo, approximates what James V had in mind. Psalm-singing was ordinarily unaccompanied. Most congregations were familiar with a set of tunes and these were matched with the text by the song leader; the musical line was seldom printed. If the congregation did not know the tune and text by rote they were taught them by a method called “lining-out.” An elder or deacon would pitch the tune and sing the psalm a line at a time with the congregation repeating what the leader had just sung. Only psalms were used as subjects of congregational singing since they were thought to be the only proper means of praising God. Attributed to the Biblical David, they had the authority of Scripture and ancient tradition.

Twenty-seven editions of the Bay Psalm Book were printed before 1762. In England, in the meantime, a desire for more poetic and freer translations resulted in several notable psalmbooks, one by Nahum Tate (1652-1715) and Nicholas Brady (1659-1726) and another by Isaac Watts (1674-1748). Tate is represented in Hymns for the Celebration of Life by his metrical setting of the Christmas story “While Shepherds Watched,” (No. 295); and Watts by three hymns including “O God, Our Help in Ages Past,” (No. 51) which paraphrases Psalm 90, and “Joy to the World,” (No. 299). Many eighteenth- and nineteenth-century hymnals had a Scriptural index to indicate related scriptural passages.

The use of Biblical texts other than the psalms, as well as non-Biblical texts, for singing was referred to as hymnody. It was accepted by some and rejected by many. Unitarian hymnologist Henry Wilder Foote quotes a maid in the household of Tate’s brother who refused to sing the new hymns, saying, “If you must know the plain truth, sir, as long as you sung Jesus Christ’s psalms I sung along with ye; but now that you sing psalms of your own invention, ye may sing by yourselves.” The history of psalmody and hymnody may be described as a conflict between the attempt of authors and musicians to write texts and tunes of greater beauty, relevance and style and the desire of congregations to cling to the established versions they know. Interestingly enough, Tate and Brady’s New Version of the Psalms (1696), is supposed to have been adopted first in America by King’s Chapel in Boston, the first church in America to declare itself Unitarian (see page 22).

Singing Schools
The singing of psalms gradually deteriorated. Few congregations knew more than a handful of tunes. Printed music was almost nonexistent. There were
very few professional musicians and no opportunities for music education. Reform came from leading ministers such as the Reverend John Tufts of Newburyport, Massachusetts, and the Reverend Thomas Walter of Roxbury, Massachusetts, who wrote musical instruction books which were the first of their kind in America. John Tufts' An Introduction to the Singing of Psalm Tunes, published in 1721, included a system of musical notation that helped "people even of the meanest capacities and children" to sing a tune on sight. Thomas Walter's The Grounds and Rules of Musick Explained, published in Boston in 1721, had a "Recommenda­tory Preface" signed by such influential ministers as Increase and Cotton Mather.

The need for such instructional books similar to those by Tufts and Walters resulted in the publication of a wave of them during the subsequent one hundred years. The need for instruction also led to the establishment of singing schools providing the first organized musical education in America. Conducted by a rising number of resident or itinerant singing-school masters, European educated or self-taught, and held in churches or homes, they flourished in cities, hamlets and in the open country.

Music of the Moravians and the Ephrata Community

Following the period of psalmody in early New England, important contributions to church music in America were made by religious groups from central Europe who sought a haven in the new world. Music was extremely important to the Moravians and to German Baptist groups called Dunkers. The Moravians, the descendents of John Hus, settled in Nazareth and Bethlehem (Pennsylvania). The Dunkers became divided over the question of the day of the Sabbath, and the semimonastic Seventh Day Baptists who took Saturday as the day of worship, established the Ephrata Cloister in Lancaster County, Pennsylvania. The Moravians brought with them a knowledge of the German music of the period and established a Collegium Musicum in 1744 which introduced great choral, symphonic and chamber music into America. Moravians were pioneers in the writing of sacred music in America, in using instrumental accompaniment and in the construction of organs. Hymns for the Celebration of Life includes Moravian hymn tunes such as "Hope," (No. 129), by John Antes. The Dunker groups and many of the Moravians held to the Universalist belief in the universal restoration of all souls. Punishment in hell was temporary, and even if lengthy, not eternal. They did not, however, accept the name "Universalist," although most of them welcomed Universalists George Be­n­neville and Elhanan Winchester to their pulpits. Beisel, the leader of the Seventh Day Baptists' Ephrata Cloister, was a talented and self-taught musician. He rejected the use of European music, composed over one thousand tunes, and wrote music for whole chapters of the Old Testament. Since his hymns reflected the beliefs of the Ephrata Community, he is credited with writing the first hymns in America expressing Universalist beliefs.

John Wesley discovered Moravian hymns when he and his brother Charles were on shipboard from England on their way to "missionize" Oglethorpe's Georgia colony. Moravian colonists were also on board, and Wesley was so entranced by the beauty and power of the hymns they sang that he began to study German. His subsequent translations of the Moravian hymns could be counted as the first hymns written in America. They helped open the way for the use of hymns, in contradistinction to psalms, and for German music in English-speaking America. Wesley became important as a translator, an author of hymns and an advocate of hymn singing. In 1784 he sent a small collection of hymns and psalms to America which became a standard for classical hymnody in comparison with the camp-meeting and revival songs that were to become so popular among the Methodists.

Native American Hymns and Fuguing Tunes

William Billings (1748-1800) was born and died in Boston. He was a self-schooled musician with a stentorian voice and a great love for music. He firmly believed that America should develop its own music. Un­school­ed musical­ly and only vaguely aware that there were rules of composition, Billings nevertheless wrote music of considerable appeal and had the teaching skill that enabled him to help others sing it.

He rejected the musical conventions of psalmody and among other musical forms, wrote "fuguing tunes" with melodies imitated in turn by the different voices. "O Come All Ye Faithful" is the hymn in current use that comes closest to the fuguing style. It starts with the melody in the soprano and the other parts in harmony. During the chorus the soprano begins the melody with the words "O come let us adore him," and the tenor repeats the melody almost exactly on the next repeat of the words. The words are repeated again by the soprano with a melodic variation and all the voices conclude with the singing of the last phrase, "Christ the Lord."

In 1770 Billings published The New England Psalm-Singer containing a number of psalm tunes, anthems and canons in four and five parts. The frontispiece was engraved by Paul Revere. Billings also wrote choral music for entertainment and in support of the American Revolution. His tune "Chester" and the accompanying text beginning with "Let tyrants shake their iron rod" is said to have been the most popular hymn of the Revolution. Elhanan Winchester, initially a Baptist who eventually became a Universalist, also wrote hymn texts in support of the Revolution. (See pages 14-17.)

Even though Billings was neither a Unitarian nor a Universalist, his "Let Tyrants Shake Their Iron Rod" to the tune of "Chester" is included here because of interest in the American Revolution in this Bicentennial year. Billings' text, "Let the High Heavens Your Songs Invite," which can be sung to the tune of "Chester," is also included. The tune "Chester" is reprinted here from The Singing Master's Assistant. Such arrangements were pitched extremely high by our standards, so I have also included my own arrangement for today's congregational singing. In arranging it, I have tried to keep the harmonies true to Billings's original. Musicians will note that Billings violated technical rules of harmony but that notwithstanding, the tune has a vigor and an appeal that fits either "Let Tyrants Shake Their Iron Rod" or "Let the High Heavens Your Songs Invite."

Billings furthered musical education in America by starting a singing school in
Stoughton, Massachusetts, in 1774 and by publishing his influential book, The Singing Master’s Assistant, in 1778. He advocated the use of a pitch pipe to set the tune and a bass viol to accompany the singing. Since most stringed instruments were imported from Europe and were thus expensive, they might well be purchased by the town church, rather than an individual. The First Parish Church in Bedford, Massachusetts (Unitarian), displays one which it purchased early in its history.

The First Universalist Hymns in a New Land
It was into this blossoming musical scene, — the breaking of the tradition of psalmody, the free use of hymns in church and of topical songs for rallies and entertainment — that John Murray came from England in 1770.

Murray was a convert of James Relly in England. When Relly organized his London congregation, he and his brother John, desirous of singing their own gospel and not that of the orthodox, wrote and published their own book of hymn texts in 1770. They borrowed the common hymn tunes of the day and wrote texts of appropriate meters, a pattern repeated throughout Unitarian and Universalist history and that of other denominations.

When Murray founded the first Universalist Church in America in Gloucester, Massachusetts, he used the Relly hymnal, accompanied by a barrel organ with a repertoire of ten tunes. (The organ can be seen on display in the church.) Murray printed an American edition of the Relly hymnal in 1776 and reprinted it in 1782, adding five hymn texts of his own.

Other early Universalist hymnals included:

*New Hymns on Various Subjects, viz: On the Creation of the World; and the Formation of man — the State wherein He was Created, and his Sad and Shameful Fall. On the Early and Extensive Promises of God — the Coming of Christ, and the Completion of the Father’s Promises: or, the Eternal Redemption and Victorious Salvation of Mankind Through Him,* by Silas Ballou. Printed in Worcester, Massachusetts, in 1785.

*Evangelical Psalms, Hymns and Spiritual Songs, Selected from Various Authors.* Compiled by the Universalists of Philadelphia and published there in 1792.

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**LET TYRANTS SHAKE THEIR IRON ROD**

*Chester L.M.*

William Billings, 1778

William Billings, 1770

Arranged by E.B.N.

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**LET THE HIGH HEAVENS YOUR SONGS INVITE**

*William Billings, 1770*

“There is one glory of the sun, and another glory of the moon, and another glory of the stars: for one star differeth from another star in glory.”  1 Cor. 15:41

1. Let the high heavens your songs invite, These spacious fields of brilliant light, Where sun and Moon and Planets roll, And stars that glow from pole to pole.

2. Sun, Moon and stars convey Thy praise, Round the whole earth and never stand, So when Thy truth began its race, It touched and glanced on ev’ry hand.
The Universalist Hymn Book: Psalms and Spiritual Songs: Selected and Original, published in Boston in 1792. It included fifty-two hymns by the Reverend George Richards, which were used throughout the nineteenth century.

The Eighteenth Century Ends and American Unitarian Hymnody Begins
In the last quarter of the eighteenth century, churches in the Boston area that were experiencing a rising liberalism but had not yet declared themselves “Unitarian” took several steps toward compiling a Unitarian hymnody.

In 1782 the West Church of Boston published A Collection of Hymns, More Particularly Designed for the Use of the West Society. In editing it, the Reverend Simeon Howard selected hymns that were primarily ethical rather than theological.

In 1788 the East Church in Salem, Massachusetts, published A Collection of Hymns for Publick Worship. Edited by the Reverend William Bentley (1750-1819), the work included hymns of liberal bent from among the best standard sources of the day. Though of high quality, the collection was not used outside the East Salem Church, perhaps because Bentley became an outspoken Unitarian and a political liberal, and according to Henry Wilder Foote, was “persona non grata in a Federalist stronghold.”

In 1795 the Reverend Jeremy Belknap (1744-98), edited Sacred Poetry: Consisting of Psalms and Hymns Adapted to Christian Devotion in Public and Private. Belknap was the first Congregational minister to serve the Federal Street Church, which had previously been Presbyterian. One of his successors was William Ellery Channing. Belknap tried to edit a collection that would serve both the liberal and the orthodox wings of New England Congregationalism, but he managed instead to prepare the early collection that best satisfied the liberals.

The first collection that can distinctively be termed Unitarian was A Collection of Psalms and Hymns for Public Worship, edited by the Reverend James Freeman and layman Joseph May, for use in King’s Chapel, Boston, in 1799. The collection contained only one original hymn. It was by James Freeman (see page 22).

These hymnals containing no tunes, borrowed heavily from Watts and from Tate and Brady. They included hymns which were appropriate to liberal theological views and liturgy. Although offending words were changed, the collections included very few newly written texts.

Altering and amending hymns has been prevalent in Unitarian and Universalist hymnody. As a people concerned with ideas, we have resisted singling what we do not believe and have therefore rewritten, recast, and edited the hymns of others. John Wesley, furious over the practice of hymn-mending, once wrote, "They are perfectly welcome [to print our hymns] provided they print them just as they are; but I desire they would not attempt to mend them, for they really are not able . . . .” Wesley himself, however, amended Watts’s hymns as well as others, (including those of his brother Charles), often to their benefit. Recasting has been carried on by hymnists of most faiths, although we may have done more than our share of it.

In addition to hymn mending or recasting, Unitarians and Universalists translated hymns from their original languages. Some of our translations such as “Praise to the Living God” to the tune of “Yigdal,” and Luther’s “A Mighty Fortress,” have become the widely accepted form.

The First Third of the Nineteenth Century
During this period the orthodox continued to sing the old English hymns of Isaac Watts while also creating new texts: Timothy Dwight, president of Yale, edited a new edition of Watts’s Psalms (1801); and Samuel Worcester, a minister in Salem, Massachusetts, compiled Select Harmonies (1815), a collection that included psalms and hymns. Unitarians and Universalists, by contrast, found themselves increasingly impelled to create new hymnals by culling past collections for those texts which would pass liberal muster, de-trinitizing or de-heliling existing texts and writing new ones.

In 1808 the Reverend William Emerson, of Concord, Massachusetts, a Unitarian and the father of Ralph Waldo Emerson, published his Collection of 150 hymns. It was attacked by the orthodox for omitting “most of the capital doctrines of the Gospel.” Its distinct contribution was to suggest a tune that was suitable for use with each psalm and then to list some dozen music books where it might be found. Awkward as this system was, it was the first American hymnal to include such suggestions as an “aid to the performers of psalmody.” Few, if any, of the texts were original.

In 1812, in the Unitarian Church of Philadelphia, founded by Joseph Priestley, two laymen, Ralph Eddowes and James Taylor, edited Selection of Sacred Poetry. The 606 hymns of this fine collection were taken primarily from English sources.

In New York, in 1820, at what is now All Souls Church (Unitarian Universalist), layman Dr. Henry Sewall edited a collection of 504 hymns called The New York Collection. The psalms and hymns, arranged in alphabetical order by their first lines, included 5 original hymns by William Cullen Bryant, later a member of the congregation, without crediting him.

In Boston, in 1830, the Reverend Francis W. P. Greenwood of King’s Chapel published A Collection of Psalms and Hymns for Sacred Worship. It was the most widely used of the early Unitarian collections, running to fifty editions. It introduced new hymns by a number of Unitarians and others, including Charles Wesley. Emerson recommended it in a sermon in 1831 on “Hymn Books” and noted in his journal for 1847 that it was “still the best.”

Meanwhile, individual Unitarians were becoming prolific hymn writers. The Reverend John Pierpont (1785-1866), a powerful voice in Boston during his ministry at Hollis Street (1819-45) and an able poet, wrote hymns on the aspects of faith, worship, and social causes that concerned him, including abolition and temperance. During this period it had become popular to write hymns for every aspect of church life and every issue of belief: for the special occasions of the church, including ordinations, installations, building, and organ dedications; for the times of the day and the seasons of the year; and for national holidays and civic celebrations. John Pierpont was a prolific hymn writer in most of these categories.

The rise of the Sunday school movement in America resulted in the formation of Sunday schools by both of our denominations and also in a wave of hymns for
children. One of the early collections of original materials was by Eliza Cabot Follen, titled *Hymns for Children*, it was published in 1825. It is from her *Hymns, Songs and Fables for Young People*, published in 1831, that “Remember the Slave,” included in this collection, is derived. (See page 31.) In 1837 two Universalist Sunday school songbooks were published, followed by five others in the succeeding twelve years and many more thereafter. During the same year the first of many hymnals for family and home use appeared. The best-known of these was the *Family Singing Book* (1848), by the Universalist scholar Sylvanus Cobb. Many of our most noted hymn writers, including Pierpont, William Channing Gannett, and Frederick Lucian Hosmer, wrote hymns for children during the following seventy-five years. Some of these represent a combination of sentiment, moralism, and adult fantasy about childhood that seems inappropriate to us today.

Andrews Norton, a Unitarian and a respected Biblical scholar who taught at Harvard, and Nathaniel L. Frothingham, minister of First Church, Boston (Unitarian), also wrote hymns of high quality during this period.

The Reverend Henry Ware, Jr., wrote a hymn for the ordination of Jared Sparks in Baltimore in 1819. It was on this occasion that Channing preached his “Baltimore Sermon,” which drew the battle lines between the Unitarian and Trinitarian camps within Congregationalism. Ware’s hymn “The Opening of an Organ” (1822), shows how attitudes have changed toward the use of musical instruments in church. Ware also wrote several significant Easter hymns.

Frederic Henry Hedge (1805-90), a Unitarian minister and Harvard professor, contributed to our hymnody throughout his life. His hymn “Sovereign and Transforming Grace,” written in 1829, became known throughout Protestantism, as did his translation of Luther’s “Ein feste Burg” (“A Mighty Fortress”).

The nineteenth century began hymnologically for the Universalists with a second hymnal, *A Collection of Hymns*, by the Reverend George Richards, published in Dover, New Hampshire. It contained fifty-eight hymns by Richards, and twenty-six were added to a later edition.

In 1808 a collection of hymns for use by New England Universalists was issued, with the title *Hymns Composed by Different Authors, by Order of the General Convention of Universalists of the New England States and Others*. It consisted primarily of original hymns by Hosea Ballou, Abner Kneeland, Edward Turner, and Sebastian Streeter. (See page 27.)

In 1828 Hosea Ballou and Edward Turner published *The Universalists’ Hymn Book: A New Collection*. In addition to many hymns by Ballou and Turner it included others written by Universalists, which had been published earlier for Philadelphia Universalists, and also selections from the General Convention hymnal mentioned above. There were also hymns by Watts which did not violate Universalist tenets.

Sebastian and Russell Streeter issued *The New Hymn Book, Designed for Universalist Societies* in 1829. It was published in Boston by Thomas Whittemore, before he wrote and published his own hymnals. An 1846 edition contains 550 hymns and measures only 4½ inches high, 2¾ inches wide, and 1 inch thick.

The *NEW HYMN BOOK*,

**DESIGNED FOR UNIVERSALIST SOCIETIES:**

**FROM APPROVED AUTHORS, WITH VARIATIONS AND ADDITIONS.**

By SEBASTIAN AND RUSSELL STREETER

**Published by Harvard and Palmer, Boston, 1846.**
An early Universalist hymnal to provide tunes was *Hymns of Zion with Appropriate Music*, edited by Abel C. Thomas and published in Philadelphia in 1839.

Henry Wilder Foote cites *Hymns for Christian Devotion* edited by John Greenleaf Adams and the Reverend Edwin Hubbell Chapin, as the most notable American Universalist collection of the nineteenth century. Published in Boston in 1845, it contained 1,008 hymns, well organized according to topics. The collection reveals the social concerns of Universalists in this era with 59 hymns on such "philanthropic subjects" as human equality and rights; the care of widows, orphans and persons in public hospitals and asylums; temperance; abolition; the progress of freedom; the rehabilitation of prisoners; and universal peace. Many of the hymns were selected from nonliberal sources and others were written by the authors themselves and Universalists such as Ballou and Turner. Some were by well-known Unitarians, such as John Bowring and John Pierpont. Still others, according to the preface, were "taken from a copy of the new Cambridge Unitarian Hymn Book, kindly handed us in sheets, [so] it was not known whether they were original or not."

Adams was an indefatigable author, hymn writer, and collector, publishing the *Gospel Psalmist* in 1861, the *Sabbath School Melodist* in 1866, and *Vestry Harmonies* in 1868 before launching his distinguished Universalist historiography.

By far the most interesting texts of the period to me, appeared in *The Hopedale Collection of Hymns and Songs, for the Use of Practical Christians*, edited by Adin Ballou and published by him in Hopedale, Massachusetts, in 1849. (See page 47 for further information about Hopedale.) The hymnal is unique, as far as I know, for its early introduction of so extensive a collection of hymns on social issues; "practical Christians" being persons who applied Christian teachings to the problems of the day.

The Universalists, like other denominations, had several hymnals which had been gathered for the people of a particular church, convention, or geographical area, such as *Hymns for the Church and Home: With a Selection of Psalms*, *Portland Collection* compiled by Dr. E. C. Bolles and Israel Washburn, Jr., and published in Boston in 1865.

Two authors whose works came into vogue among Victorian sentimentalists were the Universalist Cary sisters, Alice (1820-71) and Phoebe (1824-71). Phoebe's "One Sweetly Solemn Thought" became popular because it was included in revival hymn collections by Moody and Sankey. (See page 52.)

Among the Unitarians, Samuel Johnson (1822-82) and Samuel Longfellow (1819-92), younger brother of Henry Wadsworth Longfellow, made significant contributions through their *A Book of Hymns*, published in 1846, and *Hymns of the Spirit*, published in 1864. Lifelong friends; fellow students at the Harvard Divinity School; ministers, and transcendentalists, they wrote with freshness, vigor, and high literary standards. Poetry was flowering in New England, and they took verse from John Greenleaf Whittier, Henry Wadsworth Longfellow, Thomas Wentworth Higginson, Theodore Parker, and James Russell Lowell, and combined it with the best musical possibilities. All were Unitarians and some were Harvard graduates. Standard works on hymnody refer to the significant contribution of Unitarian hymnody or "Harvard hymnody" of this period.

*A Book of Hymns* and *Hymns of the Spirit* introduced hymns which have proved significant expressions of liberal faith. "Life of Ages, Richly Poured" by Samuel Johnson, sings of freedom as a religious principle and describes God in ways that go beyond anthropomorphism. "Light of Ages and of Nations" by Samuel Longfellow, recognizes that inspiration and truth arise in every race and time. "True Freedom" by James Russell Lowell is a summons to action by those who believe in freedom. "O Thou Great Friend" by Theodore Parker described a human Jesus. See Nos. 172, 248, 173, and 120, respectively, in *Hymns for the Celebration of Life.*

The other major Unitarian hymnal published during this period was *Hymns for the Church of Christ*, edited by Frederic H. Hedge (1805-90) and Frederic D. Huntington (1819-1904). It was a far more conservative collection than *Hymns of the Spirit.*

The Last Third of the Nineteenth Century

Several hymn movements existed side by side during this period. The new hymns of Samuel Johnson and Samuel Longfellow gained in familiarity and use in liberal religious circles and even beyond. At the same time, a new wave of evangelism swept across Protestantism, bringing gospel songs not only into evangelistic circles but even into some Unitarian and Universalist hymnals. Dwight L. Moody (1837-99) and his singing partner, Ira David Sankey, stormed the country with preaching and gospel singing. Sankey compiled *Gospel Hymns* and other collections said to have had a total sale of fifty million copies. Some of the tunes were from old folk hymns; others were Sankey's own. They were simple, catchy, spirited, frankly emotional, and "calculated to awaken the careless, to melt the hardened, and to guide the inquiring souls to the Lord Jesus Christ."

