

Henry Ward Beecher's Significant Hymnal*

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Photos by William J. Reynolds

The year 1855 was set in an era of great creativity and conflict. Franklin Pierce, a Democrat from New Hampshire, occupied the White House. In Illinois, Abraham Lincoln lost the election for the United States Senate. The territorial legislature in Kansas was made up of a majority of pro-slavery forces, and tension in the territory erupted in civil warfare the following year.

In 1855 the Confederate States of America were six years away, but the forces that would make their formation inevitable were already in motion. And soon American soil would be stained with the blood of American manhood as North and South engaged in the War Between the States. Part of the slavery controversy had to do with the new territory to the west. In 1855 "Bloody Kansas," as the press termed it, was a battlefield with numerous skirmishes between pro- and anti-slavery groups. Both sides were actively recruiting new settlers sympathetic to their cause. From slave states came help for the pro-slavery forces, and from free states as far away as New England settlers moved in to support human rights and personal freedom.

In the year 1855, in such a climate, a new hymnbook appeared in New York City. The title of the hymnal was *Plymouth Collection of Hymns and Tunes; for the use of Christian Congregations*. The trim size was 8¼ by 5¾. In 504 pages, it presented 1,374 hymns plus 26 doxologies, together with 367 hymn tunes. Electrotyped by Thomas B. Smith of 82 & 84 Beekman Street, printed by George W. Wood, of 51 John Street, it was published by A. S. Barnes and Company.

The hymns were arranged in 12 major categories: Sabbath and Sanctuary; The Bible; God; Christ; Warnings and Invitations; Christian Experiences; The Church; Time (Eternity, Life, Death); Heaven; Times and Seasons; Children's Hymns; and Doxologies.

*This address was given on October 19, 1999, in the 1999 Hugh T. McElrath Lecture Series at the Southern Baptist Theological Seminary, Louisville, KY. Published in THE HYMN by permission.

There were seven indices: Alphabetical Index of Tunes, Metrical Index of Tunes, Index of Subjects; Index of First Lines; Index of Any Verse but the First; Index of Psalms, and Index of Authors.

On the title page no compiler or editor is identified, but at the end of the five-and-one-half page introduction is the name Henry Ward Beecher, with the place and date given as Brooklyn, New York, August 10, 1855. In the penultimate paragraph of the introduction appeared this acknowledgement: "The musical department of this work has been under the joint care of Mr. John Zundel and Rev. Charles Beecher."

These three persons were well known. Henry Ward Beecher, in the year 1855, was pastor of the Plymouth Congregational Church in Brooklyn, New York, which explains the name of the hymnal. Charles Beecher was his younger brother and an associate minister of the Plymouth Church. John Zundel was organist and choirmaster at Plymouth Church and a respected and skillful church musician. These vital statistics about the hymnal, the three responsible for its contents, and the era in which it appeared provide the basic facts. But there is much more to the story.

When Beecher became pastor of Plymouth Church with 21 members in 1847, he was very concerned about its music. The psalms and hymns of Isaac Watts had been introduced to the American colonies a century earlier and still represented the major body of church song. While many collections of selected hymns had appeared, each including numerous arrangements of Watts' psalms and hymns, it was always the name of Watts that legitimized the works. Some compilations of new material were quickly identified by the compilers as "an appendix to Dr. Watts," rather than a replacement of Watts.

In Plymouth Church, as in all other churches, the congregation held in their hands collections that contained only words, but no music. The singing was done almost wholly by the choir.¹ Beecher wanted his congregation to participate heartily in the hymn singing. Few seriously shared this concern and most

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The Beecher Bible and Rifle Church, Wabaunsee, Kansas, August 1999.

passed it off as “one of Mr. Beecher’s oddities.”² But it was no oddity to Beecher.

