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PRACTICAL RESULTS OF MONISM.

A current definition of monism runs thus: "The doctrine of cosmology that attempts to explain the phenomena of the cosmos by one principle of being or ultimate substance."¹⁾ Arthur Drews, a monist, defines monism as "that view of the cosmos which admits but one principle or one ground of reality." In a recent brochure, Superintendent Repke has sketched the various types of this philosophical theory.²⁾ There is a materialistic monism, which reduces every phenomenon in the universe to a basis of matter. Then there is an idealistic monism, which claims that matter has no independent existence; it is a mere conception of the mind; every phenomenon is a product of the spirit. Lastly, there is a pantheistic monism. Its chief apostle is Eduard v. Hartmann, who observes that there is a parallelism between nature and spirit: in nature he finds force and law, or a principle of energy and of order; the counterparts of these two elements in the realm of the spirit are: will and mind. Force and will represent the unlogical, law and mind the logical, in the two hemispheres which monism assumes for its cosmos. But these four elements: force, law, will, mind, are not four different substances, but manifestations of the same, in fact, of the only substance. The multitude of volitions which individuals put forth are but movements of the absolute will; and the host of ideas, or ideal distinctions, become concentrated

1) Standard Dictionary.

2) *Pantheistischer und deistischer Monismus*, in *Bibl. Zeit- und Streitfragen* VII, 8.

OUR NEW ENGLISH HYMN-BOOK.¹⁾

While the English Synod of Missouri was discussing the advisability and feasibility of organic union with the German Missouri Synod, a great work was quietly being done for it which was destined to affect, in a perceptible manner, the public

1) *Evangelical Lutheran Hymn-Book with Tunes.* Concordia Publishing House, St. Louis, Mo. 538 pages. Price: Edition T. C., bound in handsome silk cloth and with stained edges, \$1.50. Edition T. H., half morocco, otherwise as above, \$2.00.

worship and private devotions of its members. At its final convention in St. Louis the Synod's Hymn-Book Committee reported that it had finished its work, and "that the Hymnal is in the hands of the printer." With this committee another, the Hymn-Book Finance Committee, had been cooperating, and this committee reported that it had received 4,802 advance subscriptions for the new hymnal—enough to almost exhaust the first edition; that it had received \$3,224.65, had expended \$1,821.50, had outstanding accounts for unpaid subscriptions to the amount of \$728.75,—all of which showed that the financial side of the enterprise had been sufficiently safeguarded.

In the mean time, the contemplated union with the German Synod was effected, and in the adjustment of the former English Synod's business affairs, notably the transfer of its publication concern to the German Synod, the latter body took over all the assets and liabilities of the English body. The new hymnal, therefore, by the logic of events becomes the hymnal of the entire Missouri Synod. We have deemed this event of sufficient importance to publish it in the form of an article rather than in a book-review.

A revision of the confessional and devotional standards of a church society is never an easy, often a perilous, task. It touches the forms in which the spiritual life of Christians has been wont to seek expression. It arrays personal sentiment—that awful factor in the settlement of how things ought, or ought not, to be—and habits grown venerable through long usage, against itself. Conservatism, accordingly, in a church society will invariably advise against revision, assuming, on the one hand, that existing defects are more easily borne than the annoyance which a complete readjustment to suit the new conditions necessitates, and on the other hand, that innovation rarely spells improvement. Thus the revisers' task becomes a thankless one, and not infrequently subjects them to unfair criticism. Special commendation, therefore, is due whenever a work of revision, or reconstruction, is well done.