The compilers of most Unitarian and Universalist hymn collections, along with the compilers from some other denominations, such as the Episcopalians, avoided gospel hymns determinedly, but some still found their way into a few collections. *A Book of Song and Service* by the Unitarian Sunday School Society, published in 1896, contains several, including "'Rescue the Perishing'" by Fanny J. Crosby (1820-1915). Blind from birth, Fanny is reputed to have written 8,000 hymns, many of which became popular. For many years she was hired by a gospel hymn publisher to produce three a week, a small number, indeed, for her.

One of the all time favorites of *A Book of Song and Service* was the hymn based on Kate L. Brown's poem, "'Twas A Bluebird Told the Story." This Easter hymn became so popular that its proposed omission from *The Beacon Song and Service Book* in 1935 caused a major controversy. The hymn was omitted. The first verse, printed below, tells something of our lingering faith as well as of our favorite hymns.

'Twas a bluebird told the story,
On his way from heaven this morn,
As he paused beneath my window,
'Mong the blossoms of the thorn:
"Hark! to you I bear the story,
Weary ones who wake with pain,
Christ indeed, indeed is risen,
Doubting ones, he lives again!"
Another form of American religious music, the spirituals of Black Americans, began to come to public attention during the post—Civil War era. The first collection designed to preserve and share them was Slave Songs of the United States, published in 1867 with the help of Thomas Wentworth Higginson. (See his biography, page 42.)

In 1867 the American Unitarian Association published its first denominational hymnbook. Titled Hymn and Tune Book it was the first Unitarian hymnbook to be completely furnished with tunes on the same pages as the texts.

Two other Unitarians, fellow students at Harvard Divinity School, were to make important contributions to hymnody near the end of the century: Frederick Lucian Hosmer (1840-1929) and William Channing Gannett (1840-1923). Both are well represented in Protestant hymnals in England and America as well as in our own Hymns of the Spirit and Hymns for the Celebration of Life.

During this period the Universalist Publishing House issued its first hymnal, Church Harmonies. Released in 1873, it included more than 1,000 hymn texts. The Universalist Publishing House also issued Devotional Melodies: Adapted to Social Worship in 1876 and Sunday School Harmonies in 1879. Church Harmonies New and Old followed in 1895, edited by Charles R. Tenney and Leo R. Lewis. Its “Index of Authors and Translators” includes detailed information on the writers of the hymns, an unusual feature.

The Twentieth Century

Many of the trends in American hymnody which began in the nineteenth century continued into the twentieth, including gospel singing in the evangelistic churches. The use of romantic Victorian texts and tunes also continued, but as the century progressed, a new interest developed in the great classic tunes of both the European and American traditions. Texts of higher quality and less sentimentality were sought out.

Hymnody in general became less denominational and more ecumenical. Unitarian and Universalist hymnals included new hymns from Congregational, Presbyterian and Episcopal sources. These denominations, in turn, continued to borrow from the best Unitarian hymn writers. The Pilgrim Hymnal, issued in 1904 by the Congregationalist Press, ascribed 115 of its hymns to Unitarians and thirty-two of its sixty-nine American authors were Unitarians.

An interesting hymnal of the late nineteenth century was Unity Hymns and Chorals, edited by Hosmer, Gannett and Blake in 1880. A revised edition by Hosmer and Gannett was published by the Unity Publishing Company at the Abraham Lincoln Center in Chicago, in 1911. It was created to serve the needs of the “Western” churches and the small church with a “singing congregation rather than a choir.” Scarcely more than half an inch thick, this rich volume contained 335 texts and 116 tunes, arranged in “split leaf” fashion. Each page was cut horizontally a third of the way down, with the tunes on the top third and texts on the bottom two-thirds. Since tops and bottoms turned independently, a wide variety of matchmaking between tunes and texts was possible.

In 1907 the Universalist Publishing House published Hymns of the Church, with Services and Chants, edited by Charles Conklin, Stephen H. Roblin, and Cornelius A. Parker. In both denominations the publication of hymnals was increasingly the responsibility of denominational agencies, with fewer hymnals being published by churches or individuals. In 1914 the American Unitarian Association issued its New Hymn and Tune Book, with 885 hymns, only 242 of which were in the publication of 1867.

With the coming of the world war, there were waves of patriotic hymns, peace hymns, and hymns urging the growth of a worldwide community. Although many of the better hymnals increasingly included hymns of social conscience and action, they seldom included hymns written about certain social issues: the women’s movement, child labor reform, and the labor movement. Rather there were general summons to complete the unfinished work of humanity, such as “The Open Way” by the Reverend John Coleman, (1849-1922), a Universalist. This hymn begins with a Thanksgiving theme — “We praise thee, God, for harvests earned” but also speaks of “soil untorned from which the yield is yet to win.” (See Hymns for the Celebration of Life, No. 219.)

During the 1930s the American Unitarian Association and the Universalist Church of America began cooperating in the publication of hymnals. In 1935 a committee made up of Unitarians and Universalists edited The Beacon Song and Service Book — For Children and Young People. It was published through a joint venture of Beacon Press and the Murray Press of the Universalist Publishing House. The volume contained 101 pages of service outlines and resources on such varied topics as “Thy Neighbor” and “Loyalty to Truth,” supplementary readings, and 331 hymns. The purpose, according to Vincent B. Silliman (1894- ) a Unitarian minister, member of the editing committee, and one of the major contributors to the collection, was to provide materials in appropriate language and imagery so that children, youth and adults could sing about religious values.

The collection was broader in musical scope than previous ones, consciously introducing folk tunes from around the world. It was also broader in theological scope with hymns such as Silliman’s “Morning, So Fair To See,” celebrating human and natural values in non-theistic language. (See No. 14, Hymns for the Celebration of Life.) The hymns and readings were of high literary and musical quality, and a significant improvement over many previous hymnals for children and youth. New materials introduced into our hymnody for the first time in this collection were later included in Hymns for the Celebration of Life.

In 1937, the Unitarian and Universalist Commissions on Hymns and Services joined in publishing Hymns of the Spirit, thus reviving the title of the earlier Longfellow and Johnson hymnal. The new hymnal was distinguished by its good music drawn from a broad spectrum of musical sources which the preface describes as “Jewish ritual; the medieval church; the psalmody of the Genevan reform and a wide selection of German chorales; French church melodies; tunes from Iceland, Finland, Denmark, Hungary, Italy and the Netherlands; many English and French carols and folk tunes; as well as the tunes of known composers of England, Scotland and Wales, and of American composers from the time of Oliver Holden to the present.”

The editors looked particularly for texts “with a strong ethical note, which emphasize the newer social applications of
We Sing of Life are religious, using the word in a broad sense to include feelings of wonder and awe and the sensing of the intangible at the heart of all things. Some express an outreach of sympathy and understanding to embrace a growing fellowship that binds the past to the present and the far to the near, while others express personal longings. Some of the songs symbolize by the use of the word "God," the great and all-inclusive reality that binds humanity in one family and that somehow expresses the source of all things and stands for a foretaste of possible values yet to be achieved."112

A varied selection of melodic American folk hymnody was included: "We Sing of Golden Mornings" arranged by Vincent Silliman from Emerson's poem, "The World Soul," was set to a folk hymn from William Walker's Southern Harmony (1835). It appears as Hymn No. 40 in Hymns for the Celebration of Life. Rosemary and Stephen Vincent Benet's poem "Johnny Appleseed" was set to a melody in the Virginia Sacred Musical Repository (1818). The Jewish "Shalom Havayreem," the Zuni Indian "Rise, Arise," and the Chinese folk tune used for "Leaning Last Night" (and for Puccini's opera Turandot) represent the diversity of this collection.

Like the New Beacon Series in Religious Education of Sophia Fahs' era and the multi-media curricula kits of today, these songs were "field-tested." According to an editorial note: "Our judgments have been influenced by the reactions of people of all ages with whom these songs have been tried out. Our special thanks go to the adults and children of the Hollis Unitarian Church in New York, who have been singing these songs for several years, including more than one version of some of them, and who were tolerant of their minister's (Vincent Silliman) preoccupation with his work."113

In 1964, three years after the merger of the American Unitarian Association and the Universalist Church of America, a distinguished commission headed by Arthur Foote, II completed its work on a new hymnal. Titled Hymns for the Celebration of Life, it was published by Beacon Press. Its title reflected Von Ogden Vogt's definition of worship. The collection, in my opinion, is an outstanding one, using tunes from the best hymnic sources of the past and reviving some of the excellent American folk hymn tunes such as "Foundation," "Complainer," "Salvation," and "Windham." Its textual sources are extensive, including some from a variety of non-Christian religions. It excludes sentimental tunes from the late nineteenth century that were familiar favorites in previous hymnals, so that some familiar texts are set to new or lesser-known tunes.

Hymns for the Celebration of Life introduces many contemporary Unitarian Universalists, including the poet John Holmes and such religious leaders as Frederick May Eliot, Edwin Buehrer, and Charles Lyttle. Kenneth Patton and Vincent Silliman are more fully represented here than in previously published hymnbooks. The work also includes hymn texts by such authors as Ridgeley Torrence, Robert Frost, Jan Struther, John Hall Wheelock, and Rabindranath Tagore.

Interest in the religions of the world is reflected in the inclusion of such texts as "Be Ye Lamps Unto Yourselves" attributed to Buddha, "All Within Four Seas" from Confucius and "Give Me Your Whole Heart" from the Hindu Bhagavad-Gita.

Death as a natural part of life is celebrated, perhaps for the first time in our hymnody. Evolution, which includes humans who are themselves evolving, is celebrated in such hymns as Kenneth Patton's "Man Is the Earth Upright and Proud." Science, social justice, the democratic way of life, world peace, the arts, and freedom are all themes included in these hymns of life.

Several of the members of the commission which created Hymns for the Celebration of Life have themselves been pioneers in creative worship, especially in the growing experimentation in the use of the arts. Kenneth Patton's efforts at the Charles Street Meeting House in Boston, Massachusetts, led to the publication of many of his original hymns and readings in Hymns of Humanity (Boston: Meeting House Press, 1963); and Services and Songs for the Celebration of Life (Boston: Beacon Press, 1967).

In addition to the Unitarian Universalist Association, the main publishers of our hymns since World War II have been the Meeting House Press and the Hodgkin Press of the First Unitarian Church of Los Angeles. The latter assembled its
own committee under the leadership of its organist, Waldemar Hille, and published, in 1960 and 1969, two editions of *Songs of "Faith in Man"* for Religious Liberals. In the editor's preface to the second edition, Hille says, "As Unitarianism-Universalism grows, changes, and becomes involved in vital aspects of the contemporary American and world scene, there is a constant need for relevant expression in song of its varied emotions, insights, and commitments."

Hille's statement has been true of our entire movement in America. We have been a people of ever-changing and ever diverse ideas. Nowhere is there more diversity than in our ideas of what is musically relevant and appropriate. As Robert Shaw said when he was installed as minister of music at the First Unitarian Church of Cleveland, Ohio, "one person's Bach is another's 'Old Rugged Cross.' "

Today our congregations are singing the most contemporary and topical songs by John Denver, Bob Dylan, and Joan Baez, and/or the most upbeat choruses from Broadway musicals and/or anonymous folk songs and spirituals, and/or formal hymns ancient and modern, and/or nothing. In some congregations hymn singing is a given on which there is consensus; in others, a subject for contention and controversy; and in still others, anathema.

I believe that hymns and songs have given us a way of affirming together our thoughts and feelings, our agonies and aspirations. We have needed to sing of those things which have not changed and of those which have. We have begun to learn that today, uprooted from yesterday, is shaky. We need new words and new tunes to sing of where we are now. But we also need to know whence we have come, to trace the path backwards in order to understand the present. I hope this volume will help make this possible. If it is to do so, however, we must learn something that sometimes seems hard and that is to sing together, unabashedly, contributing whatever our voices bring forth. The potentiality to do so is in us. If we realize that potentiality, our celebrations of life and we ourselves, will be richer.

1. *The Holy Bible, King James Version* (New York: Garden City Publishing Co., 1940), Psalm 100, vs 1, 2.
Author: Elhanan Winchester

Elhanan Winchester (1751-97), was born on a farm in Brookline, Massachusetts, the eldest of fifteen children. The family was poor, respectable, industrious, and strictly Calvinist. Young Elhanan was gifted with intellectual concentration and a remarkable memory, with a feeling for people, and an amiable disposition. His brief schooling whetted his appetite for knowledge, and he became remarkably self-taught.

At the age of nineteen he joined the Baptist church, was ordained, and served as pastor in Rehoboth, Massachusetts, for a year. He was minister to several other Baptist churches before he chanced to read a book that was to change his life. The book, The Everlasting Gospel, by Paul Siegvolck, espoused universal salvation. It's American publication by Christopher Sower was made possible by George de Benneville, the remarkable French-American pioneer Universalist. Rejecting the idea of universal salvation for a number of years, Winchester nevertheless continued his reading of Universalist materials. In 1781 he was forced out of the Baptist faith and church by his changed convictions. He openly declared his new faith on April 22, 1781, at the Hall of the University of Pennsylvania. He continued preaching there for four years until a new church was built.

Winchester traveled widely, preaching wherever he went. On one of his trips he met John Murray, with whom he became close friends despite their frequently violent disagreements. He was with Murray in 1785 at Oxford, Massachusetts, later the home town of Universalist Clara Barton, when the New-England Convention of Universalists was formed. In 1786 he preached one of his most famous sermons, "The Outcasts Comforted." Benjamin Rush and John Redman were among his congregation.

Winchester went to London, England, in 1786 and remained there to lecture, preach, and write for six years. He was extremely well received. Returning to America in 1794, he published his response to Thomas Paine's Age of Reason. He served as moderator of the New England Convention held at Oxford, Massachusetts in September, 1794 and during the closing service ordained Hosea Ballou, by an impromptu action which surprised Ballou as much as it did the convention.

Winchester's personal life was marked by tragedy. Four of his five wives died before him, and seven of his eight children were stillborn. His last wife, Maria Knowles, survived him. They had remained married, although Winchester had wished to terminate the relationship since she was mentally ill and periodically attacked him physically. Never healthy from childhood on, Winchester spent his last years in illness and beleaguered with domestic problems. He died in Hartford, Connecticut, at the age of forty-seven.

The two hymns by Winchester, "The Execution Hymn" and "Advice to American Soldiers," included here were written long before he became a Universalist. He prepared and published a hymnal for the Society of Universal Baptists in 1786 which included a few of his own hymns.

Composer: Louis Bourgeois

Louis Bourgeois was born in Paris circa 1510. In 1541 he was invited to Geneva to assist John Calvin in preparing a collection of sacred songs to be sung in Calvin's churches. A Huguenot, Bourgeois was nevertheless granted the rights of citizenship by the Council of Geneva "in consideration of his being a respectable man and willing to teach children." Bourgeois was not always in such high favor however. In 1551, he was thrown into prison for altering some psalm tunes "without leave". Calvin himself intervened and Bourgeois was released. Eventually the alterations were not only sanctioned but adopted.

Calvin had strong musical tastes, and he was determined to have for his churches only texts accurately based on Scripture and set to great and beautiful music. He thoroughly disliked the music and poetry of the Roman church, the great hymns and chorales of the Lutherans and the light carols of French folk music. Bourgeois is credited with helping Calvin find satisfactory texts and with being the principal musician to adapt and create music for the versified psalm texts prepared by the poets Clement, Marot, and de Beze from their translations of the psalms from Hebrew to French. Although Bourgeois harmonized the tunes, he published his harmonizations in Lyons, France rather than in Geneva as Calvin would tolerate only the singing of melodies. His most famous psalm tune is "Old Hundreth," which we associate with
Psalm 100, although it was originally used for the metrical version of Psalm 134. The tunes of the Genevan Psalter, as it came to be known, enhanced not only Calvinism but hymn singing itself. The melodies found their way into the Protestant movements of France, Holland, and England. When the Dutch and French worshipped together in New York (then New Amsterdam) in 1628, they were able to sing the same psalm in their respective languages to the same tune.

Bourgeois died in Paris around 1561.

The text of "The Execution Hymn" printed here is from a reproduction of a large broadside, or poster, printed for the event described from the collection of the Massachusetts Historical Society (see front cover). The tune of "Old Hundredth" reprinted here, is from Unity Hymns and Chorals (Chicago, 1911). It also appears in Hymns for the Celebration of Life, (Nos. 13 and 37).

Come, see the pow'r of Christ, the King,
When on the cross the Sav'or hung,
Jesus a dying thief did bring
To own him with his heart and tongue.

One malefactor scorn'd Christ's name,
The other did his sin reprove,
Then said to Christ, the bleeding Lamb,
Remain me, O Lord above.

What noble faith in him appear'd,
That he could trust a dying Lord;
He soon the blessed Jesus heard
Pronounce his sweet reviving word.

This day, said Christ, thy soul shall be
With me in paradise above;
This made the dying Pris'ner free,
These words were full of boundless love.

What comfort did these words convey
To a poor guilty wretched mind,
In these sweet words which Christ did say,
Great peace the criminal did find.

Oh! happy-thief! how bless'd was he
When Christ redeem'd his soul from hell,
And he to an eternity
The grace and love of Christ will tell.

Now he adores the Sav'or's name,
And sings his everlasting praise,
Oh may this man enjoy the fame;
Amen, Amen, each Christian says.
The Execution of Levi Ames

On October 21, 1773, according to The Massachusetts Gazette and Boston Weekly "Levi Ames, aged 21 years, was executed here for Burglary, pursuant to his sentence. He was born at Groton, of a credible Family; his Father's Name was Jacob Ames, and died when he was about two years old; and says he was the first of the family that was ever disgraced. . . . He died very penitent." 1

On August 26, 1773, "the house of Mr. Martin Bicker of Boston was broke open, and Rob'd of about L60" (sixty pounds - a sizable amount of currency). On August 28th, "one Levi Ames, was taken up on suspicion who confessed that he was one of the Party . . . ." 2 His accomplice was a Joseph Atwood. On September 10th, "Sentence of Death was one of the Party .... " 3

It was not unusual that seven or eight thousand people attended the execution of Levi Ames! What was unusual was the air of pity and forgiveness which moved the populace, causing them to join him in the hope of God's forgiveness. "He again asked how long he had to live, and was answered 5 minutes. He desired to know when the time was out; and looking wishfully at the sun, he said: 'The sun is almost down, but before it sets, I shall be in eternity, where I never was.' And pulling the cap over his eyes again, he cried out, 'Lord Jesus into thy hands I commend my spirit'; as he finished the sentence he was turned off (hanged); and died with great ease." 6

Thieves to practice which I began early, and pursued it constantly, except at certain intervals, when my conscience made me uneasy, and I resolved to do so no more." 4

"My first thefts were small. I began this awful practice by stealing a couple of eggs, then a jack knife, after that some chalk. But being detected and reproved for the crime, I thought to repent and reform; but found myself powerfully urged to repeat this wickedness, by the temptations of the devil, with which I complied." 5

By his own account Levi Ames stole on some thirty-four occasions, if he remembered them all. At least four of them included breaking and entering. The list ranges from "a quantity of silk mitts" and "sundry articles off of lines, hedges, fences, and apple trees" to a silver spoon from the jailkeeper in Cambridge who brought him food. Other items included a horse and "a tankard, 12 teaspoo, 1 large spoon, a pepper box and 2 pair of silver tongs from Rev. Mr. Clark of Lexington." 6

During the repeated visits and ministrations of a number of Boston clergymen they found Ames so repentent that he won their affection and "moved their bowels." Twice he was released from jail in order to hear two sermons preached about him, one by Samuel Stillman, minister of the First Baptist Church, who later accompanied him from the jail to the place of execution, and the other by Samuel Mather, son of the great Cotton Mather. Ames requested that both sermons be printed as a lesson to others, especially youth. Rallying from despair after reading the words in Ezekial, "A new heart will I give you, and a new spirit will I put within you," he made an extraordinary dying speech filled with advice to parents, householders, and youth.

Composer: J. Michael Haydn

The tune "Lyons," has at times been attributed to Johann Michael Haydn (1737-1806), as well as to his famous older brother, Franz Joseph Haydn. The tune was first published in Volume II of Sacred Melodies from Haydn, Mozart and Beethoven, edited by William Gardner (1770-1853), who introduced Beethoven's music into England. As a young man J. Michael Haydn sang with his older brother as a chorister at St. Stephens in Vienna, Austria. Later he became Choirmaster at Grosswardein (1755-62), and at Salzburg (1762-1805). He wrote over 360 compositions for the church and a string quartet, which was erroneously attributed to his brother. He was an intimate of Mozart's and a teacher of Carl Maria Von Weber's.

I have chosen "Lyons" for its military zest, and I suggest that it be paced at a vigorous tempo.
1. **Brave** soldiers attend,
To what I shall say,
Your succour now lend,
And make no delay;
Your foes are engaging,
Your blood for to spill,
And raving, and raging,
And seeking your ill.

2. Come boldly unite,
Americans all,
Your foes you must fight,
Or freedom must fall;
Your cause is most glorious,
Then trust in the Lord,
He'll make you victorious,
And give you reward.

3. **American bands,**
Come fight for your lives,
Your houses and lands,
Dear children, and wives;
Your rights, and your freedom,
And friends, are at stake,
And as you will need them,
Come fight for their sake.

4. You cannot deny
That we are oppressed,
And shall we thus die,
And never seek rest?
We'll use our endeavours
To join from this hour,
Nor be the receivers
Of tyranny's pow'r.

5. Come let us then fight
The cause it is good,
For freedom's our right,
And for it we've fought;
Through God we shall conque:
America's foes,
Our captain is stronger
Than all who oppose.

6. We'll fear not the rage
Of Briton, nor Hell,
For God doth engage
In Zion to dwell;
He'll save us from strang'res,
And keep us from harms,
And shield us from dangers,
And slavery's arms.

7. We'll trust in the name
Of Jesus our King,
He'll save us from shame,
And safety will bring;
The Lord will deliver
His people oppressed,
For he is the giver
Of freedom, and rest.

"Advice to American Soldiers" is from Elhanan Winchester, *Thirteen Hymns, Suited to the Present Times: Containing The past, present, and future State of America, with Advice to Soldiers and Christians, Dedicated to the Inhabitants of the United Colonies, 2nd ed.* (Baltimore, 1776).
The tune "Lyons" is from *Unity Hymns and Chorals* (Chicago, 1911). It also appears in *Hymns of the Spirit* (No. 6) and *Hymns for the Celebration of Life* (No. 25).
John Murray (1741-1815), known as the father of American Universalism was born in Alton, England, into a family which was comfortable financially but uncomfortable spiritually—Calvinistic, joyless, and worried about eternal punishment for sin. Children were not supposed to be happy. When John was ten years old, the family moved to Ireland and settled near Cork, where they were swept into the Methodist revival movement.