In his lectures at Yale University almost two decades later, Beecher confessed his great concern for the singing of his congregation:

Now, I am a fanatic about congregational singing, and should be glad to make you enthusiasts, as near as that to fanaticism. . . . The whole church ought to sing, because the whole church ought to worship, and there is no other worship provided in our churches but this. To listen to the prayer of him that is most gifted is certainly a help, and a long way toward worshipping; but, after all, no man worships in spirit and in truth who does not take a voluntary and personal part, such as is necessary in singing. I do not believe it is possible for a person to sing our hymns and not worship.³

Beecher was aware that the singing of the Friday evening prayer services in the church lecture hall and the singing at revival meetings and conference meetings all surpassed that of the Sunday congregational services. Since in these other meetings it was usually the custom to use compilations containing both words and music, Beecher thought it logical that their use might be the solution for his church services. Beecher once wrote:

The music books for choirs were those long, narrow, inconvenient ones which could not well be held in the hand, but must always needs to be laid upon a shelf. These were granted to the choir only, and the congregation had to sing from memory or not at all. It seemed to me that it would be a step in the right direction to put the tunes and hymns together, so that everybody who had the one should also have the other.⁴

In 1851, with the assistance of his then music director, Darius E. Jones, Beecher had published *Temple Melodies*, a collection of almost 500 hymns. While this book was still new to his congregation, Beecher began planning a larger hymnal. He had the assistance of his brother, Charles Beecher, and his organist, John Zundel. It was evident that A. S. Barnes & Co., the publisher, had little faith in the success of such an undertaking, for Beecher was required to guarantee the cost of the plates. Henry C. Bowen and James Freeland, two of Beecher’s laymen, financed the making of the plates. Beecher had an understanding with Bowen and Freeland that they would receive the income from the book, if there was any, until the amount they had advanced had been repaid with interest. Beyond this point all further profits would go “to the benefit of the choir” of Plymouth Church.⁵

Lyman Abbott, Beecher’s biographer, wrote almost 50 years later that Beecher started the preparation of his hymnal with courage rare in any minister. Abbott writes that Beecher, in his serious study of the material, considered the great wealth of Christian hymnody. He included

. . . not only the Calvinistic Watts and the Arminian Wesley, but also such Roman Catholic authors as Frederick W. Faber, Madame Guion, and Francis Xavier; such Unitarians as Miss Martineau, Henry Wadsworth Longfellow, Sarah Adams, and John Pierpont; such secular poets as Elizabeth Barrett Browning, William Cullen Bryant, John Greenleaf Whittier, and James Russell Lowell. There is now scarcely a single collection of any value in use in our churches which does not contain contributions from these sources. But though their use in 1855 was not wholly unprecedented, Mr. Beecher was severely criticized for his bold-

ness. Even those who applauded him anticipated no great results from the innovation.⁶

Beecher speaks of hymns that might be criticized for extravagant expression and the attempts of some to alter and refine strong hymnic literature:

Many hymnbooks have been so fastidiously made, as not only to exclude many hymns, as extravagant, that were not half so extravagant as are the Psalms of David, and as is all true and deep feeling which gives itself full expression; but also those retained have been abused by corrections, so called, and tamed down from their noble fervor and careless freedom, into flat and profitless propriety.⁷

With firm intent and purpose, Beecher selected hymns that reflected an ecumenical concept in congregational song. In straightforward fashion he set forth in the Introduction his conviction about the scope of his selection:

We have sought for hymns of every denomination of Christians. There are certain hymns of the sacrifice of Christ, of utter and almost soul-dissolving yearning for the benefits of His mediation, which none could write so well as a devout and truly pious Roman Catholic. Some of the most touching and truly evangelical hymns in this collection have been gathered from this source.⁸

We have gathered many exquisite hymns from the Moravian collections, developing the most tender and loving views of Christ, of his personal presence, and gentle companionship. We know of no hymn writers that equal their faith and fervor for Christ, as present with His people.

To say that we have sought for hymns expressing the deepest religious feeling, and particularly the sentiments of love, and trust, and divine courage, and hopefulness, is only to say that we have drawn largely from the best Methodist hymns.