The magnitude of the change from the old to the new English hymnal is seen, first, in the relative size of the two books. The new book retains all the liturgical forms for use at the various public services on particular Sundays, festival days, and extraordinary occasions that were found in the old book. In this part there is no change whatever. But in the hymnal proper there is considerable change. The number of hymns has grown from 451 (we count Doxology No. 18 in the old book as a hymn, which it really is and as which it is rightly treated in the new book) to 567. But the difference between these two figures does not represent all the new material that has been embodied in the new book; for 17 of the old hymns have been dropped, Hymn 281 which, through some oversight was printed twice in the old book (see No. 410) has been printed only once; and if we leave out of our computation Doxology No. 18, we have a total of 135 new hymns in the present hymnal.

We turn our attention, secondly, to the character of the omissions and additions. We miss in the new hymnal Newton's closing hymn: "May the grace of Christ, our Savior" (No. 9), Montgomery's hymn for the dedication of a church: "Lord of hosts, to Thee we raise" (No. 159), Barbault's Gospel call: "Come, said Jesus' sacred voice" (No. 191), Sarah Flower Adams's "Nearer, my God, to Thee" (No. 357), Watts's "Our God, our Help in ages past" (No. 383), Caswall's "Days and moments quickly flying" (No. 401), Doddridge's "Thrice happy souls, who, born of heaven" (No. 439), and Wesley's "Lamb of God, I look to Thee" (No. 441). The absence of these hymns, which never were indigenious to Lutheran soil, we consider no loss, though they may not have been discarded for that reason. The new book affords ample compensation in the better hymns substituted for those dropped.

But there are omissions which will be viewed with some regret. They are translations of favorite German hymns, *viz.*, of Luther's "Was fuercht'st du, Feind Herodes, sehr" (No. 52), "Jesus Christus, unser Heiland, der den Tod ueberwand," in

Bacon's rendering (No. 95), Massie's renderings of "Jesaia, dem Propheten, das geschah" (No. 130), of the Te Deum (No. 318), of "Mitten wir im Leben sind" (No. 384), of "Verleih uns Frieden gnaediglich" (No. 152). Also Heyl's rendering of Zinzendorf's "Jesu, geh voran!" (No. 435) and Miss Winkworth's rendering of Henrietta von Hayn's "Weil ich Jesu Schaefflein bin" (No. 440) have been dropped. The hymn last named, we think, is found in the *Sunday School Hymnal*. In the place of the rendering of Luther's "Was fuercht'st du, Feind Herodes, sehr" we have Neale's rendering of the medieval "Herodes, hostis impie," in "The star proclaims the King is here," and for Heyl's rendering of Zinzendorf's hymn that of Jane Borthwick has been substituted, which is a great improvement over Heyl's (*e. g.*: "as through life we glide"!). The difficulty which a modern congregation encounters in singing the tunes for some of Luther's hymns, composed for the rhythmic singing of his time, may account for the discarding of the rest of the hymns before noted.

There is, however, ample compensation provided by the admission into the new hymn-book of the following translations which were not in the old, *viz.*, Crull's rendering of the Countess von Schwarzburg's "Bis hieher hat mich Gott gebracht;" Rimbach's renderings of v. Birken's "Lasset uns mit Jesu ziehen" and of Flittner's "Jesu, meines Herzens Freud' ;" Miss Winkworth's renderings of Horn's "Gottes Sohn ist kommen," of Meinhold's "Guter Hirt, Du hast gestillt," of Franck's "HErr, ich habe missgehandelt," of Oelschlaeger's "Troestet, troestet, meine Lieben," of Schmolck's "Tut mir auf die schoene Pforte" and "Willkommen, Held, im Streite," and of Werner's "Wir danken dir, HErr Jesu Christ;" Miss Cox's rendering of Gellert's "Jesus lebt, mit ihm auch ich;" Miss Claudia Hernanman's rendering of Mohr's "Heil'ger Geist, erhoer' uns;" Jane Borthwick's rendering of Schmolck's "Mein Jesu, wie du willst;" Frothingham's translations of "Was Gott tut, das ist wohlgetan," according to a tune from the *Erfurt Enchiridion* of 1527, and a good translation of Speratus's "Es ist das Heil