During his teens John held prayer meetings for a group of about forty boys. At the age of nineteen he moved to London to work in a textile mill and spent his evenings and Sundays at the great Tabernacle where the Methodist evangelist George Whitefield preached. He met and married Eliza Neal. He began reading *Union*, the heretical work on Universal salvation by James Relly. He was drawn to Relly’s ideas and for a time he and Eliza attended both the Tabernacle and Relly’s church. After becoming persuaded of the truth of Rellyism, however, he was dismissed from membership in the Tabernacle.

The Murrays joined the Rellyan congregation. Years of joy were followed by tragedy. Their only child died at age one, Eliza soon afterwards, and John was imprisoned for unpaid debts following his wife’s illness. After being released from prison, Murray managed to pay his debts, but he lost interest in the church and preaching. In July 1770, Murray sailed to America to find peace. He went ashore in New Jersey and by chance met Thomas Potter, a unique gentleman who had built a meetinghouse on his farm “open to all preachers” and who was looking for a man “of a different stamp” to fill the pulpit. Murray agreed to preach if the wind did not change and the boat on which he was to sail to New York was unable to leave. The wind remained constant, Murray preached, and his American career was launched.

Murray gradually introduced the idea of universal salvation and as news of this gospel spread he received urgent invitations for his services. Soon he was preaching throughout the New England states and in New York. When Murray visited Boston in 1774, preaching in Faneuil Hall and Croswell’s Meeting House, he aroused public hostility and his life was threatened.

He was called to minister to a group of Relly converts in Gloucester, Massachusetts, and settled there. He became a chaplain of a Rhode Island Brigade with the outbreak of the American Revolution, but returned to Gloucester in less than a year because of ill health. The town was suffering severe economic problems and Murray personally went to his army friends to raise money.—General Washington being one of the first to contribute. Despite the thanks of the Gloucester townspeople for this aid, public opinion soon turned against Murray and he was ordered to leave town by the Gloucester Committee of Safety. Murray ignored the order.

The congregation in Gloucester formed the Independent Christian Church, and a meetinghouse was completed in 1780. From 1783-86 John Murray led his congregation in a long and important battle in the courts of Massachusetts. When the Universalists of Gloucester separated from the First Parish, they refused to continue paying for its maintenance on the grounds that they now had their own church to support. The members of First Parish, in order to get the assessment, seized the private property of three Universalist families and sold it at public auction. The court verdict sustained the claims of the Universalists and the right of members of independent churches in the Commonwealth to be free from any obligation to support a church whose teaching they could not accept.

In 1788, at the age of forty-seven, Murray married Judith Sargent Stevens, widowed daughter of Wintthrop Sargent, and an important personage in Universalist history in her own right. (See her biography, page 20.)

Seeing the need for scattered Universalists to unite, Murray organized a gathering of lay persons and ministers from New England, which was held in Oxford, Massachusetts September 14, 1785. In 1790 he urged the adoption of a uniform statement of belief, but early Universalists were concerned that such a statement would limit personal freedom, and the effort failed. After serving as minister in Gloucester for twenty years, Murray moved to Boston, where he served the First Universalist Church until his death in 1815.
Composer: John David Edwards

John David Edwards (1799-1873), was born at Cwmbran-fach, Wales. He spent his life at Llangadock, Carm, where he worked as a shoemaker by day and conducted music classes in the evening in the villages close to his home. He was a leader of congregational singing and parish clerk in a local Methodist church. His hymn tunes and anthems were published as early as 1824. One of them earned him a prize from the Honourable Society of Cymmrodorion.

The source of the text is Psalms, Hymns and Spiritual Songs: Selected and Designed for use of The Church Universal, in Public and Private Devotion (1792).

A suitable tune of the period proved difficult to find. "Rhosymedre" comes from the country of Murray's birth, and sings well to his text. It is reprinted here from The Hymnal of the Protestant Episcopal Church, The Church Pension Fund (New York, 1940).

WHEN GOD WOULD PROVE HIS LOVE

John Murray, 1792

Rhosymedre 6.6.6.8.8.8.

John David Edwards, c. 1840

1

WHEN God would prove his love
To all the ruin'd race,
Descending from above,
As full of truth and grace,
He join'd our nature to his own,
And sav'd us in himself alone.

The work he well perform'd
In love he came to do:
The pow'rs of hell he storm'd,
And drove th' infernal crew;
O'er death itself victorious rose,
Triumphant over all our foes.

Hail dear, almighty King!
We praise thee for thy grace;
Thy victories we sing,
Thou Prince of life and peace;
To thee eternal praise is due,
Who by thyself mad'st all things new.

NOTE: repeat the last line of each verse.
Author: Judith Sargent Murray

Judith Sargent (1751-1820), the daughter of Captain Winthrop Sargent, educated herself by studying with her brother as he prepared for Harvard College. It was an age when it was not considered proper for women to pursue an education. She was a writer throughout her life, her first works being published under the nom de plume "Constantia." She married sea captain John Stevens in 1769 and continued her study and writing. Stevens died in the West Indies in 1786. They had no children.

Judith Sargent met John Murray when he was invited to be the minister of a newly formed group of Universalists in Gloucester, Massachusetts. They married in 1788. Judith Sargent Murray began publishing her writing in Universalist magazines, continued to publish in secular ones, and wrote two plays, the first by an American woman author to be performed in Boston. The plays received caustic reviews.

Judith Sargent Murray became best known for her essays, published in the Massachusetts Magazine under the title "The Gleaner." Because the prejudice against female authors was so great, she published under a male pen name, concealing her identity even from her husband. Although he read and enjoyed the essays, he was not aware that his wife was the author until the thirty-third essay, in which she used a story which he had told only to her. John Murray was pleased, and Judith Sargent Murray continued to write and publish. The essays and her plays were later published in a book titled The Gleaner.

Judith Sargent Murray’s essays, some of them dealing with the equality of women, were well written. A hundred years later her arguments were used to support issues of concern to women. She believed that in areas of human endeavor women were at least the equal of men.

The Murrays had two children, a son, who died early in life, and a daughter with whom Judith Sargent Murray lived in Natchez, Mississippi, after her husband’s death. In later life Judith Sargent Murray collected and edited his papers and completed his biography.

Composer: Heinrich Isaak

Heinrich Isaak (or Isaac) was a versatile and prolific Flemish composer of secular and church music and one of the great masters of the music of the High Renaissance. He was born about 1450, but little is known of his early life. He was probably trained in the Low Countries where he was living when Lorenzo di Medici heard of his reputation and invited him to Florence. There he worked as a composer, singer, and choir director in the principal churches. He was composer for the Medici household and taught their children, as well as composing for Leonardo da Vinci. After the fall of the Medici he gained favor with the Hapsburgs. Maximilian I of Austria appointed him court composer in Vienna. There he composed volumes of music for the German church liturgy and songs in German. In 1512, with the restoration of a Medici to power, he returned to Florence and gained the approval of Pope Leo X to resume his former position. When he petitioned Maximilian I for release from his obligations in Vienna, Maximilian graciously consented and gave him a pension for the rest of his life. He died in Florence in 1517.
CELESTIAL Father! Sire of man,
From whom our circling race began,
Form'd by thy plastic hand:
Low at thy feet we prostrate bow,
Receive and bless the ardent vow,
Made by thy high command.

Give each soft spirit, friend to love,
In walks of paradise who rove,
To bless the happy pair,
Propitious let them hither fly,
From bowers of bliss in yonder sky,
And banish pale-eyed care.

Be witness heav'n, and every pow'r,
Who deign to mark the hallow'd hour,
Record the plighted faith;
Soft vigils keep, auspicious bend,
On every devious walk attend,
And strew with flow'rs their path.

May smiling pleasures, blooming joys,
Fair hope sublim'd, which never cloys,
Gild every added day;
No dark suspicion rise between,
With blighting influence cloud the scene,
Chasing sweet peace away.

May mellowing love with friendship blend,
Esteem with lighted torch ascend
And fan the sacred fire;
May young complacency improve,
Graft reason on the stock of love,
And joys serene inspire.

May chastity, with garland crown'd,
And honour's sacred charms be found,
To guard the gentle pair.
May love unfeign'd their bosoms shield,
And conscious duty, pleasure yield,
Truth, spotless and sincere.

May sense and temper still preside,
Discretion all their actions guide,
Bright virtue still the base;
Fair candour spread a mutual veil,
As human errors shall assail,
With silent tears erase.

May each domestic joy arise,
And homefelt blessings may they prize,
Budding on peace serene.
May she each matron grace assume
Around connubial life which bloom,
To gild the opening scene.

May he the lover still confess,
Still live to honour, shield and bless
The fair whom he receives;
Ror when the ills of life surround,
May smiling pleasures, blooming joys,
In the torn breast inflict the wound,
Fair hope sublim'd, which never cloys,
Sweet amity relieves.

When gloomy pangs assault the soul,
When evil fills her poison'd bowl,
And passion swells the breast,
Then may soft reason brighter glow,
The balm of sapient pity flow,
And smile the storm to rest.

As they the path of life shall tread,
May confidence her banners spread,
And well taught judgment sway.
May friendship's sweetest joys abound,
And fair religion still be found,
To point the better way.

A Marriage Hymn is from Psalms, Hymns and Spiritual Songs: Selected and Designed for the Use of the Church Universal (Boston, 1792). An advertisement in the front of the hymnal reads: "This selection of Hymns was made in the year 1792, by a committee of the First Universal Society in Boston, attendant on the ministry of the Rev. John Murray. It has since been adopted by the Second Society of the same denomination in School Street, under the ministry of the Rev. Hosea Ballou." The collection includes some 460 hymns selected "with great care and judgment, ... from the writings of many eminent penmen of almost every persuasion in the Christian world," including English Universalists James and John Reily and John Murray. The tune "Innsbruck" is from The Hymn and Tune Book (American Unitarian Association, 1914). It appears also in Hymns of the Spirit (No. 359).
Author: James Freeman

James Freeman (1759-1835), was born in Charlestown, Massachusetts, attended Boston Latin School, and graduated from Harvard College in 1777. In September, 1782, Freeman, who intended to be a minister, was invited by King's Chapel in Boston to be a lay reader. The church had been without a minister since March of 1776, when the Reverend Henry Caner, being of British sympathies, left with the King's troops when they evacuated Boston. King's Chapel, founded in 1686, was the first Episcopal Church in New England and used the Episcopal Book of Common Prayer. After Caner left, prayers for the King and the royal family of England were removed, but Freeman also began removing references to the Trinity as he became increasingly Unitarian in his own beliefs. Rather than rejecting Freeman's anti-Trinitarianism, the church approved. In 1785 the church published the first edition of the Book of Common Prayer According to the Use of King's Chapel. When it later became impossible for Freeman to gain Episcopal ordination, the congregation seized the right to ordain him according to congregational polity. Freeman was thus the first declared Unitarian minister in the first declared Unitarian church in America.

In 1788 Freeman married Martha Curtis Clarke, widow of Samuel Clarke, a Boston merchant. In 1799 he edited Collection of Psalms and Hymns for Public Worship with Colonel Joseph May, father of the Unitarian clergyman Samuel J. May. The collection included 155 psalms, "selected chiefly from Tate and Brady," and 90 hymns. In 1811 Freeman was awarded the degree of Doctor of Divinity from Harvard. He served King's Chapel until 1826, retired to the country outside Boston, and died there in 1835.

Composer: John Darwall

The tune "Darwall" is named for its composer, John Darwall, a one-time vicar of Walsall Parish Church in England. The origin of the tune can be traced back to the "opening" of a new organ on Whitsunday in 1773. The tune was sung by Darwall at the close of the service.
LORD of the worlds below!
On earth thy glories shine;
The changing seasons show
Thy skill and power divine.
    In all we see
A God appears;
The rolling years
Are full of thee.

Forth in the flowery spring,
We see thy beauty move;
The birds on branches sing
Thy tenderness and love;
Wide flush the hills;
The air is balm:
Devotion's calm
Our bosom fills.

Then come, in robes of light,
The summer's flaming days;
The sun, thine image bright,
Thy majesty displays;
    And oft thy voice
In thunder rolls;
But still our souls
In thee rejoice.

In autumn, a rich feast
Thy common bounty gives
To man, and bird, and beast,
And every thing that lives.
    Thy liberal care,
At morn, and noon,
And harvest moon,
Our lips declare.

In winter, awful thou!
With storms around thee cast:
The leafless forests bow
Beneath thy northern blast.
    While tempests lower,
To thee, dread King,
We homage bring,
And own thy power.
THE DEATH OF CHILDREN
Tallis' Canon L.M.
John Quincy Adams, 1807

SURE, to the mansions of the blest
When infant innocence ascends,
Some angel brighter than the rest
The spotless spirit’s flight attends.

On wings of ecstasy they rise,
Beyond where worlds material roll,
Till some fair sister of the skies
Receives the unpolluted soul.

There, at th’ Almighty Father’s hand,
Nearest the throne of living light,
The choirs of infant seraphs stand,
And dazzling shine, where all are bright.

No passion fierce, no low desire,
Has quenched the radiance of the flame;
Back to its God the living fire
Returns, unsullied, as it came.

That inextinguishable beam,
With dust united at our birth,
Sheds a more dim, discolored gleam,
The more it lingers upon earth.

Closed in this dark abode of clay,
The stream of glory faintly burns,
Nor obscured the lucid ray
To its own native fount returns.

But when the Lord of mortal breath
Decrees his bounty to resume,
And points the silent shaft of death,
Which speeds an infant to the tomb,—


In this era when infant deaths were common, most hymnals contained a number of hymns on this theme.

Author: John Quincy Adams
John Quincy Adams was born July 11, 1767 in a part of Braintree, Massachusetts which was later named Quincy. Son of John Adams, the second President of the United States, and the gifted Abigail Smith Adams, he came from a distinguished family, attended private schools abroad, and then Harvard College, and finally studied law with the noted Theophilus Parsons of Newburyport, Massachusetts.

Adams served as the sixth President of the United States (1825-29). Early in his career (1803-08), he was a United States Senator from Massachusetts. Though a Federalist, he outraged members of his party by supporting Jeffersonian policies. He held several foreign ministries (The Netherlands, Prussia, the Court of St. James) and was head of the commissioners who negotiated the Treaty of Ghent. As Secretary of State (1817-25), he is credited with the enactment of the Monroe Doctrine. After his Presidency, he won new renown as a United States Representative from Massachusetts, a position he held from 1831 until his death, February 23, 1848. He is noted for eloquently attacking all measures expanding slavery and for his promotion of the Smithsonian Institute.

An ardent Unitarian, he and his family were members of the First Parish (Unitarian) Church of Quincy, Massachusetts. He is buried there, along with his wife, Louisa Catherine Johnson Adams and his parents, in a crypt maintained as a national historic shrine.

A man of wide interests, Adams wrote a variety of poems, religious and secular, humorous and serious, including seventeen paraphrases of psalms and five other hymns. He is the only President known to have been a psalm and hymn writer.

When the Reverend William P. Lunt, Minister of First Parish, Quincy, prepared a hymn book, The Christian Psalmist (1841), he included the twenty-two hymns by Adams.

Composer: Thomas Tallis
Thomas Tallis, born in Leicestershire (?), England, circa 1505, was a noted organist and composer. Early in his career he was organist at the Waltham Abbey. After a brief service in Canterbury, he was appointed "one of the gentlemen" of the Chapel Royal in 1542. Amazingly, he
survived under the patronage of three monarchs, Henry VIII, Queen Mary and Queen Elizabeth I, writing music appropriate to the varying liturgies and languages which they favored.

Early in his work Tallis composed music for the Latin rites of the church and was noted for his "marvellous contrapuntal skill." He became known as "the father of English cathedral music" because he was among the first composers who wrote music to English words for use with the English rites of the church shortly after the publication of "The Book of Common Prayer noted." His prolific writings included masses and motets in Latin; services, anthems, psalm tunes and motets in English; and secular vocal solos and instrumental pieces.

In 1575, Tallis and composer William Byrd were granted a license giving them exclusive right to print music and music paper in England, a venture which lost them money.

Tallis lived the latter part of his life in Greenwich and died there in 1585.

One and Fiftie Psalmes

The tune, "Old 137th," comes from the Anglo-Genevan Psalter, One and Fiftie Psalmes, printed in Geneva in 1556. The composer is unknown.

After Henry VIII's break with the Papacy, the musical influences of the reformers, Luther and Calvin, spread to England. In 1531, Myles Coverdale, the English translator of the Bible (1488-1569), issued his Goostly Psalmes and Spiritual Sanges Drawen out of Holy Scripture and around 1546, three brothers named Wedderburn issued Gude and Godlie Ballatis in Scotland.

After Henry VIII's death and a brief reign by the young Edward VI, the avowed Catholic, Mary I, ascended the throne of England. Fearing for their lives many English Protestants fled to the continent where they came under the influence of Calvin. In 1556 they published, in Geneva, One and Fiftie Psalmes. It was modeled after the French Genevan Psalter with each psalm provided with a tune. When the Protestant, Elizabeth I, succeeded Mary I, and reestablished Protestantism in England and Scotland, the exiles returned and brought with them the music and psalmody which they had learned abroad, One and Fiftie Psalmes became a model for the English and Scottish psalters that followed.
SWEET VISIONS FROM THE LORD

Hosea Ballou, 1808

St. Michael S.M.

Genevan Psalter, 1551, Adapted by William Crotch, 1836

Author: Hosea Ballou

Hosea Ballou was born in Richmond, New Hampshire, in 1771, the eleventh and last child of the Reverend Maturin and Lydia Ballou. Maturin was an impoverished farmer and a Calvinist minister. Lydia Ballou died before Hosea was two. The home environment demanded hard work and offered few comforts. Despite these disadvantages Hosea set about educating himself, using the few books available to him, including a Bible, an almanac, a battered dictionary, and a pamphlet on the Tower of Babel. Ballou was baptized by immersion through a hole cut in the ice in a river in Richmond in January of 1789.

Ballou became familiar with Universalist ideas through Caleb Rich's Universalist Church near Richmond. Even though he studied the Bible rigorously, Ballou was unable to discover any proof against those ideas. He went to work on a farm in New York State, struggled with the question of "divine election" and after a brief period accepted the doctrine of universal salvation.

In September, 1791, Ballou and his older brother David attended the Universalist convention in Oxford, Massachusetts, where they heard distinguished Universalist preachers, including John Murray. Ballou got "the call" to preach and for three or four years taught school during the day and preached on Sundays and evenings. He was ordained by the Universalist convention in 1794. In 1796 he married Ruth Washburn, settled in Dana, Massachusetts, had a preaching circuit with six churches and was paid five dollars a week. Hosea and Ruth Ballou had eleven children.

Ballou was unorthodox, a forceful speaker, and constantly in demand for preaching engagements in the Northeast. From 1803 to 1809 he served the churches of Barnard, Vermont, and vicinity. In 1805 he published A Treatise on Atonement. It was controversial and important to both Universalism and Unitarianism. "Singlehandedly Ballou moved Universalist thinking from a Calvinistic to a Unitarian base by asserting that God was Father rather than Judge, that Jesus was an exalted man rather than a person of the Trinity, and that sin was personal rather than inherited. In Ballou, Universalism caught the reason and hope of the times and became a vision of
salvation for thousands of Americans, including William Ellery Channing himself."¹

Ballou served the Universalist Church of Portsmouth, New Hampshire (1809-15), the church in Salem, Massachusetts (1815-17), and the Second Universalist Church, Boston, Massachusetts (1817-52). His preaching attracted enormous crowds, and although the church in Boston held nearly a thousand people, it was necessary to hold three services each Sunday. Ballou became the first editor of The Universalist Magazine in 1819. "Father Ballou," as his fellow Universalists called him, died June 7, 1852, at the age of eighty-one.

Two of Ballou's hymns, included here, are from Hymns Composed by Different Authors, at the Request of the General Convention of Universalists of the New England States and Others.

Hymns Composed by Different Authors

Hymns Composed by Different Authors is a collection written by Hosea Ballou, Abner Kneeland, Edward Turner, and Samuel Streeter. They had been charged as a committee by a meeting of the General Convention of Universalists in 1807 to "furnish a Hymn Book, suitable for the various occurrences in public and private devotion."

The reasons why the General Convention desired the collection were stated in the preface which reads as follows: "Dr. Isaac Watts, in the opinion of the Convention, has, in almost every instance, extended the idea of the punishment of sin, infinitely beyond the design of the inspired authors; and has thereby sorely wounded this divine theme of devotional Psalmody; and his work, being the principal one in use in the country, rendered it necessary that another should be introduced which might be free from the difficulty above mentioned."

The convention charged Ballou, Kneeland, Turner and Streeter with preparing "a collection of not less than four hundred hymns to sell at not more than 75¢."

The committee completed its writing and publishing of the book in one year. Ballou contributed 199 hymns.


INVITATION

Windham L.M.

Hosea Ballou, 1808

Daniel Read, 1785

COME, fellow sinners, come away,
Behold the fast declining sun!
No longer in the market stay,
'Tis time our labors were begun.

Lord, in thy vineyard we appear,
To labor in the works of love;
O may we be thy mercy's care,
Nor from thy precepts ever rove.

And when thy laborers all come home,
May no one vain or erring be:
Nor fault what boundless grace has done,
In setting man, from bondage, free.

Composer: Daniel Read

Daniel Read (1757-1836), was born in a part of Rehoboth, Massachusetts, which is today known as Attleboro. He served in Sullivan's expedition to Rhode Island during the American Revolution. He settled in New Haven, Connecticut, where he was a maker of ivory combs and a partner in a publishing and book-selling business. His great interest, however, was in the composition, editing, and publishing of music. Forty-seven of his tunes were included in The American Singing Book, published in 1785. In 1786 he founded The American Musical Magazine, the first musical periodical in America. In 1790 he published An Introduction to Psalmody, a book of instruction for children. Other publications followed, including The Columbian Harmony (1793), and The New Haven Collection of Sacred Music (1818). His musical work had a wide influence in its day. His best-known tunes were "Lisbon," "Sherburne," and Windham."

Abner Kneeland was born April 7, 1774, to Timothy and Marke Stone Kneeland, in Gardner, Massachusetts. Of plain, hard-working frontier stock, he had limited schooling in Gardner and in the Academy of Chesterfield, New Hampshire. Always ambitious, he learned Latin, Greek and Hebrew, the carpentry trade, and by the time he was twenty-one was in charge of a school in Dummerston, Vermont. At twenty-three he married Waitstell Ormsbee.