Cowper, Stennett, Newton, Doddridge, Mrs. Steele, and many other familiar authors, will be found in this collection, as in every other that aspires to usefulness.⁹

Then to make sure that no one could think that Beecher had completely abandoned Isaac Watts in his ecumenical zeal, he heaped praise upon his fellow Congregational minister of the previous century:

With whatever partiality to Dr. Watts we may have begun this compilation, a comparison of his hymns and psalms with the best effusions of the best hymn writers has only served to increase our admiration and our conviction that he stands incomparably above all other English writers. Nor do we believe any other man. . . has contributed so great a share of enjoyment, edification, and inspiration to struggling Christians as Dr. Watts. We have retained the greatest number of his versions of the Psalms, though under the title of hymns.¹⁰

What Beecher was really saying here was that the transition from psalmody to hymnody was accomplished. The evolution of hymnody that had begun a century and a half earlier was complete. Up to this point in the nineteenth century, most collections for congregational singing had been divided into two parts—Psalms and Hymns. Now, the psalms had become hymns, and there was no longer a need for a major division.

The front of the Beecher Bible and Rifle Church, Wabaunsee, Kansas, August 1999.



Also, the dominance of Isaac Watts was over. All the various editions of Watts—Dwight's, Winchell's, Worcester's, Rippon's, Barlow's, and Dobell's—and the many appendices to Watts were in rapid decline.

In the number of hymns in the *Plymouth Collection*, Isaac Watts still outdistanced all others with 218 hymns, then Charles Wesley with 81, James Montgomery with 59, Philip Doddridge with 50, John Newton with 34, Ann Steele with 31, and William Cowper with 12.

Eighteen texts were taken from Edward Caswall's *Lyra Catholica*, published in London in 1849, and reprinted in America in 1851. Caswall left the Church of England in 1847 and became a Roman Catholic. There was quite a storm of protest over Beecher's inclusion of the Catholic hymns, but the hymnal survived. Beecher also included more than 20 hymns from the poetical works of New England Unitarians. How shocking to any stalwart Trinitarian in that day to see the names of John Freeman Clarke, Samuel Longfellow, Jones Very, Edmund H. Sears, John Pierpont, Nathaniel L. Frothingham, William Cullen Bryant, and James Russell Lowell in a Congregational hymnal—even one compiled in Brooklyn!

Equally interesting is the inclusion of a hymn by Sir Walter Scott and five hymns by Elizabeth Barrett Browning.¹¹ Scott's hymn, "When Israel of the Lord beloved" (p. 134), is the hymn of Rebecca in Scott's novel *Ivanhoe*, written in 1819. None of these hymns survived in the decades that followed. Also making their first appearance in this collection were three hymns by Beecher's sister, Harriet Beecher Stowe.¹²

Beecher chose some hymns that were generally unknown in America. Among these were "Fairest Lord Jesus," the anonymous English translation of a German hymn published only five years earlier in Richard Storrs Willis' *Church Chorals and Choir Studies*, set to

CRUSDADER'S HYMN (p. 207). Beecher thought it was a winner, and it was! Other hymns he included were Caswall's translation, "Jesus, the very thought of thee," Charlotte Elliott's "Just as I am, without one plea," and Sarah Francis Adams' "Nearer, my God, to thee."

Some have passed critical judgment on the *Plymouth Collection* as being popular and evangelical rather than scholarly and liturgical. Beecher would plead guilty to these evaluations. He made no claim for greatness or permanence for his book. His aim was clearly and simply usefulness. This is further evidenced in his explanation regarding the selection of hymn tunes:

The tunes are chiefly for congregational singing. We have gathered up whatever we could find of merit in old or new music, that seemed fitted for this end. Not the least excellent are the popular revival melodies, which though often excluded from classic collections of music, have never been driven out from among the people. These have been gathered up, fitly arranged, and having already performed most excellent service, they are now sent forth with the best of all testimonials—the affection and admiration of thousands who have experienced their inspiration. Because they are homebred and popular, rather than foreign and stately, we like them none the less. And we can not doubt that many of them will carry up to heaven the devout fervor of God's people until the millennial day!¹³