uns kommen her." The last hymn alone balances the loss of many of the discarded hymns. — The new hymn-book contains 219 translations of standard German hymns, to 210 translations contained in the old book. About 39 per cent. of the entire contents of the new book is from standard Lutheran hymn-writers. — Besides the translations noted, we find in the new hymnal Chandler's rendering of the ancient "*Angularis fundamentum*" ("Christ is our Corner-stone"), Neale's version of *Urbs beata Hierusalem* ("Christ, Thou art the sure Foundation"), and the rendering from the Ohio *Lutheran Hymnal* of *Christe cunctorum Dominator alme* ("Eternal Son of God, O Thou"). The monk of Cluny, Bernhard de Morlaix, sings his *Hic breve vivitur, hic breve plangitur, hic breve fletur*, in this book in Neale's "Brief life is here our portion;" and Savonarola's *Giesu sommo conforto* reappears in Jane Francesca Wilde's "Jesus, Refuge of the Weary." Modern hymns we find in Bethune's "It is not death to die," which reproduces Caesar Malan's "Non, ce n'est pas mourir;" and in John Olaf Wallin's Communion hymn ("The death of Jesus Christ the Lord we celebrate"), which is a reproduction of an old hymn by the third archbishop of Upsala, Haquin Spegel. Also Landstad's "A slumber I know in Jesus' name" is of Scandinavian origin.

It will not be necessary for formulating our verdict on the new English hymnal to examine separately every one of the more than hundred new hymns that remain to be mentioned. We note that American hymn-writers in our church have been recognized in this book by the admission of Cronenwett's "We have a sure prophetic Word," Loy's "The Law of God is good and wise," "The Gospel shows the Father's grace," and "When Rome had shrouded earth in night," and Jacobs's "Nearer, my God, to Thee." Of the new hymns William Walsham How, Bishop of Wakefield, has been made to contribute seven, Christopher Wordsworth, Bishop of Lincoln, six, Chas. Wesley four, Frances Rider Havergal, James Montgomery, the Moravian, John Ellerton, the chaplain to

Lord Crewe, Isaac Watts, the favorite British hymn-writer, and the Irish rector John Samuel Bewley Monsell, three hymns each. Among the authors from whose poems selections have been made are Thomas Haweis, once physician at Truro, then chaplain to Lady Huntingdon, Charlotte and Julia Elliott, Ray Palmer, Dorothy Bloomfield, Mrs. Irons, Horatio Bonar, etc. Every one of the new selections is a gem of sacred song that has long become the cherished property of Christians singing at their devotions in English. The work of selecting and compiling these hymns has throughout been performed with that respectful consideration which believes that only the very best is worth offering to a church which has been long blessed with a wealth of spiritual songs. We cordially commend the good judgment and the chastened esthetical sense of the unknown committee which has performed this arduous task.

The change from the old to the new hymnal appears, thirdly, in its most striking form in the topical arrangement of the hymns. Here a veritable revolution has taken place. Not a single one of the old hymns retained, *e. g.*, could be found according to the old numeration. Everything appears differently grouped and differently placed. When we think of the pastor grown gray in the service and in the "giving out" of the hymns, or of the layman whose daily companion, next to the Bible and the Catechism, the old hymn-book has been, and who know by heart that No. 74 is "O bleeding Head," No. 193 "Delay not," No. 301 "Now rest beneath night's shadows," etc., and that the hymns on the work of Christ are about in the center of the book, morning and evening hymns come after the hymns relating to a Christian's conduct, and similar details on which a habituated memory is apt to act by a sort of instinct,—I say, when all this is considered, one anticipates a shock among the users of the old book when they begin to use the new. It was a heroic committee that attempted this thoroughgoing change; and the question can only be, Was the committee's courage balanced by wisdom?