As a supply preacher and later as the minister of a Baptist Church in Putney, Vermont, he pleased the congregation until they detected a corruption in his preaching which came from the writings of Elhanan Winchester. (See pages 14-17 for Winchester's biography and hymns.) He avoided a heresy trial by securing a Universalist preaching license and settling in the Universalist Church of Langdon, New Hampshire, where he was ordained in 1805 and served for six years.

In 1807 Kneeland was elected clerk of the Universalist General Convention and was asked, along with Hosea Ballou and others, to produce a Universalist hymnal. Titled *Hymns Composed by Different Authors at the Request of the General Convention of Universalists* (Charlestown, MA: 1808), it included 138 hymns written by Kneeland. (See page 27 for a description of the hymnal.) Kneeland's contributions were of modest quality, poetically, but when they were addressed to topics about which he felt strongly, their message was powerful. Two of his hymns, included here, are in fascinating juxtaposition in sentiment and interestingly enough appeared on opposite pages in the hymnal compiled for the General Convention.

After the untimely death of his wife and child, Kneeland moved to a new congregation in Charlestown, Massachusetts. He married a widow from Salem, Massachusetts, and went into business with her, leaving the ministry for two years. He subsequently served churches in Philadelphia and New York, but he was always controversial, outspoken and more liberal than his congregations and ministerial colleagues. Many Universalists of this era were Trinitarian; Kneeland was Unitarian. Many believed the Bible to be divine revelation; Kneeland believed it to be of human creation. Many thought there was some punishment after death for sins committed during life; Kneeland thought there was none. So serious was the controversy that he left the Prince Street Universalist Church of New York and formed a Second Universalist Society which met in Tammany Hall in New York. Trouble struck again when Kneeland invited Miss Frances Wright, a religious socialist from New Harmony, Indiana, to speak from his pulpit. The church dismissed him.

When Kneeland went before the Southern Association of Universalists held in Hartford, Connecticut, stated his theological position and asked that his ministerial fellowship be continued, he was refused. His colleagues felt that his radicalism was an embarrassment to Universalism. In response Kneeland gathered his New York supporters into an organization called the Moral Philanthropists.

In 1831, Kneeland went to Boston where he started a weekly newspaper, *The New England States and Others.*

**HYMNS,**

*COMPOSED BY DIFFERENT AUTHORS,*

*AT THE REQUEST OF THE GENERAL CONVENTION OF UNIVERSALISTS* of the New England States and Others.

_Adopted to public and private Devotion._

As in Adam all die, even so, in Christ, shall all be made alive.  
*St. Paul.*

O, praise the Lord, all ye people—for his mercy endures for ever.  
*United._

SECOND EDITION.

*Charlestown, (Mass.) PRINTED FOR THE COMMITTEE, By Samuel P. Armstrong._

Sold by A. Brown and W. Howe, Charlestown; C. Steele, Salem; Charles Taypan, Portsmouth, N. H.; and by the Booksellers, in general, in town and country._

1810.

Boston Investigator, became leader of The First Society of Free Inquirers and lectured widely. His paper and public speeches gained more trouble for him as he took up the liberal causes of labor, abolition, land reform, public education, the rights of women and birth control. He stood for freedom of thought, speech and press, and believed that the only valid authorities in religion were reason and conscience.

In response to a request from Thomas Whittemore, Kneeland published his theological position in *The Boston Investigator* in 1833, and as a result was arrested and, when a copy of the paper was turned over to the Grand Jury, indicted for blasphemy. The article read in part:

1. Universalists believe in a God which I do not; but believe that their God, with all his moral attributes (aside from nature itself) is nothing more than a chimera of their own imagination.

2. Universalists believe in Christ, which I do not; but believe that the whole story concerning him is as much a fable and a fiction as that of the god Prometheus, the tragedy of whose death is said to have been acted on the theater in Athens, 500 years before the Christian era.

3. Universalists believe in miracles, which I do not; but believe that every pretension to them can be accounted for on natural principles or else is to be attributed to mere trick and imposture.

4. Universalists believe in the resurrection of the dead, in immortality and eternal life, which I do not; but believe that all life is mortal, that death is an extinction of life to the individual who possesses it, and that no individual life is, ever was, or ever will be eternal.

Kneeland was brought to trial. The judge was a Unitarian as was Kneeland's lawyer who argued that the Massachusetts law against blasphemy was contrary to the U.S. Constitution. The jury found him guilty.

Kneeland appealed his case to the State Supreme Court, where all but one juror found him guilty. The case was tried a third time. On this occasion the Attorney General of Massachusetts was the prosecutor and his denunciation of Kneeland was severe. Kneeland argued his
own case declaring he was not an atheist but a pantheist, who believed "... in a God that embraces all power, wisdom, justice, and goodness." The jury could not reach a decision. Finally in 1838, the State Supreme Court reached a decision of guilty. Kneeland was jailed for sixty days.

Liberals were incensed by Kneeland's imprisonment, not necessarily because they agreed with him but more often because they believed in human rights and liberties. The Boston Advocate wrote that the court's action "will stamp another indelible page of shame on the history of Massachusetts, to be added to the record of four Quakers hung in 1669, and nineteen witches in 1692." Channing drew up a petition asking the Governor to pardon Kneeland; it was denied.

After his release, Kneeland, now sixty-five, went to Iowa and founded a settlement dedicated to freedom and human welfare. He chose a place near the Des Moines River, named it Salubria, and advertised for compatible settlers. A scattered settlement of congenial people grew, and Kneeland spent his last days among family and friends, teaching school, writing, working in local politics, and enjoying his role as the leader of what we might call, today, "a caring community."

Composer: Thomas Williams
Except for his publications little is known of Thomas Williams, the Welsh or English eighteenth century musical editor.

In 1780, Williams published Harmonia Coelestis, a collection of anthems by such noted English composers as Henry Purcell, John Blow, and William Croft. Psalmodia Evangelica followed in 1789. It was a collection of psalm and hymn tunes in three parts, preceded by a "complete introduction and historical essay on church music." The tune "Truro," used here, comes from this work. A third work, Instruction in Miniature for Learning Psalmody, was published by Williams in 1800 in London.

A VIEW OF CHRISTENDOM

Abner Kneeland, 1808

Thomas Williams, Psalmodia Evangelica, 1789

As ancient bigots disagree,
The Stoic and the Pharisee,
So is the modern, christian world
In superstitious error hurl'd.

The rigid sects of ancient Jews,
Who did the Christians much abuse,
Were very zealous in their way,
To serve their God both night and day.

Now, why were they not just as right
As Christians, who with cruel spite,
Have tortured, persecuted, slain,
Those who could not agree with them?

These errors spring from want of love
And wisdom, which are from above;
Which help the child of God to see
His whole dependence, Lord, on thee.

Lord, when shall all these errors cease,
And Christians learn to live in peace,
And every weapon disapprove,
Except the sword of truth and love?

When to the earth's remotest bound,
The love and charity are found
Of Him who dy'd to finish sin,
And all the world are blest in him.

The text is from Hymns Composed by Different Authors at the Request of the General Convention of Universalists (Charlestown, MA: 1808).

The tune is reprinted here from Hymns for the Celebration of Life (Boston: Beacon Press, 1964), Nos. 54, 190 and 243.
LET BROTHERLY LOVE CONTINUE
St. Thomas S.M.

Abner Kneeland, 1808
Aaron Williams, Universal Psalmodist, 1763

LET party names alone:
They always gender strife—
By others' faults correct thy own,
And live a virtuous life.

What if we disagree
In circumstantial things;
Shall we for this at variance be,
And thus disturb our friends?

No—let contention cease;
And hateful discord end;
And strive to live in perfect peace—
Let each his way amend.

No reason can be shown
Why I should hateful be:
I disagree with ev'ry one
Who disagrees with me.

Then let me learn to love
Those whom I would oppose;
By this I'm carry'd far above
The envy of my foes.

The text, “Let Brotherly Love Continue” is from Hymns Composed by Different Authors at the Request of the General Convention of Universalists (Charlestown, MA: 1808).

“St. Thomas” is reprinted here from Hymns for the Celebration of Life (Boston: Beacon Press, 1964), No. 124.

Composer: Aaron Williams
Aaron Williams, born in London (?), England in 1731, became a music engraver in West Smithfield, a teacher, and served as clerk of the Scotch Church in London Wall. In 1763 Williams published The Universal Psalmodist in which the tune “St. Thomas,” used here, appeared. It is not known whether Williams composed the tune or merely compiled it. The hymnal itself contained “1. A complete introduction to psalmody . . . 2. A choice and valuable collection of tunes...” Williams also wrote “A New Christmas Anthem for 1, 2, 3 and 4 voices” and edited several collections of psalms, anthems and other church music. He died in London in 1776.

Author: Eliza Lee Cabot Follen
Eliza Lee Cabot was born in Brookline, Massachusetts, in 1787, the daughter of Samuel and Sarah Cabot. It was of the prestigious Cabot family that John Collins Bassidy wrote:

And this is good old Boston,
The home of the bean and the cod,
Where the Lowells talk to the Cabots
And the Cabots talk only to God.1

Eliza Cabot married Dr. Charles Follen, a German scholar who sought freedom in this country and who was, at the time, teaching German literature and ecclesiastical history at Harvard. After entering the Unitarian ministry, he served the Unitarian Church in East Lexington, Massachusetts, known today as the “Follen Church.” He served as interim minister at the First Unitarian Church of New York City but was opposed as minister because of his strong anti-slavery sentiments. Dr. Follen was on his way from New York to Boston to preach at the dedication of the new church building in East Lexington, when he perished on board the ship Lexington, which burned in Long Island Sound in January, 1840. Throughout her life Eliza Cabot Follen wrote verse and prose, publishing them in periodicals and small books. She was especially interested in providing hymns, poems, and stories for use in Unitarian Sunday schools. She wrote Hymns for Children (1825); Hymns, Songs and Fables for Young People (1831), which was reedited, enlarged, and republished several times; and The Lark and the Linnet (1854). The materials in these collections ranged from impassioned anti-slavery texts and interesting translations of German poetry to works which seem saccharine today.

Eliza Cabot Follen’s most famous anti-slavery hymn was “Lord, Deliver, Thou Canst Save.” “Remember the Slave,” which appears here, is from Hymns, Songs and Fables for Young People. Note that it was written as early as 1831. Eliza Cabot Follen died in 1860.

1 Quoted in Samuel Clarke Bushnell, “To Whom It May Concern,” a pamphlet (Boston, 1915), p. 1
Remember the Slave
St. Matthew C.M.D.

Eliza Lee Cabot Follen, 1831

Mother! when'er around your child
You clasp your arms in love,
And when, with grateful joy, you raise
Your eyes to God above,
Think of the negro mother, when
Her child is torn away,
Sold for a little slave,—O, then
For that poor mother pray!

Father! when'er your happy boys
You look upon with pride,
And pray to see them when you're old,
All blooming by your side,
Think of that father's withered heart,
The father of a slave,
Who asks a pitying God to give
His little son a grave.

Brothers and sisters! who with joy
Meet round the social hearth,
And talk of home and happy days,
And laugh in careless mirth,
Remember, too, the poor young slave,
Who never felt your joy,
Who, early old, has never known
The bliss to be a boy.

Ye Christians! ministers of Him
Who came to make men free,
When, at the Almighty Maker's throne,
You bend the suppliant knee,
From the deep fountains of your soul
Then let your prayers ascend
For the poor slave, who hardly knows
That God is still his friend.

Composer: William Croft

William Croft (1678-1727), was born in Warwickshire, England. As a child he was sent to sing in the choir and study music at the Chapel Royal. At the age of twenty he became organist of St. Ann's Church in Soho and during the same year joined with his teacher and others in publishing A Choice Collection of Ayres for the Harpsichord or Spinnet. He wrote some of the earliest English sonatas for solo violin and other instruments.

In 1704 he and Jeremiah Clarke became joint organists at the Chapel Royal. In 1798 he was appointed organist at Westminster Abbey, "master of the school children," and composer at the Chapel Royal. He composed numerous anthems for such special occasions as the victory of the Battle of Blenheim, and gained distinction as a British church composer. In 1713 he was granted the degree of Doctor of Music by the University of Oxford.

Two famous psalm tunes, "St. Anne," used for "O God, Our Help In Ages Past," and "St. Matthew," used here, are attributed to him. He was honored by being buried in Westminster Abbey.

The text of "Remember the Slave" is from Hymns, Songs and Fables for Young People by Eliza Lee Cabot Follen, published in 1831.

The tune appears here from Hymns for the Celebration of Life (Boston: Beacon Press, 1964), No. 225.
Author: Ralph Waldo Emerson

Ralph Waldo Emerson (1803-82), noted Transcendentalist, was born in Boston, the son of the Reverend William Emerson, minister of the First Church of Boston (Unitarian). The young Emerson graduated from Harvard College in 1821 and earned his master's degree from the Divinity School in 1827. He was ordained in 1829 as minister of the Second Church of Boston (Unitarian), but resigned in 1832 because he felt his pastoral work was inadequate and because he had differences with members of his congregation about the communion service. Although he preached occasionally, he left the active ministry, moved to Concord, Massachusetts, where he became the center of an incredible group of intellectuals, and turned to lecturing and writing.

From his travels abroad and his study of European philosophy, Emerson became "convinced that God resides not in formal religion but in Nature, not in rites but in persons... Emerson came to regard spirit, or soul, as the fundamental reality, the source of life, reverence, virtue."1

In the "Divinity School Address," delivered to the graduating class at Harvard in 1838, Emerson upheld the power of the individual to find religious truth in nature, in humanity and in one's own soul and he denied the authority of faith based on the miracles of Jesus. While Theodore Parker hailed the address as "the noblest and most inspiring strain I ever listened to," 2 Harvard professor and Unitarian minister Andrews Norton viewed it with "disgust and disapprobation" and answered Emerson with "A Discourse on the Latest Form of Infidelity."

As a poet and essayist, Emerson gained great distinction with such works as Orations, Lectures and Addresses, (1844), Poems, (1846), and Representative Men, (1850). His Collected Works were published after his death in twelve volumes. Emerson is known to have written four hymns, although a number of others have been erroneously attributed to him.

2 Ibid, p. 111.

The Concord Hymn was written by Emerson for the dedication of the Revolutionary War monument on April 19, 1837, at the Old North Bridge in Concord, Massachusetts, the site of the first British retreat on April 19, 1775. Better known today as a poem, it was sung at the dedication to the tune of "Old Hundredth." It may be sung to any Long Meter tune.

The tune "Old Hundredth" as reprinted here, is from Unity Hymns and Chorals (Chicago, 1911). It also appears in Hymns for the Celebration of Life (Nos. 13 and 37).

Composer: Louis Bourgeois
A brief biography of Louis Bourgeois may be found on page 14.
Composer: Felix Mendelssohn

Felix Mendelssohn's full name was Jakob Ludwig Felix Mendelssohn-Bartholdy. He was born in Hamburg, Germany, in 1809 and died in Leipzig, in 1847. When he was a young child his parents recognized his unusual musical ability, and they provided him with the best teachers of piano, violin, and composition available. He was eight when he gave his first piano recital and ten when one of his choral works was performed. When he was twelve, he composed several symphonies, fugues, songs, and piano selections. At the age of seventeen he created one of his greatest orchestral works, the overture to Shakespeare's A Midsummer Night's Dream.

Mendelssohn became the conductor at a prestigious post in Leipzig at the age of twenty-six and the first director of the Leipzig Conservatory when he was thirty-three. He toured England and Europe to great acclaim. His conducting of Bach's St. Matthew Passion is credited with creating a Bach revival. Before his death at age thirty-eight, Mendelssohn had composed five symphonies, six overtures for orchestra, and two oratories, as well as concertos, chamber works, organ and piano sonatas, and over eighty songs. Melodies from such masters as Mendelssohn were frequently adapted as hymn tunes. Unity Hymns and Chorals, from which the tune "St. Catherine" is reprinted, attributes the tune to Mendelssohn and the arrangement to Hemy and Walton. Some hymnals omit Mendelssohn's name and attribute the tune solely to Hemy or to Hemy and Walton.

THE EVERLASTING WORD
St. Catherine. (Prince) L.M. (6 lines)

Ralph Waldo Emerson, 1840

J.L. Felix B. Mendelssohn
Arranged by Hemy and J.G. Walton (?)

Emerson's text first appeared as a poem in The Dial in 1840 and later in his Poems in 1846. It is reprinted here from Hymns of the Spirit (1864), with the first and second lines of the second verse edited because of their irregularity which made them difficult to sing.

"St. Catherine" is reprinted here from Unity Hymns and Chorals (1911). It is the tune used most often today with the familiar hymn "Faith of Our Fathers," by Frederick William Faber. It was probably not the first tune used with Faber's texts, however, as he wrote it in 1849, while "St. Catherine" was not arranged by Hemy and Walton until 1874. Unity Hymns and Chorals uses "St. Catherine" for three texts, none of them "Faith of Our Fathers."

St. Catherine appears in Hymns of the Spirit (No. 546). St. Catherine is not the perfect match for Emerson's text. If you would like to use an alternate tune, try "Leicester," No. 86 in Hymns for the Celebration of Life.

1. Out from the heart of nature rolled The burdens of the Bible old; The litanies of nations came Like the volcano's tongue of flame, Up from the burning core below, The canticles of love and woe.

2. The word that to the prophet spake Written on tables time cannot break; Still floats upon the morning wind, Still whispers to the willing mind; One accent of the Holy Ghost The needless world has never lost.
Author: Thomas Whittemore

Thomas Whittemore (1800-61), was born in Boston, Massachusetts. After public school and abortive apprenticeships in three different trades, he played the bass viol in Hosea Ballou's church, came under the spell of Ballou's preaching, and heard the call to the Universalist ministry.

Ballou invited him to become a member of his family while preparing for the ministry.

Whittemore served Universalist churches in Milford, New Hampshire and Cambridgeport, Massachusetts. He quickly became prominent among a group of powerful Universalist preachers and writers. In 1828 he and Russell Streeter purchased The Universalist Magazine, reissuing it under the title The Trumpet and Universalist Magazine. It was extremely popular and profitable, and he remained its editor for thirty-three years. Among his many publications, Modern History of Universalism was the most influential.

Whittemore was also a musician. He composed hymn tunes and compiled and published hymnbooks, including Songs of Zion (1837), The Gospel Harmonist (1841), Conference Hymns (1842), and The Sunday School Choir and Superintendent's Assistant (1845). Several of these were intended for use by choir leaders and musicians, and, typical of such works of the day, they included musical theory and lessons, instructions for the singers, and the tunes.

During subsequent years Whittemore wrote biographies, such as the four volume Life of Rev. Hosea Ballou. Extremely busy in public life, he served in the state legislature, opposed compulsory support of religion, was a town selectman, lectured passionately for temperance, served as president of a bank, and as its president saved the Vermont and Massachusetts Railroad, from financial ruin.

The text is reprinted here from Whittemore Conference Hymns and Tunes (Boston: 1842).

Tune detection can be fun. I first found a hymn with an unusual meter and refrain in Adin Ballou's Hopedale Collection, but I could find no tune to match it. Then, in Conference Hymns and Tunes by Thomas Whittemore, Boston, 1842, I found two sets of words and a tune titled "All's Well." The tune has required some rhythmic rearrangement to fit "God is Love." It has, however, been left in the interesting three-part harmony of Whittemore's original.

This tune became the great rallying song of the Mormons, "Come, Come Ye Saints." Some current Mormon hymnals list it as an English folk melody. Whether Whittemore or someone else first adapted it as a hymn tune is uncertain.
Our Father in heaven, we hallow thy name.  
May thy kingdom holy on earth be the same;  
O give to us daily our portion of bread;  
It is from thy bounty, It is from thy bounty,  
It is from thy bounty that all must be fed.  

Forgive our transgressions, and teach us to know  
That humble compassion that pardons each foe;  
Keep us from temptation, from weakness and sin;  
And thine be the glory, and thine be the glory,  
And thine be the glory, forever, Amen.

Composer or Transcriber:  
John Francis Wade

"Adeste Fideles" is musically akin to the fuguing tunes common in the United States and England in the eighteenth century, in which the soprano is imitated by the tenor in the refrain.

The origin of the tune is uncertain. Its earliest appearance in printed form is in a manuscript volume ca. 1740, by J.F. Wade, who made his living by copying and sometimes composing music for Catholic institutes and families. It is believed that he either composed the tune or transcribed it from an existing work composed at Stonyhurst College, Lancashire, England.

Although the name "Adeste Fideles" is widely associated with the tune, it is also referred to as "The Portuguese Hymn," "Oporto," "Portugal New," and "Torbay." The name "The Portuguese Hymn" was given to the tune by the Duke of Leeds who was a director of the Concert of Ancient Music. He heard the tune at the Portuguese Chapel, liked it, and introduced it by his title at his Ancient Concerts. It is often listed by that title in old hymnals.
Composer: James Miller

James Miller, a friend of the poet Robert Burns, is the reputed composer of the tune usually sung to Burns’s poem “Ye banks and Braes o’ Bonnie Doon.” Miller, a resident of Edinburgh and a writer by profession, supposedly turned to his musician friend, Stephen Clarke, to arrange the tune for publication.

Little is known of Miller, but it is known that the tune was published in 1788 under the title “The Caledonian Hunt’s Delight” and soon became a Scottish favorite.

The text and tune are reprinted from The Sunday School Choir, and Superintendent’s Assistant (Boston, 1845), compiled by Thomas Whittemore. The text is not otherwise attributed, so it may not have been written by Whittemore.

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THE TEACHERS’ HYMN

The Caledonian Hunt’s Delight C.M.D.

Thomas Whittemore, 1845

James Miller, 1788(?)

To lead them in thy faith divine, And teach its triumph

1. Youth is the time for faith and love; To take in charge their precious care; Teach the young eye to look above, Teach the young knee to

Da Capo.

3. The world will come with care and crime, And tempt too many a heart astray; Still the seed sown in early time Will not be wholly cast away.

4. The infant prayer, the infant hymn, Within the darkened soul will rise, When age’s weary eye is dim, And the grave’s shadow round us lies.

5. The infant hymn is heard again, The infant prayer is breathed once more; Reclasping of a broken chain, We turn to all we loved before.

6. Lord, grant our hearts be so inclined, Thy work to seek, thy will to do; And while we teach the youthful mind, Our own be taught thy lessons too.
Louisa May Alcott (1832-88), was born in Germantown, Pennsylvania. Her father, Bronson, was an avant-garde educator-philosopher, whose educational ventures were far more successful educationally than financially.

During Louisa May Alcott's childhood her family moved to Concord, Massachusetts. She obtained her education almost entirely from her father, with Thoreau serving as a supplementary instructor. Both Theodore Parker and Ralph Waldo Emerson gave her guidance and encouragement.