Both Charles Beecher and John Zundel were knowledgeable musicians, and they were responsible for selecting the music. Zundel became organist at Plymouth Church in January 1850 and served there for 28 years.¹⁴ During these years his organ playing



Church member Allen Sumners, standing at the front of the Beecher Bible and Rifle Church, Wabunsee, August 1999.

became almost as popular as Beecher's preaching. "We will go hear Beecher and Zundel," became a common expression as the services became celebrated for great preaching, skillful organ playing, and thrilling congregational singing.¹⁵

Charles Beecher and John Zundel were in full agreement with their pastor. Of the 367 tunes they chose, almost one-third were printed without any acknowledgement of composer or source. Several earlier collections were given as the sources of tunes. Nine tunes were taken from *The Psalmodist* (probably Aaron Williams' *Universal Psalmodist*, London, 1763). Seven tunes were taken from *Templi Carmina*, published in Boston, 1802.¹⁶

Five tunes each were taken from White's *Modern Harp*, Boston, 1846; Root and Sweetser's *Collection of Church Music*, New York, 1849; and Greatorex' *Collection of Psalm and Hymn Tunes*, Boston, 1851. Three anonymous tunes were taken from M. Henri Lutterroth's *Chants Chretiens*, published in Paris for the Reformed Church in 1834. AMSTERDAM, a German tune already more than 100 years old, was included. It was a favorite of John Wesley, who had used it in his *Foundery Collection* of 1742.

While some well-known English and Scottish psalm tunes were included, e.g., DARWELL, ST. ANNE, OLD HUNDREDTH, DUNDEE, and AVON, Beecher's hymnal was definitely an American book. From the pages of the oblong American tunebooks came many native tunes composed by Bartholomew Brown, Benjamin Carr, John Cole, Lewis Edson, Oliver Holden, Samuel Holyoke, Jeremiah Ingalls, Elam Ives, Jr., Timothy Swan, and others.

The editors recognized the merit of the compositions of Lowell Mason, for 36 of Mason's tunes appeared in the *Plymouth Collection*, more than from any other composer. Mason was no doubt a close friend of the Beecher family, for he had served for 14 years as director of the choir at Boston's Bowdoin Street Church where Lyman Beecher, father of Henry Ward Beecher, was minister.

John Zundel contributed 24 tunes to Beecher's hymnal. Thomas Hastings contributed 13; Charles Beecher contributed nine; and William B. Bradbury, who was only 39 years old in 1855, contributed five.

Twelve tunes are labeled "Western Melody," indicating that they had come from somewhere west of the Appalachians. There was evidence of the impact of the "fasola" tunebooks, *Missouri Harmony*, 1810, *Kentucky Harmony*, 1816, *Tennessee Harmony*, 1819, *Union Harmony*, 1829, *Southern Harmony*, 1835, *Sacred Harp*, 1844, and others.

Among these "Western Melodies" are HAPPINESS, p. 232, GOLDEN HILL, p. 258, HOLY CITY, p. 406, and DUNLAPSCREEK, p. 106. ALL IS WELL, p. 373, is set to "What's this that steals, that steals upon my frame?"¹⁷ This tune cannot rightly be labeled a "Western Melody" for it had appeared in a collection entitled

The Youth Choir, published in New York in 1841.¹⁸ With this text it appeared in many of the oblong tunebooks. The tune has become indelibly associated with the Mormon hymn "Come, come, ye saints."

The Sunday school collections that became so popular beginning in the 1840s provided a source of tunes. One of these tunes is CROSS AND CROWN, p. 244, known now as MAITLAND, long associated with "Must Jesus bear the cross alone." Beecher's inclusion of this hymn with this tune contributed significantly to its popularity, especially among the Congregationalists, Baptists, and Presbyterians.