The change in question was effected along two lines: 1) the

better understanding of the leading thought, hence, of the topical character, of certain hymns has led to their being differently grouped. *E. g.*, "All glory be to God on high," which had been treated in the old book as a hymn of invocation to be used at the regular Sunday service, now is grouped with the hymns to the Trinity; "Come, let us join our cheerful songs," and "In the cross of Christ I glory," formerly classified with the Lenten hymns, now are grouped with the hymns to the Redeemer. The Lenten hymn "Not all the blood of beasts" becomes a hymn of "Faith and Justification," etc. Exception might be taken as to some of the new classifications, but, when all changes under this head have been sufficiently pondered, it will have to be confessed that the committee's judgment has been correct in ninety-nine cases out of a hundred. Some of the hymns given a different grouping have actually gained in suggestiveness and importance because of this grouping, *e. g.*, "Christ, Thou the Champion of the band who own," which is a Reformation hymn in the new book.

2) The sequence of the topical divisions has been changed, and some of the larger divisions have been subdivided. The new book presents, first, what we might call "Sunday hymns," relating to the beginning and close of worship (1—18); secondly, "Week-day hymns," embracing morning and evening hymns (19—45); thirdly, hymns embodying the leading elements of a Christian's devotion, such as the Gospel Invitation, Praise, the Redeemer, God's Word, and the Lord's Day (46—109). The fourth division embraces hymns arranged for the festival seasons of the Church, from Advent to Thanksgiving. This division has been especially enriched in the sections for the Harvest Home, All Saints, or Apostles' and Martyrs' Days, and the "National Day of Humiliation and Prayer" section (110—305). The fifth division is dedicated to the leading truths of the *ordo salutis*: justification and sanctification. The hymns on sanctification are aptly subdivided (306—389). The sixth division embraces hymns on the six parts of the Catechism, with special hymns for confir-

mation, marriage, the home, family, and children (390—449). The seventh division exhibits the Church in her activities, the relation among its members and its glory; it is exceptionally rich in mission hymns (450—493). The eighth division is inscribed, as in the old book, "Cross and Comfort" (494—526), and the concluding division is eschatological (527—567).

The logic of the new sequence of topics is apparent. It follows a natural line of thought, and thus will facilitate our mental readjustment to the new order of things.

En passant, we might mention that some hymns which were incomplete in the old book have been completed in the new, *e. g.*, "Jesus, Thy blood and righteousness," which gains four stanzas in the new book that were not in the old. Other hymns have been abridged, *e. g.*, the Advent hymn: "Arise, sons of the kingdom," which loses vv. 3, 6, 7, and 10. Also the phraseology has been changed in a number of places: "Thou Sabaoth strong" becomes "strong Lord of hosts" (comp. 303 with 30, v. 10); "Let no ill dream disturb my rest, No power of darkness me molest" becomes "Sleep that may me more vigorous make, To serve my God when I awake" (comp. 298 with 36, v. 4), etc., etc.

At the end, an attempt has been made to restore the ancient chant to its former place and dignity in the public worship of the Church, and the section of doxologies has been revised.

The festivals of the Church with their respective pericopal lessons, Bible lessons for morning and evening reading throughout the year, and directions how and when to use the Psalms are appended, and exhaustive indexes conclude the book.

On the music offered in the edition with tunes we are not in a position to express a competent opinion, but we were favorably impressed with the many familiar German tunes in which the new *Hymn-Book with Tunes* abounds.

That a great deal of judicious work has been expended in the preparation of this book is evident also from the hymno-

logical references, stating the authorship of the hymns and tunes. In many cases these references correct erroneous statements in the old book.

The book having now been fully launched upon its mission, it remains for the Church to reap the benefits of the faithful labors of the authors. In our judgment the book will help to make our English services more beautiful, more impressive, and more expressive of the Lutheran ideal of divine worship, which has in all ages breathed a peculiar spirit of loyal reverence mingled with awe, and borne up with a spiritual joy and gratitude which is all the more pleasing because of its chastened and subdued utterance.