Louisa May Alcott's first book was written when she was sixteen, though it was not published until seven years later. She contemplated the stage at age seventeen, for as she said, "I like tragic plays..." She wrote several melodramas, one of which, The Rival Prima Donna, was accepted by a Boston theatre but never produced. Her first widely acclaimed publication was "The Hospital Sketches," a revision of letters she wrote to her family while she was a nurse in the Union Hospital in Georgetown during the Civil War. First published in the magazine Commonweal th, they were later issued in book form.

Of the many books Louisa May Alcott wrote, it was Little Women in its many translations that made her known throughout the world. Her books were highly successful financially, enabling her to provide the kind of secure support for her parents which they had not been able to provide for themselves. She gave her voice to the causes of abolition, woman suffrage (see the reprint here, of a recent article in The New York Times) and temperance. Asked about marriage, she is quoted as saying, "I would rather be a spinster and paddle my own canoe."

She died in Boston, after years of failing health, on the day of her father's funeral.

The town was getting ready for the "grand row," the launching of the American centennial in 1875 in Concord, Mass. President Ulysses S. Grant, the guest of honor, was due to open the ceremonies. There was to be a pageant, speeches, and a tour of the village, capped by a grand ball.

"My Ma's dander is up," said Louisa May Alcott in a letter to her cousin, "...and she is prancing like an old war horse, demanding that I should go to the ball as Madame Hancock, and that a stupendous new cap should be evolved from some inspired woman's brain to deck her aged brow."

Louisa herself did not share in the general anticipatory frenzy. Privately, she said, she would like to see the whole affair blow over—"well, we'll say Washington or the next best place to the warm regions where political rubbish belongs."

Determined to outdo its neighboring town, Lexington, and capture for itself the undisputed ownership of the American Revolution, Concord had taxed its property owners $10,000 to finance the celebration.

Louisa was furious. Women constituted one-fifth of the taxpayers, but they had no vote on the town council, which assessed them. No honor was to be paid to the "foremothers" of the Revolution—the women who had cut the "immortal cartridges" that had fired the shot heard round the world; sewed the "ancient flag" that was to be on display; quartered, fed, and inspired the soldiers.

Neither their descendants, nor any women in Concord at all, were invited to participate. The only female contingent to be represented were the wives of the politicians—"bobs to political kites," Louisa called them scornfully.

Louisa declared it taxation without representation, and together with her sisters, Anna and May, circulated a petition, protesting that the women were being forced to submit to the tyranny "against which their Fathers rebelled."

It was obsolete of the Concord male dignitaries not to pay homage to the women of the American Revolution and downright stupid of them not to recognize the prestigious Concord women of their own time. Elizabeth Peabody, scholar, advocate of women's rights, and founder of the American kindergarten movement; Sarah Ripley, the grande dame of Concord, a noted scholar; and especially Louisa May Alcott herself, woman's-suffrage leader, poet, novelist, and at age 43 one of the best known (and best-paid) women in the United States.

They lived to regret the omission. When the great day, April 19, dawned, a comedy of errors ensued that seemed made to order for Louisa's acid reporting. She had invited a group of eminent New England women to view the proceedings. The day was unseasonably cold and windy. Standing on the steps of Town Hall, "a flock of feminine Casabiancas with the slight difference of freezing instead of burning at our posts," they were told that an escort had been appointed to bring them to the meeting, in a tent near the battle site. No such escort appeared.

Finally, they locked arms and stormed into the tent. No gentleman rose to give them a seat. Eventually they were allowed to sit on the rim of the platform. There they perched, gazing humbly up at the "sacred boots of the Gamaliels" who sat on the platform—senators, judges, congressmen, poets, and of course, "His imper turbability," President Grant, looking so forbidding. The orators were rescued from a fall by a lone, anonymous woman, and occasionally thumped, began to cave in. The orators were rescued from a fall by a lone, anonymous woman, who held up the lurching table with one hand and more than an hour, "No light task," she told Louisa later, sustaining the weight of all that forensic eloquence.

Near the end, some of the men offered the women seats on the platform. Unacceptable. "We had the laughter on our side now, and sweetly declined, telling them their platform was not strong enough to hold us."

That night at the ball, at which Louisa did not appear as her ancestress, Dorothy Quincy Hancock, wife of John, but as her usual portly, somewhat disheveled, owly self, everything was turned upside down. The "deserted damsels of the morning" found themselves the "queens of the evening."

There were escorts, ushers, and mar­shals, and six chairs apace for the women, if they wanted them. The point was not lost on Louisa. This was not a serious meeting but a frivolous ball where "Woman was in her sphere; her only duty was to please."

At 4 A.M. it was all over. Louisa fell asleep, happy at the thought that it would be 100 years before Concord would be called on to do it all over again.

Being Louisa May Alcott, moralist, worker for causes and female rebel to the end, she couldn't resist adding a final exhortatory pronunciation to the article she wrote for a women's rights magazine:

"By and by there will come a day of reckoning," she prophesied, confident that in the future, American women would "rally around their own flag again, and following in the footsteps of their forefathers, will utter another protest that shall be heard round the world."

Will they?

Madelon Bedell is writing a biography of the Alcott family.

A LITTLE KINGDOM I POSSESS

Louisa May Alcott, 1845

1 A little kingdom I possess,
   Where thoughts and feelings dwell;
   And very hard I find the task
   Of governing it well;
   For passion tempts, and troubles me,
   A wayward will misleads;
   And selfishness its shadow casts
   On all my will and deeds.

2 How can I learn to rule myself—
   To be the child I should—
   Honest and brave, nor ever tire
   Of trying to be good?
   How can I keep a sunny soul
   To shine along life’s way?
   How can I tune my happy heart
   To sweetly sing all day?

3 Dear Father, help me with the love
   That casteth out all fear;
   Teach me to lean on Thee and feel
   That Thou art very near;
   That no temptation is unseen,
   No childish grief too small;
   Since Thou with patience infinite,
   Dost soothe and comfort all.

4 I do not ask for any crown,
   But that which all may win,
   Nor try to conquer any world
   Except the one within;
   Be Thou my guide until I find,
   Led by a tender hand,
   Thy happy kingdom in myself,
   And dare to take command.

Composer: Ralph Vaughan Williams
Ralph Vaughan Williams, a noted British composer, was born in Down Ampney in Gloucestershire, England, on October 12, 1872. On his mother's side he was related to the Darwin and Wedgwood families, both Unitarian. His father, an Anglican vicar, died when he was two.

Vaughan Williams was educated at Charterhouse, the Royal College of Music, and Trinity College, Cambridge, receiving his doctorate in music in 1901. He studied musical composition in Cambridge, at the Royal College and in Berlin with Max Bruch, and in Paris with Ravel. It is reported that the most important musical influences in his life were his close personal friendship with the composer Gustav Holst, his interest in and collection of English folk songs, and his service as musical editor of the English Hymnal in 1906.

Vaughan Williams married Adeline Fisher in 1897.

A prominent director of music festivals, an important figure in London musical life, a professor of composition at the Royal College of Music (1919-38), and a recipient of the Order of Merit in 1935, Vaughan Williams will probably live longest in the 310 musical works he composed or edited. His composition was of wide diversity, including nine symphonies, one of which was A Sea Symphony for singers, chorus; and orchestra based on texts by Walt Whitman. Also included among his compositions were string and chamber music, innumerable songs such as the "Songs of Travel," based on texts by Robert Louis Stevenson, incidental music for plays by Shaw and Shakespeare, concertos, masses, cantatas, choral anthems, and arrangements of folk songs. With Percy Dearmer and Martin Shaw, he edited The Oxford Book of Carols (1928).

Vaughan Williams died in 1958.

In a letter quoted in The Sunny Side, Louisa May Alcott writes: "I send you a little piece which I found in an old journal, kept when I was about thirteen years old. . . . Coming from a child's heart, when conscious of its wants and weaknesses, it may go to the hearts of other children in like mood." The text, as it appears here, is taken from Charles W. Wendte, Heart and Voice (Boston: Ellis Co., 1908) No. 193.
The text is coupled with an unnamed tune in *The Sunny Side* and with one called "June Days" in *Heart and Voice.
I have chosen one I like better, "Forest Green," from *Hymns for the Celebration of Life* (Boston: Beacon Press, 1964) No. 326, which incidentally has a text about June days by Samuel Longfellow.

Although composer Vaughan Williams arranged the tune after Louisa Alcott wrote the text, I've excused the anachronism on the basis that the composer borrowed the tune from an old English folk song, surely extant in Louisa Alcott's day. The tune appears a second time in *Hymns for the Celebration of Life* (No. 304).

If "Forest Green" does not seem serious enough for the text, try "Old 137th," (see page 25); "St. Matthew" (page 31); "Salvation" (page 67); or "Ellacombe," No. 236 in *Hymns for the Celebration of Life*.

Composer: John Zundel

John Zundel (1815-82), was born in Hochdorf, Germany. He served as organist in a Lutheran church and as a bandmaster of the Imperial Horse Guards before coming to America in 1847. His career in America began in the First Unitarian Church of Brooklyn, New York, and in St. George's in New York City. In 1850, Zundel began thirty years of service in the Plymouth Church, Brooklyn, where Henry Ward Beecher was the minister. While there, he collaborated with Charles Beecher in editing one of the significant hymnals of the day, the *Plymouth Collection* (1855). In addition he edited several lesser-known hymnals.

The tune "Beecher," which Zundel used with Charles Wesley's text "Love Divine, All Loves Excelling," was named after the Beechers. Authorities disagree whether it was named after Henry Ward Beecher, his father, Lyman, or his brother, Charles. It could even have been named for Harriet Beecher Stowe.


The tune "Beecher" also appears in *Hymns of the Spirit* (No. 50).
Edward A. Horton (1843-1931) was editor of A Book on Song and Service for Sunday School and Home, from which the hymn, "Oh, The Beautiful Old Story" has been reprinted.

Horton was a noted Unitarian minister, whom Phillips Brooks called "The Unitarian Bishop." He was a pioneer in religious education, a famed chaplain of the Massachusetts Senate, and a leading citizen of Boston. After serving in the Navy during the Civil War and participating in the blockade of Charleston, he graduated from the University of Chicago and the Meadville Theological School. He served Unitarian churches in Leominster and Hingham, Massachusetts, and the Second Church in Boston (Unitarian).

In 1892 ill health forced Horton to leave the active ministry. He turned his attention to religious education, serving as president of the Unitarian Sunday School Society. The society, founded in Boston in 1827, served the religious education needs of the denomination by creating and publishing religious education materials. It was thus the predecessor of the Department of Education of the American Unitarian Association, which was formed in 1912 with William I. Lawrence, at that time president of the society, as the first department head. Today the Society supports the work of the Department of Education and Social Concern of the Unitarian Universalist Association with funds for special projects of benefit to the denomination. It was in an address to the society in October, 1837, that William Ellery Channing spoke the words, "The great end in religious instruction..." which are included as Responsive Reading 462 in Hymns for the Celebration of Life. While president of the society, Horton worked on redefining a philosophy of religious education, writing and publishing Sunday school texts, and developing programs to serve the local societies. He was the author of many of the books widely used in Unitarian Sunday schools during the years between 1890-1920. His books included Noble Lives and Noble Deeds, The Story of Israel, Beacon Lights of Christian History, Character Building, Foundation Truths In Religion, A Book of Song and Service, and many more.

In addition to serving as president of the Sunday School Society for twenty-five years (1885-1910), Horton was Chaplain of the Massachusetts Senate from 1903 to 1928, retiring at the age of 85. Horton was Secretary of the Ministerial Fellowship Committee, President of Benevolent Fraternity of Unitarian Churches, and otherwise enjoyed good health and longevity after his retirement from the parish ministry.

Author: James T. Fields

James Thomas Fields (1820-81), was born in Portsmouth, New Hampshire where he and Thomas Starr King grew up as boyhood friends. Fields became senior partner in Ticknor and Fields, "the most noted publishing house of its day in America." He was referred to as "The poet's publisher in America" and presided at the famous Old Corner Bookstore in Boston, across whose threshold passed many of the notable New England writers of the period: Emerson, Hawthorne, Lowell, Longfellow, and Holmes. He became co-owner of the Atlantic Monthly and through that position published the writings of many notable Unitarian authors.

Field himself wrote poems, which became well known. On one occasion he shared the platform at a meeting of the Mercantile Library Association with Edward Everett, who was the speaker of the day. Field read his own poem, "Commerce." At another meeting, during which Daniel Webster was the major speaker, Field read another of his poems, "The Post of Honor." Field published his poetry in small volumes, one of which was titled A Few Verses for a Few Friends (1858). One of his major literary achievements was the supervision and editing of twenty-one volumes of the writings of De Quincey, published by Ticknor and Fields. The hymn text included here, "To Thomas Starr King," was written by Fields in 1846 on the occasion of King's ordination.

Singers and Songs of the Liberal Faith

The text "To Thomas Starr King" appeared in Singers and Songs of the Liberal Faith by Alfred P. Putnam (Boston: Roberts Bros., 1875). The book evolved from a series of lectures on "The History of Sacred Song in Hebrew and Christian Times," which Putnam presented to his congregation in the Church of the Saviour, Brooklyn, New York, during the winter of 1872-73. The lectures were repeated the following year for the students of Meadville Theological School - at that time located in Meadville, Pennsylvania, prior to its move to Chicago in 1926. The last lecture in the series dealt particularly with Unitarian hymnology. Putnam described the rich range of hymns and poems which had been written as expressions of the liberal faith as well as the distinguished personages who had been their authors.

In the preface to his book, Putnam writes: "While many valuable books of sermons, essays, and treatises have been published to set forth the theological views and inculcate the religious sentiments of what is usually denominated the Liberal Church, the object of this volume is to show how the vital faith of that communion has voiced itself also in song and poetry and to provide a fresh ministry of spiritual strength and comfort to those who may be helped by the reasonable and cheerful thoughts and truths which it is believed are here unfolded. For it is especially in these richer and loftier strains of devotion, and not so much in homiletic discourse or controversial argument, that the very heart of any body of believers finds its best utterance. Yet our purpose must needs be to unify, not to distract and divide, since it is just here that all sects and communions discover most fully their common bond, their essential oneness. It has well been said that there is but little heresy in hymns." It would seem that this volume, Singing Our History, disproves Putnam's last claim.
Composer: William Henry Walter
The tune “Festal Song” was composed by William Henry Walter (1825-93), a native of Newark, New Jersey. Walter was awarded the degree of Doctor of Music at Columbia University in New York City. In 1865 he was appointed organist for his alma mater. “Festal Song” was first published in 1872. It is most often associated with the text “Rise Up, O Men of God,” by the Presbyterian minister William Pierson Merrill.

The text “To Thomas Starr King” was printed in Singers and Songs of the Liberal Faith (Boston: Alfred P. Putnam, 1875).

The tune, “Festal Song,” is from Hymns for the Celebration of Life (Boston: Beacon Press, 1964), No. 207.

Thomas Starr King
Thomas Starr King (1824-64), was the son of Thomas Farrington King, a Universalist minister who served churches in Norwalk, Connecticut; Hudson, New York; Portsmouth, New Hampshire; and Charlestown, Massachusetts. Because of his father’s death, Thomas Starr King was forced to leave school at fifteen and work as clerk and bookkeeper in a dry-goods store in order to support his mother and five younger siblings. At sixteen he became an assistant teacher at Bunker Hill Grammar School in Charlestown, Massachusetts. Two years later he was appointed principal of a grammar school in Medford, Massachusetts.

King had an extraordinary intellectual curiosity and frequently brought acquaintances together for reading, debate, and dramatics. Through his intellectual pursuits he met Edwin H. Chapin, Hosea Ballou, II, and Theodore Parker. Parker referred to King as a “capital fellow” in his diary and noted that he read French, Spanish, Latin, Italian, and a little Greek.

King accepted opportunities to preach and was soon called to serve as minister of the Universalist church in Charlestown, a position formerly held by his father. In 1848 he became the minister of the Hollis Street Church (Unitarian) in Boston and became one of the leading preachers of the city. Parker commented that “he has the grace of God in his heart and the gift of tongues.” In 1860 King went to the struggling Unitarian parish in San Francisco, California. “We are unfaithful,” he wrote to a friend, “in huddling so closely around the cozy stove of civilization in this blessed Boston, and I, for one, am ready to go out into the cold and see if I am good for anything.”

With the outbreak of the Civil War, many citizens of California considered seceding from the Union and forming a Pacific republic. King’s eloquence was a powerful force in keeping the state in the Union. At his untimely death from diphtheria and pneumonia, all government offices and courts in California closed for three days. John Greenleaf Whittier and Bret Harte commemorated him in poems, his portrait was hung in the California State House, and in recognition of his love of nature, a peak in the White Mountains in New Hampshire and another in Yosemite National Park were named after him. The State of California later placed a statue of him in the halls of Congress in Washington, D.C.
Author: Thomas Wentworth Higginson

Thomas Wentworth Higginson (1822-1911) was born in Cambridge, Massachusetts. He graduated from Harvard College in 1841 and Harvard Divinity School in 1847. He was the minister of Unitarian churches in Newburyport (1847-50) and Worcester, Massachusetts (1852-58).

While a student at the Divinity School, Higginson contributed four hymns, including "The Nation's Sin" (which appears here) to *Hymns of the Spirit*, the collection edited and published in 1846 by his fellow students, Samuel Johnson and Samuel Longfellow.

An ardent and active abolitionist, Higginson was wounded in an attempt to rescue Anthony Burns, a runaway slave, "from the kidnappers in Boston in 1854, and was indicted with [(Theodore)] Parker, Phillips, and others who were implicated in the same affair." In 1856 he aided in the organization of bands of emigrants from the North to colonize Kansas so that it would be a free state.

When the Civil War broke out, Higginson entered the Union Army, and became a colonel and the commanding officer of the first regiment of black troops raised in South Carolina. He was interested in the men in his regiment, their culture, and particularly their music. He collected their songs and introduced them to the larger society through the *Atlantic Monthly*, a publication to which he became a leading contributor after the war. His books included *Outdoor Papers* (1863), *Army Life in a Black Regiment* (1870), a translation of Epictetus, and others.

As well as being an advocate of the abolitionist cause, Higginson was a champion of women's rights.

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**THE NATION'S SIN**

Comston C.M.

*Thomas Wentworth Higginson, 1846*  
*John Wyeth's Repository of Sacred Music, Part Second, 1813*

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The text used here is reprinted from *Singers and Songs of the Liberal Faith* (Boston, 1875).

The tune "Consolation" is used with Hymn No. 277 in *Hymns for the Celebration of Life* (Boston: Beacon Press, 1964).

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### Composer: John Wyeth

John Wyeth (1770-1858), the son of a Bunker Hill minuteman, was born in Cambridge, Massachusetts. He became a printer's apprentice and at the age of twenty-one went to Santo Domingo, where he began a printing business. It was destroyed during a native insurrection, after which he went to Harrisburg, Pennsylvania, and became co-owner of the *Oracle of Dauphin County and Harrisburg Advertiser*. He established a bookstore and publishing house and, among other notable publications, issued *The Repository of Sacred Music*, a collection of American folk hymns. It was reprinted with supplements many times. Wyeth was an ardent Unitarian and helped to establish a Unitarian Church in Harrisburg. Interested in cultural activities, he built Shakespeare House, a theatrical and social center. He and his wife had thirteen children, all of whom received college educations.

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The Nation's Sin

"The Nation's Sin" was first published in *A Book of Hymns for Public and Private Devotion* in Cambridge, Massachusetts, in 1846. The book was edited by Samuel Longfellow and Samuel Johnson while they and Higginson were fellow students at the Harvard Divinity School. It "grew out of an offer to provide a new book for a minister who found even recent ones too antiquated." The book introduced texts of high poetic standards, including some by Whittier, Longfellow, Lowell, Harriet Beecher Stowe, and others. It significantly influenced the poetic standards of subsequent hymnals. First used in the Church of the Unity in Worcester, Massachusetts, where Edward Everett Hale was serving as minister, it was adapted by Theodore Parker's huge Boston congregation, which met in the Music Hall. Parker is reputed to have called the book, "the Sam book," after the first names of the authors.

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**THE NATION'S SIN**

Consolation C.M.

*Thomas Wentworth Higginson, 1846*  
*John Wyeth's Repository of Sacred Music, Part Second, 1813*
Composer: Louis Moreau Gottschalk
The tune "Gottschalk" was written by the noted American pianist composer, Louis Moreau Gottschalk. Gottschalk was born in New Orleans in 1829 and died forty years later, while on a concert tour in Rio. He was the son of a wealthy and cultured English broker and a "Creole of rare charm, lineage and beauty." A child prodigy, he studied in Paris with the notables Halé and Berlioz, and as a pianist became a great favorite with French society. Chopin knew of Gottschalk and predicted a great future for him.

Gottschalk toured Europe, receiving great acclaim, and was made a "chevalier of the Royal Order of Charles III by the Queen of Spain. Returning to the United States, he made a triumphant debut in New York but was coolly received in Boston. He refused a tour contract offered to him by the Universalist P. T. Barnum, whom he considered "only a showman," and proceeded to arrange his own tour of the United States, Canada, and South America.

While playing his composition "Morte" in Rio de Janeiro, he became ill. He died there a month later.

Gottschalk was considered an outstanding interpreter of Beethoven, but chose to compose and play music that epitomized the romanticism and sentimentality of the Victorian era. His best known compositions were "Last Hope," "Tremolo Etude," and "Bamboula." I have chosen the hymn tune named after Gottschalk because it seemed to fit the times and spirit of Higginson's text.

The text, by Thomas Wentworth Higginson, first appeared in Scribner's Monthly in June, 1874. It is reprinted here from Singers and Songs of the Liberal Faith (Boston, 1875). For some the text must have been an early consciousness raiser. It surprises the reader with the fact that the subject of the poet's tribute is a woman.

A shorter (five verse) version of the hymn appeared in Unity Hymns and Chorals, eds. W. C. Gannett, J. V. Blake and F. L. Hosmer (Chicago: Unity Publishing Committee, 1880) where it was set to the tune of Nuremberg (No. 245, Hymns for the Celebration of Life).

The tune used here, "Gottschalk" is taken from Hymns of the Spirit (Boston: Beacon Press, 1937).

P. T. Barnum
Phineas T. Barnum (1810-91), showman and impresario extraordinary, was an ardent, generous, and crusading Universalist. In a pamphlet entitled "Why I Am A Universalist," Barnum wrote: "I was educated in the strictest so-called 'orthodox faith.' When I was from ten to fourteen years of age, I attended prayer meetings where I could almost feel the burning waves and smell the sulphurous fumes. I remember the shrieks and groans of suffering children and parents and even aged grandparents. I would return to my home and with the utmost sincerity ask God to take me out of the world if He would only save me from hell."1

Barnum was a member and benefactor of the Universalist Church of Bridgeport, Connecticut, and frequently attended the Church of the Divine Paternity, now the Universalist Church of New York.