More than a dozen tunes, structured with stanza and refrain, came from the camp-meeting tradition. A footnote to the tune FREELAND,¹⁹ p. 144, tells us:

The first two strains of this melody were heard in the camp ground, sung by hundreds of voices. It was written down from memory, and the other strains added.²⁰

Other tunes obviously from the camp-meeting tradition, are I'M A PILGRIM, p. 404, PILGRIM'S FAREWELL, p. 392, WILL YOU GO? p. 124, and AMAZING GRACE, the tune provided for John Newton's hymn, with stanza and refrain, and an eight-measure coda with *da capo al segno*.

Two tunes are labeled Jewish Melodies—WHITTIER, p. 323, and GOLDEN SHORE, p. 383. Beecher also included several tunes with characteristics of the New England "fuging tunes" that had become popular following the Revolutionary War. These provided for the separate singing of the women's voices alone and later entrance of the tenors and basses. Among these are LENOX, p. 82, CORONATION, p. 174, GENEVA, p. 54, and PRAISE, p. 176. There are no tunes in the *Plymouth Collection* by the popular New England composer William Billings. Daniel Read, another Yankee tunesmith, is represented by one tune, WINDHAM, a Long Meter, minor tune, that is printed at the top of page 134 to be used with the seven Long Meter hymns and one four-line Long Meter doxology that appear on pages 134 and 135.

Beecher's purpose was achieved. The music at Plymouth Church became a mark of distinction. The hymn singing was simply overpowering. From two to three thousand people were in attendance twice each Sunday as Zundel's music and Beecher's preaching caught the attention of the public. In describing a morning service at Plymouth Church, J. T. Lloyd, writing for an English publisher in 1881, mentioned the organ music at the beginning of the service and commented:

Then a hymn is announced, in the singing of which the whole congregation heartily unite. There is a choir of about a hundred members stationed right in front of the organ, but so general

and hearty is the singing throughout the church, that a stranger would not suspect that there was a choir. The excellency of the music at Plymouth Church is proverbial, and Mr. Beecher himself is modest enough to tell us that it is the singing that brings so many people there. The powerful organ accompanies, and most beautifully do the sound of the organ and the voices of the people blend in a sublime symphony of praise to the Most High.²¹

Lyman Abbott comments about the hymn singing:

Hymn and tune books are scattered throughout the congregation, and everyone sings. It is worth while to go to Plymouth Church were it only to hear three thousand people join in singing, "How Firm a Foundation," to PORTUGUESE HYMN, or "Love Divine, All Loves Excelling," to the tune BEECHER. Such singing is to be heard nowhere else.²²

The news of the musical happenings at Plymouth Church spread to churches of other faiths, and they put Beecher's collection in the hands of their congregations.

The Baptists were so pleased with Beecher's hymnal that they requested permission of the publisher to produce a Baptist edition. John Stanford Holme, pastor of the Pierrepont Street Baptist Church, Brooklyn, New York, prepared this Baptist edition, adding about 150 hymns and 50 tunes to Beecher's original collection. The book was entitled *The Baptist Hymn and Tune Book; being the Plymouth Collection enlarged and adapted to the use of Baptist Churches*. By special arrangement with A. S. Barnes & Co., it was published by Sheldon and Company in New York in 1858. Subsequent editions or printings appeared in 1859, 1864, 1865, and 1870.²³

Beecher's *Plymouth Collection* was a significant hymnal:

- significant because of its format—texts and tunes on the same page;
- significant because of the compiler's philosophy of usefulness;
- significant because of the ecumenical scope of the contents that blended together traditional hymns and metrical psalms into hymnic verse from the Oxford Tractarians and New England Transcendental poets, and the anonymous folk texts from rural, frontier America;
- significant because it marked the end of the dominance of Isaac Watts;
- significant because of its singable tunes, including native homemade American tunes in an era when it was fashionable to be fascinated by foreign influence;
- significant because the placing of the music above the words, with the words in two columns below

the music, was done for the first time in an American hymnal;

- significant because of the genuine concern of its compiler for the congregational song of his church;
- significant because it strengthened the participation of the congregation in hymn singing;
- significant because its upright format (as opposed to the traditional oblong tunebooks) set a new pattern for church hymnals;
- significant because it changed the nature of congregational singing.
- significant because many of Beecher's selections appear in later hymnals, including many current today (See the accompanying table).