Author: Edwin Hubbell Chapin
Edwin Hubbell Chapin (1814-80), was born in Union Village, New York. He was a post office clerk in Bennington, Vermont, and a law student in Troy, New York, before moving to Utica, New York, where he was disturbed by the severer aspects of the orthodox religion in which he'd been reared, and found Universalism. He became associate editor of the Universalist Evangelical Magazine and Gospel Advocate. He entered the Universalist ministry and was ordained in 1838. He served Universalist churches in Richmond, Virginia, and Charlestown, Massachusetts, and was the colleague of Hosea Ballou at School Street Church in Boston. In 1848 he became minister of the Fourth Universalist Church of New York. His congregation grew and moved to larger quarters, first on Broadway and then on Fifth Avenue. After Chapin’s ministry, the church moved to its present site on Central Park West. Called at that time the church of the Divine Paternity, it is now known as the Universalist Church of New York.

Chapin’s friend and contemporary, Henry Ward Beecher, said of him, “I have never heard a man who in the height and glow of his eloquence surpassed or equalled him.” Chapin was one of many Unitarians and Universalists who wrote temperance hymns. His earnest advocacy of temperance is evidenced by the hymn “Triumph of Temperance,” included here. He was coeditor of a widely used and reprinted hymnbook titled Hymns for Christian Devotion Especially Adapted to the Universalist Denomination, first published in 1846. My copy, a twenty-fourth edition, published in 1853, has 1008 texts, but no tunes.

Chapin was a significant force in Universalism in the mid-nineteenth century and a highly respected clergyman throughout New York City. His voluminous writings included such subjects as “Duties of Young Women,” “True Manliness,” and “Moral Aspects of City Life.”

Composer: George James Webb
George James Webb, composer of the tune that bears his name, was born near Salisbury, England, in 1803 and died in Orange, New Jersey, in 1887. He studied music in Salisbury and for a number of years was the organist at Falmouth Church.

Webb came to the United States in 1830 and settled in Boston, where he became a leading musician, organist, and teacher. He was a colleague of Lowell Mason (see page 48), serving as associate director of the Boston Academy of Music when Mason was its director. Together they authored and edited several collections of church music.

The tune “Webb” is associated with a number of hymn texts, of which “Stand Up, Stand Up for Jesus” is the most familiar. By Webb’s own account the tune was composed and paired with secular words on his voyage to America in 1830. By 1844 a Boston compiler had titled the tune “Milleennial Dawn,” which was its name when the Baptist, Dr. Samuel Francis Smith, (1808-95), author of “My Country, ‘Tis of Thee,” used it for his famous missionary text, which begins “The morning light is breaking.” In 1858 a Presbyterian minister, George Duffield, Jr. (1818-88), wrote the militant text “Stand Up, Stand Up for Jesus” for a religious revival called “The Work of God in Philadelphia.” The words were inspired by a fatal injury to a ministerial associate while he was using a piece of farm equipment. The dying man’s last words, as recorded by Duffield, were “Tell them, let us all stand up for Jesus: now let us sing a hymn.” Duffield is said to have written the hymn immediately after the funeral.

The Temperance Controversy
Edwin Hubbell Chapin was among those Unitarian and Universalist ministers and lay people who considered the consumption of alcohol a social evil and sought to correct it. Not all Unitarians and Universalists were in agreement on the issue, however. The Reverend John Pierpont, (1785-1866), was a fiery preacher, and one of the topics about which he felt most strongly was temperance. Pierpont had many disputes with the members and vestry of his Hollis Street Congregation in Boston. One of them, which eventually caused him to leave was supposedly the issue of liquor. The tale may be apocryphal, but it is alleged that some of Pierpont’s parishioners were merchants in wines and hard liquors and that Pierpont discovered they were using the lower reaches of the church basement for storing their wares. Pierpont was not loath to express his views on this apostasy which he did.

On arriving at church the next Sunday, the parishioners found the following rhyme on the church door:

There’s a spirit above, and a spirit below,
A spirit of love and a spirit of woe.
The spirit above is the spirit divine,
The spirit below is the spirit of wine.

No one ever knew for certain who wrote the rhyme — the family always suspected Pierpont’s son, James, who was reputed to be a humorous poet and something of a wag. Father and son did not get along. As a child James loved music, but Pierpont forbade him to use the church piano. Despite this, James dabbled in music most of his life, writing “Jingle Bells” while his father was minister of the Unitarian Church in Medford, Massachusetts. James finally left home, traveled south, became a supporter of slavery, and wrote for minstrel shows. He died in 1893.
Triumph of Temperance

I first found "Triumph of Temperance" in A Book of Song and Service for Sunday School and Home edited by Edward A. Horton, and published by the Unitarian Sunday School Society, 1895. The accompanying tune was dramatically Victorian, and I assumed Chapin had written the text in the latter part of his life. Later I discovered that the hymn was first published in Longfellow and Johnson's Book of Hymns (1848), and from there passed into many other collections, both Unitarian and Universalist. The hymn, as it appears here, is reprinted from Temperance Services and Hymns, Prepared for the Use of Temperance Societies, Churches, and Sunday Schools by the Unitarian Church Temperance Society, published by the Unitarian Sunday School Society (Boston, 1890). The hymnal contained complete services on "Self Control: On Honor," "Self-Sacrifice: For Their Sake," "Temperance," and "A Festival Service: The City of God," with sixteen hymn texts and chants with music and fifty-one other texts.

I have chosen "Triumph of Temperance" as an example of its genre. Most Unitarian and Universalist hymnals of the mid and late nineteenth century included a generous number of temperance hymns. Some advocates of temperance viewed alcohol as an evil and were for abstinence. Other people saw the problems caused by its overuse and urged moderation or "temperance." Many liberals worked for the temperance cause and for many liberal women, temperance and women's rights were linked. The Sunday School Society, itself, meeting in Worcester, Massachusetts in October 1886, adopted a resolution in support of temperance education. They did so at the urging of both the Unitarian Temperance Society, formed at the National Conference of Unitarian and other Christian churches held in Saratoga, New York, in 1886, and the Western Unitarian Conference meeting in St. Louis in 1885. The resolution stated that "in view of the importance of Temperance education, and believing this to be a legitimate branch of Sunday School and church work, this conference ... commends the subject to the serious attention of ministers, Sunday school superintendents and teachers."

The text and tune as they appear here, are from Temperance Services and Hymns, Prepared for the Use of Temperance Societies, Churches and Sunday Schools by The Unitarian Church Temperance Society (Boston: The Unitarian Sunday School Society, 1890).

The tune appears also in Hymns for the Celebration of Life (Nos. 209 and 282).
CHRISTIAN NON-RESISTANCE, PEACE
Russia L.M.
Adin Ballou, 1849

1. When brutish men against you rise,
   With raging tongues and spiteful eyes,
   Be Christ-like, patient, meek and brave,
   Resolved your foes to bless and save.

2. Resist not with injurious might
   The cruel blows they chance to strike,
   Nor hateful words for like return,
   Nor let your secret anger burn.

3. The Christian hero suffers long,
   A martyr to repeated wrong,
   Intent to overcome with good
   The evil of the viper brood.

4. And thus triumphant, soon or late,
   Alike o'er self and mortal hate,
   He takes the moral conqueror's crown,
   And sits with Christ in glory down.

5. Great Non-Resistant, Prince of Peace,
   Our faith, and love, and strength increase,
   That we this victory too may gain,
   And o'er our foes divinely reign.

Composer: Daniel Read
A brief biography of Daniel Read may be found on page 27.

The text is reprinted here from The Hopedale Collection of Hymns and Songs for the Use of Practical Christians by Adin Ballou (Hopedale MA: Hopedale Press, 1850) No. 220.

The theme of this Ballou text sent me looking for a tune to match the peace, courage, and hope of which it speaks. Daniel Read’s tune “Russia,” which originally appeared in his Columbian Harmony (1793), combined the qualities I was looking for, but I found it only in collections such as Original Sacred Harp.

This collection, first compiled in 1844 by Benjamin Franklin White, has been revised eight times, most recently in 1971; and with the increased interest in early American hymns, it is flourishing. “Russia” appears in this latest edition much as Daniel Read wrote it, for four voices, with the tenor singing the melody, and with no accompaniment. It is a fugal hymn and required rearrangement for our uses. I have grown to love this tune. For a more familiar melody, try “Wareham,” No. 99 in Hymns for the Celebration of Life.

Author: Adin Ballou
Adin Ballou (1803-90), was born and grew up on a farm in Cumberland, Rhode Island, locus for many generations of the multi-branched Ballou family. Adin Ballou and Hosea Ballou were distant relatives. At eighteen, he joined the Christian Connection, a denomination whose doctrines included “Destruccionism,” the complete annihilation of the wicked. Shortly thereafter he received “the call” to become a minister. On the Sunday following his “receiving the call” he preached to considerable acclaim at the local village church. He published an attack on Universalism, but his subsequent study of the Bible in search of texts to buttress his arguments, caused him to change his beliefs. He was expelled from the Christian Connection and became a Universalist, preaching in and around Boston and eventually settling in 1824, as the minister in Milford, Massachusetts. He became minister of the Prince Street Church in New York in 1827 but returned to Milford in 1828. In 1831, Ballou took out Unitarian affiliation, later serving Unitarian churches in Mendon and Hopedale, Massachusetts. Thus he, like Thomas Starr King, served both of our liberal denominations.

Ballou became involved in the Restorationist Controversy that swept through Universalism during this period. Like other Restorationists, he believed there would be limited punishment after death for sins committed during one’s life. Those who held the opposite view such as Hosea Ballou and who were called “Ultra” or “Death and Glory” Universalists believed there would be no punishment after death.

In 1831 Ballou founded the Massachusetts Association of Universal Restorationists. The group gradually dissolved as Ballou became passionately involved in crusades for the abolition of rampant social evils such as war, slavery, and intemperance. His rejection of “Ultra” Universalism was based partly on his belief that the position of no punishment after death did not take seriously enough the depths of the evils which human beings perpetrate upon each other. Seeking a practical outlet for his radical social views, he founded the Hopedale Community, the first of
such utopian enterprises in an era that included Brook Farm, Fruitlands, founded by Bronson Alcott, father of Louisa May, and the Oneida Community. Ballou and thirty-one others banded together in 1841 in a joint stock organization "to establish an order of human society based on the sublime ideas of the Fatherhood of God and the brotherhood of man as taught and illustrated in the gospel of Jesus Christ." The members pledged to abstain from murder, hatred, unchastity, alcoholic beverages, and all participation in military and civil activities, including voting. They pledged themselves to promote the holiness and happiness of all mankind.

Hopedale began with four thousand dollars and 250 acres of land in Milford, Massachusetts. Its members engaged in farming, road building and industrial enterprises, and the community prospered. A chapel, school, and library were founded. Eventually, however, two members withdrew their stock, invested it in Hopedale Manufacturing Company, and became wealthy. The community waned, but lingered on as a moral association until 1868, when it merged with the Hopedale Unitarian Parish, where Ballou remained as minister until 1880. He believed that the failure of the community was moral rather than economic and blamed it on a lack of whole-souled consecration.

Ballou's writings include *Practical Christian Socialism* (1854), and *Primitive Christianity and Its Corruptions* (1870). In 1849 he edited *The Hopedale Collection of Hymns and Songs*. 

A 19th Century drawing of King's Chapel during the centennial observance of 1786. William Selby, music director and friend of G. F. Handel, conducts what is probably the first United States' Music festival.
ANTI-SLAVERY

Dennis S.M.

Adin Ballou, 1849

Arranged by Lowell Mason, 1845

Johann Georg Nageli

Composer: Johann Georg Nageli

Johann Georg Nageli (1768–1836) was a German composer whose music provided Lowell Mason with a number of the tunes which he rearranged for hymns. Some hymnals credit the tunes “Dennis” and “Naomi” exclusively to Mason, but *Hymns of the Spirit* correctly credits Nageli as the composer and Mason as the arranger. Mason rearranged other existing hymn tunes, and many of his arrangements became more widely known than the originals.

Tune Editor: Lowell Mason

Lowell Mason (1792–1872), was born in Medfield, Massachusetts. His father was a manufacturer of straw goods, a state legislator, and cellist. As a child Lowell learned to play “all manner of musical instruments.”

Mason was a prolific composer and arranger of hymn tunes, many of which he adapted from the melodies of Handel, Haydn, and Mozart. His style eventually replaced the “fugue tunes” of the earlier nineteenth century and gained great popularity. He named some of them, like “Boylston,” after Boston personages and places, and others after the texts for which he intended to use the tunes. Some of his most famous tunes are “Bethany,” used with “Nearer My God, to Thee,” by the English Unitarian Sarah Flowers Adams; and “Missionary Hymn,” used with “From Greenland’s Icy Mountains,” by the Anglican Bishop of Calcutta, Reginald Heber.

While working as a bank clerk in Savannah, Georgia, Mason was coeditor of a collection of psalm tunes based on William Gardiner’s *Sacred Melodies*. This was published by the Handel and Haydn Society of Boston without the editor’s names, as Mason did not want to be known as a musician. So successful was the work that anonymity became impossible. Mason returned to Boston in 1827 and became an integral part of its musical life. He organized the Boston Academy of Music, introduced music into the public schools, and developed a system of music education based on the experience of “singing before the teaching of symbols.” He was greatly aided in his work in the public schools by Samuel Atkins Eliot (see page 59) a founder

1 Shall kidnapped Afric’s race,
In Southern bondage held,
Forever plead their deep distress,
And boldly be repelled?

2 Shall wrong and outrage reign,
Where Freedom’s ensigns wave,
And Christian men the right maintain
Their brethren to enslave?

3 Shall flesh and blood decree
The mischief God abhors,
And rebel multitudes agree
To nullify his laws?

The tune “Dennis” is reprinted here from *The Sabbath Tune Book*, ed. Lowell Mason (New York: Mason Bros., 1859). The book, measuring 5½ inches long, 3½ inches wide and, 1½ inches thick, contains 373 hymn tunes without words, as well as chants and anthems. It was published for use by organists, choristers, and those members of congregations who wanted a book of tunes to accompany the tuneless books of hymn texts that abounded during this period. The tune “Dennis” also appears in *Hymns of the Spirit* (No. 563).

4 Shall magistrates be made
Oppression’s sworn right hand,
To guard the captive’s dungeon gate,
And scourge him through the land?

5 O Lord, in thunder tones,
Rebuke these giant crimes;
Behold the victims, hear their groans,
And rescue them betimes.
of the American Unitarian Association, who was the first president of the Academy and a member of the Boston School Committee.

The interrelationships of the cultural leaders, the inner circle of Boston society, and the leading Unitarian clergy and laity during this era are notable. Samuel Atkins Eliot (1798-1862) was a distinguished statesman, a mayor of Boston, a representative in Congress, a man of letters, and a founder of the American Unitarian Association. He graduated from Harvard in 1817 and the Harvard Divinity School in 1820. He was never ordained but contributed significantly to the Unitarian cause. One of his sisters married the prominent Unitarian minister and Harvard professor, Andrews Norton, who is one of the contenders in *The Disagreements Which Unite Us*. Another sister married William David Ticknor, noted Boston author and educator. Through his own family or by marriage, Eliot was connected with many members of Boston society and was a warden at King's Chapel. The Eliot name has been important in American Unitarian history.
Mary Ashton Rice Livermore (1820-1905), was born in Boston to Timothy and Zebiah Rice and raised in a strongly religious home. The idea of salvation became a problem for Mary Rice when her younger sister died suddenly. Her parents believed the child was “unsaved,” but Mary Rice perceived her family and pastor by declaring that “she would rather go to hell with her good sisters than to heaven with a God who would damn an innocent soul to torment.” Mary Rice attended the Hancock School and the Charlestown Female Academy and remained at the academy to teach languages.

Disobeying her father’s wishes, Mary Rice became, in 1837, a tutor for the children of a plantation owner in Virginia. During her three years in Virginia she observed slavery and became a confirmed abolitionist. Since she taught religion to the children, she did a lot of reading, including the writings of Thomas Paine and Ethan Allen.

Returning to Massachusetts in 1840, Mary Rice happened to attend a Universalist church, was intrigued by the sermon, and a year later married the minister, Daniel Parker Livermore. The Livermores had three children. During the next seventeen years Daniel Livermore served parishes in Fall River and Weymouth, Massachusetts; Stafford, Connecticut; Auburn, New York; and Quincy, Illinois. The Livermore’s became active in the temperance, women’s rights, and abolitionist movements. When Daniel Livermore left the parish ministry in 1858 to become owner and editor of The New Covenant, a Universalist paper published in Chicago, Mary Rice Livermore became associate editor and wrote extensively for it. The journal was a champion of social reform.

Mary Rice Livermore was a founder of the Chicago Home for Aged Women and the Hospital for Women and Children. She was the only woman among a hundred reporters at the Chicago Convention that nominated Abraham Lincoln for President. She became a member of Lincoln and worked closely with him throughout the Civil War.

In June 1861, the Sanitary Commission was created with Dr. Henry Whitney Bellows as its president. The commission, independent of the government and completely self-supporting, provided medical care, supplies, personnel, and humanitarian assistance for soldiers and their families during the Civil War. A significant number of its leaders were Unitarians and Universalists. Bellows was a Unitarian minister. Thomas Starr King, then minister in San Francisco, raised $100,000 for the commission. Bellows chose Mary Rice Livermore as an associate to work with him. She helped to plan and run the two great Chicago fairs and many other ventures that supported the work of the commission.

After the war, Mary Rice Livermore worked in the women’s suffrage movement; and in 1869 she established, edited, and wrote for The Agitator, a Chicago journal devoted to temperance and women’s rights. A year later she became editor in chief of the Women’s Journal, a weekly founded in Boston in 1870.

Mary Rice Livermore was a popular and controversial writer and speaker on such topics as women’s equality, temperance, suffrage, the double standard of sexual morality, marital relations, education for women, and the abolition of slavery. In 1878 she attended the International Women’s Rights Congress in Paris. Although she was never ordained, she preached in many Universalist churches as well as in those of other denominations. Tufts College in Medford, Massachusetts, originally a college for men, granted her the honorary degree of L.L.D., the first degree it ever granted to a woman. Mary Rice Livermore died in 1905 at the age of eighty-five, and was hailed by The Boston Transcript as “America’s foremost woman.”

Composer: Georg Frideric Handel

Georg Frideric Handel (1685-1759), was born in Halle, Germany. As a young man he composed music as he traveled around Germany and Italy, before settling in England in 1712. His musical genius is represented by his operas, currently being revived, his oratorios, such as Messiah; and his orchestral suites, such as the Water Music. He wrote an anthem for the coronation of George II. Handel is buried in Westminster Abbey.

The source of the tune “Christmas” is a soprano aria in Handel’s opera Siroe (1728). It was extensively adapted by David Weyman and published in his Melodia Sacra (1815). It was named “Christmas” because it was first associated with the text “While Shepherds Watched Their Flocks by Night,” by Nahum Tate.
PEACE
Christmas C.M.

Mary Ashton Rice Livermore, 1849
Georg Frideric Handel, 1728

Adapted in David Weyman’s Melodia Sacra, 1815

No warlike sounds awoke the night,
Announcing Jesus’ birth,
But angels borne on wings of light,
Who chanted ‘Peace on earth!’

Not in the warrior’s armor mailed
Was Christ the Savior found;
Not striving, when by wrath assailed,
Not with the laurel crowned.

But meek and lowly was his life,
The gentle Prince of Peace,
Whose law condemns the hostile strife,
And bids dissensions cease.

But let the blissful period haste,
When, hushed the cannon’s roar,
The sword shall cease mankind to waste,
And war shall be no more.

NOTE: repeat the last line of each verse.

The text of “Peace” is reprinted here from The Hopedale Collection of Hymns and Songs for the Use of Practical Christians by Adin Ballou (Hopedale, MA: Hopedale Press, 1850). No. 225.

The tune “Christmas” is No. 223 from Hymns for the Celebration of Life (Boston: Beacon Press, 1964).

Author: Phoebe Cary

Born in Mount Healthy, Ohio, Phoebe and Alice Cary were two of the seven daughters of Robert Cary and his wife. Phoebe and Alice Cary were poets, complementary and inseparable. Where Alice Cary was tall, willowy, and graceful, Phoebe Cary was short, plump, and boisterous. Alice Cary (1820-71) wrote poetry that was soft, sweet, elegant, and filled with homey and natural imagery. Phoebe Cary (1824-71), wrote poems with bite and wit, and swift reversals of meaning.

Phoebe and Alice Cary’s mother died while they were still young. Their father remarried, but because the two sisters did not get along with their stepmother they lived in a separate house, called "Clovernook," which exists today as a home for the blind. Their first works were published in journals of their own Universalist denomination but as their fame spread, their poems were sought by the leading magazines of the day, including the *Atlantic Monthly* and *Harper’s*. Their first joint book, *Poems*, appeared in 1850; and the "Clovernook Papers," published first as a series of stories, later as a book (1852), were begun in 1851.

In 1850 the sisters moved to New York City, where their Sunday evening literary gatherings became popular with authors, orators, and others. Alice Cary was increasingly frail and ill but continued to write her immensely successful poetry. Phoebe Cary sustained the household and electrified their literary evenings with her buoyance and wit, which could "coruscate like pyrotechnics."

Composer: Robert Steele Ambrose

A Canadian composer and organist, Ambrose was born in Chelmsford, Essex, England, in 1824, and emigrated to Canada with his parents when he was a year old.

His career included serving as the organist at St. George’s in Guelph, St. George’s Cathedral in Kingston, and the Church of the Ascension in Hamilton, Ontario. He composed the tune "Ambrose" (sometimes called "Dolce Domum") especially for Phoebe Cary’s text. He died in Hamilton, Ontario, in 1908.

No poem of Phoebe Cary’s was so instantly popular as her "One Sweetly Solemn Thought," which, set to the tune "Ambrose" in the version printed here, as well as in other versions, was used by Moody and Sankey in their revivals.

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**ONE SWEETLY SOLEMN THOUGHT**

*Phoebe Cary, 1852*  
*R. S. Ambrose, 1876*

1. One sweetly solemn thought comes to me o’er and o’er;  
   Near my home, today, am I than ever I’ve been before.  
   Nearer my Father’s house,  
   There rolls the deep and unknown stream  
   That leads at last to light.

2. Nearer my Father’s house,  
   Where many mansions be;  
   Nearer to-day the great white throne,  
   Nearer the crystal sea.

3. Nearer the bound of life,  
   Where burdens are laid down;  
   Nearer to leave the heavy cross,  
   Nearer to gain the crown.

4. But, lying dark between,  
   Winding down through the night,  
   And I, to-day, am nearer home,  
   Nor let me stand, at last, alone  
   Upon the shore of death.
The 1876 Centennial and “A Hundred Years Hence”

In 1875, as the hundredth anniversary of American independence neared, Centennial celebrations were planned, which were to culminate in a massive observance in Philadelphia on July 4, 1876. A Centennial Commission was appointed, stock was sold, and a comprehensive display of the industrial, intellectual, and moral progress of the nation was created, to be opened in May, 1876, in Philadelphia. As the Centennial year neared, women were increasingly outraged. As spokesmen heralded the great progress of the “free” nation, women found themselves continuing to be disenfranchised, despite their concerted and repeated efforts to gain equal rights.

The National Woman Suffrage Association entered the Centennial year guided by a board of extremely capable women, who had succeeded in building a strong national organization. Elizabeth Cady Stanton, president; Lucretia Mott, a vice president; and Susan B. Anthony, a corresponding secretary, were all Unitarians. The Reverend Olympia Brown, a member of the 1876 campaign committee, was a Universalist. Despite every effort, however, by working through state legislatures, the Democratic and Republican political parties, and existing structures for reform and change, they failed to gain the vote for women.

The Suffrage Association determined to make the culminating observance in Philadelphia a target. Susan B. Anthony applied to General Hawley, president of the Centennial Association, for fifty seats so that officers and members of the suffrage association might represent the twenty million disenfranchised women citizens of the nation. She was refused. Elizabeth Cady Stanton wrote General Hawley asking for the opportunity to present the Woman’s Declaration and Bill of Rights at the close of the reading of the Declaration of Independence of the United States. She, too, was refused.

A second letter to General Hawley requested that she be allowed to come forward and silently present the Woman’s Declaration without its being read so that it might be entered into the official proceedings. Again, refusal. The association was even refused the rental of properties for the establishing of their own Centennial Headquarters in Philadelphia. A place to rent was eventually found, and the suffrage association was able to secure five tickets to the culminating observance.

On July 3, 1876, the five women chosen to use the tickets met and determined their strategy. The five were Susan B. Anthony, Matilda Joslyn Gage, Sara Andrews Spencer, Lillie Devereux Blake, and Phoebe W. Couzins. On July 4 they went to the gala assemblage with their precious tickets of admittance. There were only a handful of women amidst the thousands of men. After the reading of the Declaration of Independence by Richard Henry Lee of Virginia, the five women rose, walked down the aisle with a three-foot scroll on which was written the Woman’s Declaration and Bill of Rights, and amidst the bustle of preparations for the presentation of the Emperor of Brazil, gained the podium before General Hawley observed them. Susan B. Anthony, with appropriate words, presented the scroll to General Hawley. Hawley paled visibly but accepted it. His acceptance necessitated the entry of the declaration into the official written proceedings of the observance. The women left the podium and scattered printed copies of their declaration as they marched down the aisle and out of the hall. They proceeded to a platform in front of Independence Hall and there, within the shadow of the Liberty Bell, Susan B. Anthony read the declaration, which included these words:

“We cannot forget, even in this glad hour, that while men of every race, and clime, and condition, have been invested with the rights of citizenship, under our hospitable flag, all women still suffer the degradation of disfranchisement . . . . The history of our country the past hundred years has been a series of assumptions and usurpations of power over women, in direct opposition to the principles of just government, acknowledged by the United States as its foundation, which are:

First — The natural rights of every individual.
Second — The equality of these rights.
Third — That rights not delegated are retained by the individual.
Fourth — That no person can exercise the rights of others without delegated authority.
Fifth — That the non-use of rights does not destroy them.

And for the violation of these fundamental principles of our government, we arraign our rulers on this Fourth of July, 1876, — and these are our articles of impeachment . . . .

Statements followed which condemned the denial of the vote to women, the primary legal rights of the husband, the denial of trial by a jury of peers, taxation without representation, unequal legal codes for men and women, etc.

The Woman's Declaration and Bill of Rights was warmly applauded by the crowd that had assembled in front of Independence Hall. The five women proceeded to the First Unitarian Church of Philadelphia, where the National Woman Suffrage Association was holding its own Centennial meetings. The venerable Lucretia Mott was the presiding officer. Elizabeth Cady Stanton read the "Women's Declaration and Bill of Rights." A rally ensued, filled with impassioned speeches by the leading advocates of women's rights from the United States and England. The assembly was electric with emotion.

Between the speeches the women were entertained by the famous Hutchinsons, a singing family from the Granite State, who supported the causes of women's rights, abolition, and temperance. They expressed their support by appearing at many of the significant conventions and rallies of the era, singing their own songs and those of others. As the rally of July 4, 1876 was drawing to a close, the Hutchinsons sang "A Hundred Years Hence." The words written especially for John Hutchinson by suffragist Frances Dana Gage some twenty years earlier, forecast and challenged the progress of the next one hundred years.

Many of the words remain today to challenge the progress of the next hundred years.

Author: Frances Dana Gage

Frances Dana (1808-84), reformer, lecturer, author, was born in a family of early settlers on a farm in Washington County, Ohio. She had few opportunities for schooling, but hard farm labor gave her a robust physique. At the age of ten she helped a cooper set up a barrel. Her father reproved her and sent her off to do "girl's work" with the remark, "What a pity she was not a boy!" "Then and there," she later testified, "sprang up my hatred to the limitations of sex . . . . I was outspoken forever afterward, . . . ." She married James L. Gage, a lawyer and iron founder, had eight children, and read everything she could find on the "triune cause": abolition, equal rights for women, and temperance. She became a contributor to the Ladies Repository and the Ohio Cultivator, and began speaking on the triune cause. In 1850 she drew up a petition to the state legislature asking that the words "white" and "male" be omitted from the new state constitution. Soon she was presiding at state women's rights meetings and lecturing as far away as New Orleans.

In 1853 Frances Dana Gage and her husband moved to St. Louis, where she was regarded as too radical. Efforts to publish her ideas in the daily newspapers were rejected. Still active with her causes, however, she worked with Susan B. Anthony, Elizabeth Cady Stanton, and other prominent leaders. The panic of 1857 and three mysterious fires, perhaps set in retaliation for her antislavery sentiments, ruined her husband's business. They lost their home and moved to Columbus, Ohio, where she became associate editor of the Ohio Cultivator and of Field Notes. Her husband's ill health required her to support the family, but she continued her activism, joining with others in winning limited property rights for women in Ohio.

The Civil War brought an end to Frances Dana Gage's editorial career. With four sons in the army she felt drawn to war work, particularly to the problems of freed slaves. In 1862, she was put in charge of five hundred freed blacks on Parris Island, South Carolina, then under Union control. Three white persons, including herself and her daughter, were the only staff.

In June of 1863 Frances Dana Gage was called home by the illness and eventual death of her husband. She remained in the North to raise funds so she could return to the Parris Island project. After further work there, she returned North again and embarked on an extensive lecture tour to convince people of the terrible plights of the freed people. She worked without pay, asking only enough money to cover modest expenses. Any surplus she gave to the Freedmen's Association, soldier relief, and the Western Sanitary Commission.

In 1865, Frances Dana Gage was injured in a carriage accident. When she recovered a year later she was employed by temperance organizations, as a lecturer. She also worked in the women's rights movement, and did some writing. She published a book of poems in 1867 and a novel on temperance, Elsie Magoon. Frances Dana Gage was an active Universalist during the early part of her life, but withdrew from membership in the church when she felt it was lagging in the cause of abolition and other social reforms.

Composer: Jacob Kimball, Jr.

Jacob Kimball, Jr. (1761-1826), was born in Topsfield, Massachusetts. In 1775 he was a drummer in the Massachusetts militia. He attended Harvard, graduated in 1780, went on to study law, and was admitted to the bar, but he left the profession because of his great love of music. He taught in various towns around New England. His great love was composing tunes for hymns and psalms, including "fuguing pieces" in the style of William Billings, a leading exponent of American "fuguing tunes." (See the biography of Billings, pages 6-7.) Kimball compiled The Rural Harmony, from which the tune "Milton" is taken. The collection was published in 1793 and contained seventy-one original compositions. Kimball died in the almshouse in Topsfield in 1826.
Note: The text is somewhat irregular in meter, but the tune accommodates the variations easily. Before singing the last line of the last verse, you may wish to invite such substitutions as "people" or "persons" for the word "brothers."

The text of "A Hundred Years Hence" was written in 1852 by Frances Dana Gage for John W. Hutchinson, one of the famous singing family from New Hampshire. Hutchinson wrote an original tune which was published with the text in sheet music form by Root and Cady of Chicago. It was noted that "A Hundred Years Hence" is "A very desirable song for the Conservatives who pray for a procrastination of the Millennial Day" and that the words were "composed by that long tried, and earnest advocate of human progress, and the rights of the family of man, AUNT FANNIE GAGE," (the name under which Frances Gage wrote in the Ohio Cultivator.

"Milton" appears as Hymn No. 194 in Hymns for the Celebration of Life (Boston: Beacon Press, 1964). For alternate tunes try "St. Denio" and "Foundation," Nos. 41 and 21, respectively in Hymns for the Celebration of Life.

A HUNDRED YEARS HENCE

Frances Dana Gage, 1852
Jacob Kimball, 1793

1. One hundred years hence, what a change shall be made,
   In politics, morals, religion and trade,
   In statesmen who wrangle or ride on the fence,
   These things will be altered a hundred years hence.

2. Our laws then will be uncompulsory rules,
   Our prisons converted to national schools,
   The pleasure of sinning 'tis all a pretense,
   And people will find that, a hundred years hence.

3. All cheating and fraud will be laid on the shelf,
   Men will not get drunk, nor be bound up in self,
   But all live together, good neighbors and friends,
   As Christian folks ought to, a hundred years hence.

4. Then woman, man's partner, man's equal shall stand,
   While beauty and harmony govern the land,
   To think for oneself will be no offense,
   For we'll go free-suffrage a hundred years hence.

5. Oppression and war will be heard of no more,
   Nor blood of a slave leave his print on our shore,
   Conventions will then be a useless expense,
   We'll all join the chorus to sing Freedom's song.

6. Instead of speech-making to satisfy wrong,
   We'll all join the chorus to sing Freedom's song;
   And if the Millenium is not a pretense,
   We'll all be good brothers [sic] a hundred years hence.
Author: Theodore Parker

Theodore Parker was born in 1810 on a farm in Lexington, Massachusetts, where he labored with his father as a farmer and mechanic. He entered Harvard in 1830 as a non-resident student. He continued to live and work at home, passed his examinations, attended the Harvard Divinity School from 1834 to 1836, and was granted an A.M. degree from Harvard in 1840.

At the service of ordination for Charles C. Shackford, May 19, 1841, in South Boston, Parker preached a sermon titled "The Transient and the Permanent in Christianity." Radical in its day, the sermon ignited controversy among Unitarians, reaped condemnation from the orthodox, and brought enmity between Parker and his Unitarian ministerial colleagues.

Parker considered the transient elements of Christianity to be miracles, revelations, creeds and doctrines; and the permanent elements to be in the moral sense within the hearts of good persons. Any truths which are in the teachings of Jesus are there because they meet the practical tests of life, not because of the outward authority of Jesus, the Bible, the church, or creeds.

In the midst of the controversy there were some Bostonians who felt that Parker needed a more prominent platform than the church in West Roxbury, Massachusetts which he had been serving. He was invited to become minister of the Twenty-eighth Congregational Society (Unitarian) in Boston, which eventually met in the large Music Hall, where Parker spoke weekly to congregations of 3,000 people.

Parker was an outspoken and outstanding speaker, whose sermons and lectures on the social and religious problems of the day were published and widely read. Among his works were poems which were not written to be used as texts for hymns. However, Samuel Longfellow and Samuel Johnson took one of his sonnets, eliminated the last two lines, and created the humanistically oriented hymn about Jesus, "O Thou Great Friend of All the Sons of Men." They included it in their Book of Hymns published in 1846. In the hymn which appears here, "The Almighty Love," Parker combines his own naturalism with the Universalist concept of a loving God.

The text is printed here as it appeared in Hymns of the Spirit (Boston: Ticknor and Fields, 1864). No. 320.

"Transylvania" was originally a Hungarian chorale tune thought to have originated in the sixteenth century. It appears today in Marton Palfi's Unitarian hymnal, published in Kluj in 1924, and is widely known and sung in Hungary and Transylvania. Parker would not have known the tune, as "Transylvania" entered our American hymnody with Hymns of the Spirit, 1937. It is reprinted here from Hymns for the Celebration of Life (Boston: Beacon Press, 1964) No. 38.

For an American tune that might have been used, see "Hamburg," No. 146, in Hymns for the Celebration of Life. For a delightful tune of southern tradition that sings well, but probably would not have been known in Parker's New England world, try "Devotion," No. 306, also in Hymns for the Celebration of Life.
THE ALMIGHTY LOVE

Transylvania L.M.

Theodore Parker, 1864

Hungarian Melody, 16th century arranged

In darker days, and nights of storm,
Men knew They but to fear Thy form,
And in the reddest lightnings saw
Thine arm avenge insulted law.

In brighter days we read Thy love
In flowers beneath, in stars above;
And, in the track of every storm,
Behold Thy beauty's rainbow form.

Even in the reddest lightnings path
We see no vestiges of wrath,
But always Wisdom,—perfect Love,
From flowers below to stars above.

See, from on high sweet influence rains
On palace, cottage, mountains, plains;
No hour of wrath shall mortals fear,
For the Almighty Love is here.
Author: Edward Everett Hale

Edward Everett Hale was born in Boston in 1822. A Harvard graduate, he was ordained in 1842 and served the Church of the Unity (Unitarian) in Worcester, Massachusetts, from 1846 to 1856, and the South Congregational Society (Unitarian) in Boston from 1856 to 1899. Hale was active and influential in philanthropic movements. His book Ten Times One is Ten (1870), led to the establishment of clubs devoted to charity throughout the world. Called “Lend-A-Hand Clubs,” they numbered over fifty thousand. Their motto, “Look up and not down; look forward and not back; look out and not in; and lend a hand” is the theme of the “Lend-A-Hand Song.” Hale wrote extensively and edited a variety of magazines for religious liberals, including The Christian Examiner, The Sunday School Gazette, and Old and New, a literary journal of the American Unitarian Association. He wrote many classic short stories, including “The Man Without a Country” (1863), which was published anonymously in the Atlantic Monthly. At the time, the co-owner and editor of the Atlantic Monthly was James T. Fields, who wrote the hymn “To Thomas Starr King” (see page 40). Hale taught himself Spanish, became editor of the South American edition of The Advertiser and also an authority on Spanish-American history. During the Civil War he, along with many other noted Unitarians and Universalists, worked for the Sanitary Commission.

The city of Boston honored their esteemed and beloved citizen with a heroic bronze statue, paid for by public subscription, and situated in the Boston Public Garden. It depicts Hale going for a walk, attired in his great coat carrying hat and stick in hand. His figure was also given a conspicuous place of honor on the Soldiers’ Monument on the Boston Common.

Composer: Justin Heinrich Knecht

The tune “St. Edith” was composed by Justin Heinrich Knecht (1751-1817). During his lifetime he served as music director at Biberach, Wurttemberg, Germany, and as director of opera and court concerts at Stuttgart. “St. Edith” was first published in Stuttgart in 1799.

The naming of hymn tunes is a strange and wondrous affair, often performed by the musical composer. Some composers favored Biblical names; some chose great personages of the church, such as St. Ann. Others gave the tune the name of a place that they liked, such as “Dennis,” the Cape Cod town enjoyed by Lowell Mason. Still others, such as John Zundel chose the name of an admired contemporary, such as “Beecher.” The purpose behind naming the tune was to make it identifiable regardless of the text which was being used. Frequently a tune has more than one name. “St. Edith” is usually called “St. Hilda.” This saint (ca. 678 A.D.) was unusually influential in the political and religious movements of her times. She established and directed a noted priory near Whitby, England, for thirty years. Joined to her nunner was a monastery, and her influence there is credited with the development of such great men as Caedmon, the father of English poetry.
The "Lend-A-Hand Song" is from The New Hymn and Tune Book (Boston: American Unitarian Association, 1914). It was edited by a commission appointed in 1910, which was chaired by the Reverend Samuel Atkins Eliot (1862-1950), and included the Reverend Henry Wilder Foote, II (1875-1964), the Reverend Rush R. Shippen (1828-1911), and the Reverend Lewis G. Wilson (1858-1928).

Samuel A. Eliot

Samuel A. Eliot was president of the American Unitarian Association from 1900 to 1927. It was under his leadership that the present building at 25 Beacon Street, Boston, was built, the dedication taking place in 1927. On the second floor of 25 Beacon Street is Eliot Hall, named after a passel of Eliots: Samuel A., named above, who also served Unitarian churches in Brooklyn, New York; Denver, Colorado, (where he was the only Unitarian minister between Omaha and the West Coast); and the Arlington Street Church, Boston; his father, Charles William (1834-1926), president of Harvard and an active and distinguished layman; and his grandfather, Samuel Atkins (1798-1862), one of the founders of the American Unitarian Association (see page 48).

Eliot Hall houses portraits of Samuel A. Eliot (1862-1950), and one more Eliot, Frederick May (1889-1958), who served Unitarian churches in St. Paul, Minnesota, and Cambridge, Massachusetts, and was president of the American Unitarian Association from 1937 to 1958. The two gentlemen in the portraits were distant relatives, perhaps fifth cousins twice removed.

Eliot Hall is used for such occasions as chapel services, meetings of the UUA board of trustees and the UUA staff, and welcoming and farewell receptions.

The boys shall tell their mothers,
The fathers tell the boys,
The sisters tell their brothers,
Till all the lands rejoice.
As far as sunlight reaches,
Glad news to eager men,
And every learner teaches
That 'Ten times one is ten.'

In every home of sorrow,
Some loving comfort bring,
And something more to-morrow,
While all unite and sing,
Look upward to his heaven,
Look forward at his call,
And use the strength he's given,
To lend a hand to all.

From city and from prairie
From every happy home,
To help the faint and weary,
Our Father's children come.
As far as sunlight reaches,
As high as mountains stand
Our gladsome gospel teaches
How all shall lend a hand.

From city and from prairie
From every happy home,
To help the faint and weary,
Our Father's children come.
As far as sunlight reaches,
As high as mountains stand
Our gladsome gospel teaches
How all shall lend a hand.

LEND-A-HAND SONG
St. Edith 7.6.7.6.7.6.7.6.

Edward Everett Hale, ca. 1870
Justin Heinrich Knecht, 1799

A - Men.
Author: William Wells Newell

William Wells Newell (1839-1907), a Unitarian minister, folklorist, editor, and translator, was born in Cambridge, Massachusetts. In 1863 after graduation from both Harvard University and the Harvard Divinity School, he became assistant to the Reverend Edward Everett Hale at the South Congregational Society (Unitarian), Boston. (See page 59 for Hale's "Lend-A-Hand Song.") During the Civil War Newell joined the Sanitary Commission (see note on Sanitary Commission in the biography of Mary Rice Livermore, page 50). At the close of the war he became minister of the Unitarian Church in Germantown, Pennsylvania. Newell soon left the ministry to become a tutor in philosophy at Harvard, and later an independent author and scholar. He studied the folklore and traditions of Black Americans and American Indians and wrote distinguished works on these and other subjects. A classical scholar, he translated Michelangelo's sonnets and madrigals into English.

Newell wrote "Festival Hymn" for the annual Unitarian festival held in the Music Hall in Boston on May 30, 1872. According to The Christian Register of May 18, 1872, the event was held each year for "the entertainment of the clergy and laity of this city." As such, it was part of the anniversary week proceedings, the so-called "May meetings" of the American Unitarian Association. These were business meetings held each year in Boston after the Association's formation in 1825 and until its merger with the Universalist Church of America in 1961. Annual meetings of the merged Association, now called the "General Assembly," may be held anywhere on the North American continent, and not necessarily in May.

In describing the Unitarian festival of 1872, The Christian Register continues: "It has been the privilege of the laity in times past to welcome once a year the ministers coming from the length and breadth of the country, with their wives and daughters, to participate in the exercises of Anniversary Week. We would honor and perpetuate this custom, and still consider it a privilege, as they come among us from their distant homes, weary with the year's toil, to extend to them a cordial greeting, and to cheer their hearts with a substantial testimonial of our high appreciation of their efforts for the spread of the faith equally dear to them and ourselves."

The event included a banquet, catered by one of Boston's finest establishments; suitable and entertaining organ music throughout the dinner; and an evening of speeches by clergy and laity. Tickets for the entire event were $3.00 and $2.50, but "those who feel an interest only in the intellectual portion of the feast" were accommodated in the balcony for a smaller price. It was in the midst of these proceedings that William Newell's hymn was introduced and sung.

FROM Maine, Vermont, New Hampshire, From California's shore, Saint Louis and Chicago, New York and Baltimore; From the old English household, From many a Yankee home, Our brothers and our sisters In love and joy have come.

Once more, in genial union, A widely gathered host, Jesus, our Leader, smiling, We hold our Pentecost. Hearts, filled with praise and gladness, Respond to tongues of fire; While words of wit and wisdom Our feast of love inspire.

What, though we miss the presence Of noble souls once given, We bless the Lord who gave them To light the way to heaven. We pray for strength to follow The path they firmly trod, That we, with them, may labor For truth, and right, and God.

And still, 'mid differing phrases, May all in heart be one; One with the One Great Father, One with the loving Son. May peace among the nations Her olive sceptre hold, And bind in cordial friendship The New World and the Old.

Composer: George James Webb

For a brief biography of Webb see page 44.

The text is from Singers and Songs of the Liberal Faith: Being Selections of Hymns and Other Sacred Poems of the Liberal Church in America, with Biographical Sketches of the Writers, and with Historical and Illustrative Notes by Alfred P. Putnam (Boston: Roberts Bros., 1875), pp. 183-4.

The tune "Webb" is taken from The New Hymn and Tune Book (Boston: Beacon Press, 1914). It also appears in Hymns for the Celebration of Life (Nos. 209 and 282).
Author: William C. H. Dall
William Charles Healey Dall (1845-1927), was the son of a Unitarian minister, Charles H. A. Dall, who served churches in Calcutta and Toronto; and of the more famous Caroline Wells Dall, author, women's rights advocate, and publisher. Caroline Dall was editor-correspondent for Una, a woman's paper in Providence, Rhode Island; and an agent for a society assisting fugitive slaves. She also aided in calling a convention to discuss the rights of women and wrote a report on the laws of the New England states, delineating their prejudicial nature toward women. William Dall was a student of naturalist Louis Agassiz at Harvard. In 1865, Dall went on an expedition for the Western Union Telegraph Company to ascertain the possibilities of quick communication between the United States and Europe via Alaska and the Bering Sea. Upon the death of the commander, Robert Kennecott, the members of the expedition unanimously elected the twenty-one year old Dall their new commander. He led the expedition for three years. From this and subsequent expeditions Dall wrote definitive scientific surveys of Alaska and the Aleutian Islands. His special interest was mollusks, and in 1880 he was made honorary curator of mollusks at the United States National Museum. He was elected to the National Academy of Sciences, and a variety of zoological and botanical organisms were named after him.

Composer: George William Warren
The tune “National Hymn” was written in 1892 by George William Warren. He was born in Albany, New York, in 1828 and was musically self-taught. Warren served as organist at St. Peter's (1846-58), and at St. Paul's (1858-60), in his home city. In 1860 he became organist at Holy Trinity in Brooklyn, New York. From 1870 until his death in 1902 he was organist at St. Thomas' in New York City. His compositions for the church were numerous and in 1888 he edited Warren's Hymns and Tunes as Sung at St. Thomas' Church.

The text of “Excelsior,” as it appears here, was printed in Singers and Songs of the Liberal Faith: Being Selections of Hymns and Other Sacred Poems of the Liberal Church in America, with Biographical Sketches of the Writers, and with Historical and Illustrative Notes, by Alfred P. Putnam (Boston: Roberts Bros., 1875). “Excelsior” fits the “onward and upward forever” optimism of Unitarians in the latter part of the nineteenth century. It is set to one of the most outrageously and delightfully up-beat tunes I know.

The tune “National Hymn” is taken from Hymns of the Spirit (Boston: Beacon Press, 1937). If you would like to see how much difference the tune makes try singing “Excelsior” to two or three tunes of like meter but diverse moods, such as “Eventide” (usually associated with “Abide with Me”), or “Sursum Corda,” Nos. 71 and 79 in Hymns for the Celebration of Life.
Author: Julia Ward Howe

Julia Ward (1819-1910), was raised in an Episcopalian family, but became an ardent Unitarian. She published a number of scholarly articles in the New York Review and the Theological Review before her marriage, at age twenty-four, to the then forty-year-old Samuel Gridley Howe, head of the Perkins Institution for the Blind in Boston. They had six children, five of whom survived.

Julia Ward Howe's husband was violently opposed to her participating in public life. Despite his opposition, she became a distinguished personality and intellect, anabolitionist, a suffragist, and an activist in a number of social reform movements and the author of several books of prose and poetry. Her first play, Leonora (1857), was condemned as immoral and closed after one week in New York.

Leonora made Julia Ward Howe famous, but it was a fame devoid of acclaim until after the publication of her poem “The Battle Hymn of the Republic” in the Atlantic Monthly in February, 1862. She wrote the poem in November, 1861, shortly after the outbreak of the Civil War, while she and her husband, accompanied by their minister, the Reverend James Freeman Clarke, of the Church of the Disciples (Unitarian), Boston, were visiting Washington. They saw the troops gathered there and heard them singing “John Brown's body lies amouldring in the grave” to a popular tune called “Glory, Hallelujah.” Dr. Clarke asked Julia Ward Howe if she could write something more uplifting for the tune. When she awoke the next morning the words were forming in her mind and she quickly wrote them down. She sent them to the Atlantic Monthly, which paid her four dollars for publication rights. The song aroused little interest until Chaplain C. C. McCabe taught it to the 122nd Ohio Volunteer Infantry Regiment, to which he was attached. Then it spread like wildfire and became the rallying song of the North during the Civil War.

In 1868 Julia Ward Howe joined Lucy Stone and others in founding the New England Woman Suffrage Association. In 1870 she was a founder of the weekly Woman’s Journal, which she edited for twenty years. She was also the editor of Sex and Education, a defense of co-education. In 1883 she published a biography of Margaret Fuller. After her husband's death Julia Ward Howe was in constant demand as a lecturer for women's groups and in Unitarian and Universalist pulpits. For many years, beginning in 1873, she held annual gatherings of women ministers in her home and was the founder of the Women's Ministerial Conference. She was interested in and worked for many of the liberal causes of the day within and outside the Unitarian denomination. Like others in our movement, she took an early interest in world religions and world peace.

The hymn included in this collection was written for the Fourth International Congress of Religious Liberals, held in Boston on September 22, 1907, at Symphony Hall, home of the Boston Symphony and the Boston Pops. Music, including the “Hallelujah Chorus” from Handel's Messiah, was provided by the Handel and Haydn Society. Major addresses were given by, among others, Edward Everett Hale and Booker T. Washington. Julia Ward Howe was eighty-eight years old at the time.

When Julia Ward Howe died in 1910, Samuel A. Eliot, president of the American Unitarian Association, delivered the eulogy at her memorial service, held in Symphony Hall with 4000 people in attendance.
HYMN FOR THE FOURTH INTERNATIONAL CONGRESS
OF RELIGIOUS LIBERALS
Ellers 10.10.10.10.

Julia Ward Howe, 1907
Edward John Hopkins, 1868

Composer: Edward John Hopkins
Edward John Hopkins (1818-1901), was born in London. At the age of eight he became a chorister at the Chapel Royal, leaving the position at age fifteen to continue his musical studies. At age twenty he became organist at Mitcham Church. In 1843 Hopkins was appointed organist at Temple Church, London, where he gained a reputation as an organist, an extraordinarily fine accompanist, and a composer of church services, chants, hymn tunes, and anthems. He also wrote on the history and construction of organs. In 1882 he received the degree of Doctor of Music at the hand of the Archbishop of Canterbury.

As a young man, Hopkins sang at the coronation of William IV in 1831. As an elder musician, he was invited to join the choir at the Diamond Jubilee of Queen Victoria in 1897. He retired at the age of eighty.

The text, by Julia Ward Howe, is taken from the program of “The Opening Exercises — The Fourth International Congress of Religious Liberals, September 22, 1907.” The program indicates that Julia Ward Howe’s text was originally sung to the tune “Ellers,” reprinted here from Unity Hymns and Chorals (1911). The tune also appears in Hymns of the Spirit (Nos. 81 and 126).

1. Hail! Mount of God, whereon with reverent feet
The messengers of many nations meet.
Diverse in feature, argument, and creed,
One in their errand, brothers in their need.

2. Not in unwisdom are the limits drawn
That give far lands opposing dusk and dawn.
One sun makes right the all-pervading air.
One fostering spirit hovers everywhere.

3. So with one breath may fervent souls aspire
With one high purpose wait the answering fire.
Be this the prayer that other prayer controls —
That light divine may visit human souls.

4. The worm that clothes the monarch spins no flaw.
Who would to conscience rear a temple pure
Must prove each stone and seal it, sound and sure.

5. Upon one steadfast base of truth we stand.
Love lifts her sheltering walls on either hand;
Arched O'er our head is Hope's transcendent dome.
And in the Father's heart of hearts our home.
Author: Charlotte Perkins Gilman

Charlotte Perkins (1860-1935), was born in Hartford, Connecticut. Her father was Frederick Beecher Perkins, a librarian and magazine editor. He was a grandson of the theologian Lyman Beecher and the nephew of both the noted Congregationalist clergyman Henry Ward Beecher and of author-abolitionist-woman suffragist Harriet Beecher Stowe. Charlotte Perkins attended the Rhode Island School of Design and while still in her teens, made a living as a commercial artist, art teacher, and governess. She married artist Charles Stetson in 1884. They had one daughter, were separated in 1888, and divorced in 1894. The divorce and Mr. Stetson's remarriage created a scandal widely discussed in the newspapers of the day. Charlotte Perkins Stetson moved to California in 1888 and supported herself by writing poetry and short stories. It was as a lecturer on the subjects of women, labor, and social organization, however, that she gained fame and financial security. She helped plan the California Woman's Congresses in 1894-95, and after meeting Jane Addams, spent several months at Hull House in Chicago. In 1896 she went to London as a delegate to the International Socialist and Labor Congress, where she met George Bernard Shaw. In 1898 she published a feminist manifesto, *Women and Economics*, which further established her reputation. It was widely read in the United States and abroad and was translated into seven languages. Charlotte Perkins Stetson continued to write poetry, much of which dealt with the issues with which she was concerned. She also wrote songs which were widely used at women's suffrage rallies. In 1900 Charlotte Perkins Stetson married her cousin George Gilman, a lawyer. In 1915 she helped Jane Addams found the Woman's Peace Party. Suffering from cancer in 1935, she ended her life.

1. Day of hope and day of glory! After slavery and woe,
   Comes the dawn of woman's freedom,
   and the light shall grow and grow
   Until every man and woman equal liberty
   shall know,
   In Freedom marching on!
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   In Freedom marching on!
   As Peace comes marching on!
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   As Peace comes marching on!

2. Not for self, but larger service, has our cry for freedom grown;
   There is crime, disease and warfare in a world of each alone,
   In the name of love we're rising now to serve and save our own,
   As Peace comes marching on!
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   As Peace comes marching on!

3. By every sweet and tender tie around our heartstrings curled,
   In the cause of nobler motherhood is woman's flag unfurled,
   Till every child shall know the joy and peace of mother's world—
   As Love comes marching on!
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   As Love comes marching on!

4. We will help to make a pruning hook of every outgrown sword,
   We will help to knit the nations in continuing accord,
   In humanity made perfect is the glory of the Lord!
   And His [sic] world is marching on!
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   Glory, glory, hallelujah,
   And His [sic] world is marching on!

Note: Before singing the last line of the last verse you may wish to invite such substitutions as "the" for "His."
Composer: William Steffe
The story of the tune "The Battle Hymn of the Republic" is variously told. Some authors claim that Steffe wrote it for a fire company in Richmond, Virginia, and others maintain that it was written as a camp-meeting song. Originally the tune included only what we now know as the chorus. After the raid on Harper's Ferry in 1859, verses in memory of John Brown were written, the tune was expanded to include music for the verses, and the whole became the marching song of Massachusetts volunteers on their way south.

William Steffe, or John William Steffe (1852-?), lived either in Charleston, South Carolina, or Richmond, Virginia, or both. Very little is known of him except that he wrote some popular Sunday school songs and the tune "The Battle Hymn of the Republic."

"Song for Equal Suffrage" is from Charlotte Perkins Gilman, *Suffrage Songs and Verses* (New York: Charlton Co., 1911). It was probably written about 1900, as it is known to have appeared in earlier collections.

The tune, as it appears here, is from the *New Hymn and Tune Book* (Boston: Beacon Press, 1914). It also appears in *Hymns of the Spirit* (No. 566).

Author: John Haynes Holmes
John Haynes Holmes (1869-1964), was born in Philadelphia, Pennsylvania. Educated at both Harvard College and the Harvard Divinity School, he began his ministry in the Third Religious Society, Dorchester, Massachusetts, and continued it with a notable forty-two-year career as minister of the Community Church (Second Congregational Unitarian Church) of New York (1907-49).

Famed for his preaching and his crusading, Holmes was a founder and board member of the National Association for the Advancement of Colored People, founder and board chairman of the American Civil Liberties Union, and a founder of the Unitarian Universalist Fellowship for Social Justice, as well as the Fellowship of Reconciliation.

Holmes was often controversial and often in the forefront of radical causes. In 1919 he requested that his name be removed from the list of ministers of the American Unitarian Association because he believed in the "community idea" of religion. "Religion," he maintained, "means affiliation not with any denomination, but with the community as a whole. It substitutes for the theistic, the humanistic point of view." Community Church remained affiliated with the American Unitarian Association, however. Holmes resumed his own ministerial affiliation in 1960 after, in his judgment, the Unitarians had moved closer to what a modern church should be like.

Holmes was a pioneer in interracial programs, world order, peace, and civil liberties. He was a pacifist during World War I and refused to support the entry of the United States into the war. He offered his resignation to his congregation, but it was unanimously refused.

Author of twenty-one books, countless hymns, and a play, Holmes, nevertheless considered his preaching his most important work. He deplored the modern trend toward short sermons. "If I go over an hour," he chuckled, "my congregation thinks I am in particularly good form. If I fall short of an hour, they fear I am ill."

Holmes received countless honors and awards. The December 1949 issue of *The Christian Register*, as the magazine of the American Unitarian Association was then named, was designated "The John Haynes Holmes Issue." In 1954 he was given the sixth annual Unitarian award in recognition of distinguished service in the cause of liberal religion. He received the Anisfield-Wolf Award for literary excellence for his book *I Speak for Myself*. The committee, unanimous in its decision, consisted of Pearl Buck, Lillian Smith, and Oscar Handlin with Ashley Montague as chairman.
Composer: Ananias Davison

I was unable to find even the barest biographical essentials about this early American composer until I contacted Irving Lowens, music editor for We Sing of Life (Boston: Beacon Press, 1955) eminent music historian, and music critic for the Washington Star. The following information was culled by Lowens from a Ph.D. dissertation entitled “Ananias Davison: Southern Tune Book Compiler (1780-1857),” by Rachel Augusta Brett Harley (University of Michigan, 1972).

Ananias Davison was born in Shenandoah County, Virginia, on February 1, 1780, but appears to have moved from there as early as 1804. He set himself up as a printer in the vicinity of Harrisonberg, Virginia, around 1816. He compiled four tune books, all in shape notes (see notes on shape-note music, below): The Kentucky Harmony (with editions in 1816, 1817, 1819, 1821, and 1826); the Supplement to the Kentucky Harmony (with three editions starting in 1820); an Introduction to Sacred Music (1821); and a Small Collection of Sacred Music (editions in 1825 and 1826 [?]).

According to Marrocco and Gleason in Music in America, The Kentucky Harmony was the first southern tune-book, and was important in the rise of southern folk hymns that accompanied the eighteenth-century revival movement as it spread from New England to Kentucky, Missouri, and environs. All of his tune books were apparently printed by him in his own shop.

Davison was married sometime between 1820 and 1826, was a trustee of the Union Congregation of the Presbyterian Church in Rockingham County, Manassas, Virginia, in 1847, and died on October 21, 1857. His importance as a musician was considerable.


Shape-Note Music

Southern collections of folk hymns were usually written in “shape notes,” a method of musical notation introduced by William Little and William Smith in a book called The Easy Instructor (Albany, New York, 1798). The shaping was thought to make it easier for singers to sight-read the music. The conventional key signatures, clefs, five lines, and four spaces were used, but instead of the single oval shape which we use exclusively today, four different shapes were used to indicate the position of the notes on the scale. According to one system, a right triangle was used for the first and fourth notes of the scale; a round shape was used for the second and fifth; a square for third and sixth; and a diamond for the seventh. Each of these shapes also had a scale name: “fa” for the right triangle, “sol” for the round note, “la” for the square one, and “mi” for the diamond.

WINDHAM. L. M. Flat Key on F.

Wood is the road that leads to death, And thousands walk together there; But wisdom shews a narrow path, With here and there a traveler.

Shape note music, reprinted from William Little and William Smith, The Easy Instructor, or, A New Method of Teaching Sacred Harmony, (Albany, N.Y.: Websters & Skinners and Daniel Steele, 1798).
A HYMN OF WRATH AGAINST CHILD LABOR
Salvation C.M.D.

John Haynes Holmes, ca. 1914
Ananias Davissone, Kentucky Harmony, ca. 1815

O God, whose justice is a rod
That smites our human greed,
Whose mercy is a healing balm
For hearts that break and bleed—
We cry to thee, O Lord, for strength
To right the wrongs of earth,
To lift the yokes and burst the bonds
That make a curse of birth.

We pray thee for these little ones
Who toil in mine and mill,
Whose moans of pain and weariness
No clanking wheels can still;
Whose backs are bent, whose eyes are dim,
Whose feet are halt and lamed,
With little hands all gnarled and torn,
And bodies bruised and maimed.

O Father, are these children thine,
Who never play nor sing,
Who ne'er with shouts of boisterous glee
Make woods and pastures ring;
Who know all manhood's stress and strain
Ere manhood's strength is won,
Who taste the bitterness of life
Ere life is scarce begun?

Lay bare, O God, thy mighty arm,
Ungird thy sword of death;
The lust that feeds on children's blood
Smite with thine awful wrath.
So, in thy mercy, from their bonds
These little ones release,
And give them air and sun and play,
And joy and love and peace.

In The Collected Hymns of John Haynes Holmes (Boston: Beacon Press, 1960), Holmes writes that "A Hymn of Wrath Against Child Labor" and "For the Bondsmen of Labor" were the first hymns he wrote and that they arose from the social and economic conditions prior to World War I. He added, "I find significance in the fact that my first attempts at hymnwriting took the form of social hymns, which were scarce at that age, but which we see abundantly in ours." The text is printed from the collection mentioned above.

Holmes specified that the tune "Brattle Street," by Ignaz Joseph Pleyel, be used with both "A Hymn of Wrath Against Child Labor" and "For the Bondsmen of Labor." I find it subdued, for such fiery messages, however, and have used the tune "Salvation" instead. The tune is also used for Hymn No. 53, "Unrest," and Hymn Nos. 155 and 237 in Hymns for the Celebration of Life (Boston: Beacon Press, 1964). If you would like to try "Brattle Street," it is No. 569 in Hymns of the Spirit.
O blessed isle of quiet,  
Rock-rooted in the sea,  
Thy firm foundations plumb the gulf  
Of earth's immensity.  

What though the ocean rages,  
What though the blast alarms?  
Deep under deep, there-rest secure  
The everlasting arms!

O blessed isle of vision,  
Engirdled by the sea,  
Out to the farthest span of space  
Thy vista reaches free;  

To cast the glow of dawning,  
To west the blaze of night,  
Round all the long horizon's rim  
The everlasting light!

O blessed isle of friendship  
Enshrined upon the sea,  
To kneel within thy stony fane  
The world we gladly cleave;  

And in the mystic silence,  
Slow-wafted from above,  
Find hand in hand, and heart with heart,  
The everlasting love!
The Summer Conference Contribution
Where did it all begin? When did Unitarians and Universalists first hold summer conferences for inspiration, for preparation for life and church tasks back home, and for recreation? Our standard denominational history books give few clues to the origins of this important ingredient of our religious life and programming which began in the 19th century.

In 1901 Dr. Quillen Shinn, who had been conducting summer conferences for Universalists from 1882 to 1897 at the Methodist Center at the Weirs on Lake Winnipesaukee, New Hampshire, sought a place where he could hold his services without interference from other denominations. He selected a spot on Saco Bay, Maine, which came to be called Ferry Beach. Since then conferences for children, youth, adults, and family groupings have been held there each year from late June to Labor Day.

In 1896 Mr. and Mrs. Thomas H. Elliott "discovered" the Isles of Shoals, a small group of islands located ten miles out of Portsmouth, New Hampshire in the Atlantic Ocean. The first Unitarian conference was held on one of the islands, Star Island, at the Oceanic Hotel July 11-18, 1897. Such was the enthusiasm of Unitarians attending this and subsequent conferences that the Star Island Corporation was founded in 1915 and the island, hotel, and other facilities were purchased in 1916 for $16,000. Today, seven weeks of Unitarian conferences are held each summer on Star Island focusing on youth, religious education, family programming, and international affairs.

In 1866 a group of Universalists purchased what they called "Murray Grove" in Lanoka Harbor, New Jersey, the birthplace of American Universalism, where John Murray preached his first sermon in America on September 30, 1770.

Since the founding of the Murray Grove Association in 1885, the site has been developed as a program facility, and conferences have been held there.

Rowe Camp in the Berkshires of Massachusetts, Unirondack in the foothills of the Adirondack Mountains of New York, Unicamp in Honeywood Springs, Ontario, Canada, deBenneville Pines in Angelus Oaks, California, and Unistar in Cass Lake, Minnesota are all owned by Unitarian Universalist organizations and operated for the enrichment of children, youth, and adults individually, and for the congregations to which they belong. In addition to these, Unitarian Universalists hold conferences on rented sites as far flung as Lake Geneva, Wisconsin, Lake Murray, Oklahoma, and many more. Unitarians and Universalists have commented that these and many other summer conferences are a vital contribution to their personal lives and those of their societies.

How and where did they all begin, one wonders...?
Treble & Tenor.

Sol  Law  Mi  Faw

This character, called
the second line, stands
on the first.

F  Law

This character, called
the counter cliff, stands
on the middle line.

Bass.

A  Law

The first column shows the names
of the lines and spaces—the second
the names and order of the notes.

Notes. Rests.

Semibreve

Accent is a certain force of sound
which, when a
bar consists of
two or three
equal parts, is
on the first.

Minim

When of four,
it is on the first
and third.

Crotchet

When of six,
it is on the
first, second,
and fourth.

Quaver

When of eight,
it is on the
first, second,
and fourth.

Semiquaver

A semibreve rest fills a bar in
the middle of time; the other rests
are marks of silence, equal in
time to the notes after which
they are called.

Round Square Diamond Triangle

A half note represents the semitones between
mi and law and law and law.

The natural place for Mi is in B,

But if B be flat Mi is in . E . If F be sharp Mi is in . F
if B and E . . . . . . A . . . If F and C . . . . . C
if B E and A . . . . . . D . . . If F C G and G . . . . . G
if B E A and D . . . . . . G . . . If F C G and D . . . . . D

Shape note music, reprinted from William
Little and William Smith, The Easy In-
structor, or, A New Method of Teaching
DIRECTORY OF UNITARIAN AND UNIVERSALIST HYMN WRITERS

The listing below contains the names of Unitarians and Universalists who have written hymns which appear in *Hymns of the Spirit, Hymns for the Celebration of Life* or *Singing Our History*. An [UV] indicates in which of the hymnals the writer’s hymns appear: “HS” *Hymns of the Spirit*, “HCL” *Hymns for the Celebration of Life*, and “SOH” *Singing Our History*. The denominational affiliation prior to the merger of the American Unitarian Association and the Universalist Church of America is indicated.

If the listing indicates that a writer’s work appears in *Hymns of the Spirit*, you may find the names of the hymns by turning to the “Index of Authors, Translators or Sources of Hymns” on pages 521-35 of that hymnal. If there are hymns by a particular writer in *Hymns for the Celebration of Life*, you may find them by turning to “Index of Authors, Translators, and Sources of Hymns” on pages 489-94 of that volume. For a list of hymns of writers appearing in *Singing Our History*, turn to the table of contents of this collection.

The names of both English and American Unitarian and Universalist hymn writers appear in the listing below.

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<td>Charlotte Perkins Gilman, 1860-1935 UN</td>
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