As a postscript to this story of Beecher's hymnal, I would invite you to go with me to Wabaunsee, Kansas, where stands a 137-year-old stone church with the intriguing name of The Beecher Bible and Rifle Church. Erected in 1862, the church building is still used for regular services in this little northeastern Kansas community about 30 miles west of Topeka.

The church's founders came west from New England, determined to keep slavery out of Kansas. Henry Ward Beecher made a stirring address to these men at the North Church, New Haven, Connecticut, before they began their journey. At the conclusion it was announced that a hundred men had joined the party, but that, while they were well prepared to dig and plow, they were not in shape to fight.

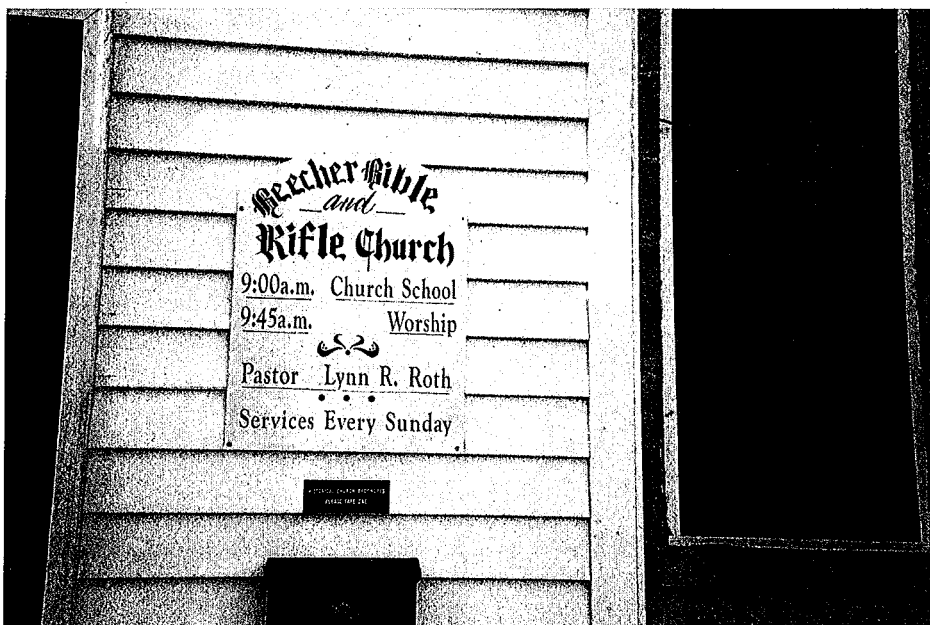
Professor Silliman, of Yale College, rose and subscribed twenty-five dollars to buy one rifle, and urged that the colonists be fully armed before they set out.²⁴

Then Beecher took the rostrum and promised to see that half the rifles needed were furnished by his own congregation.

Lyman Abbott later wrote:

Kansas was thus flung open to the border ruffians, with pistol and bowie-knife, who wanted no better sport than the guerilla campaign to which this invited them. The North proved herself equal to the emergency; emigration societies were organized; the emigrants were equipped with Sharpe's rifles; and at public meetings held in churches at the North collections were taken up to aid them. It was at one collection that Mr. Beecher. . . declared that a Sharpe's rifle was better than a Bible in converting a border ruffian—an epigram that ran through all the country, and earned for the rifle the name of "Beecher's Bible."²⁵

In addition to the rifles, Beecher, through the generosity of a parishioner, gave each man a Bible and a copy of his hymnal. Two years after its publication, the



The sign at the front of the Beecher Bible and Rifle Church, Wabaunsee, Kansas, August 1999.

Beecher's *Plymouth Collection* was used for congregational singing in Kansas.

These men, more than a third of whom were Yale graduates, left good jobs and good homes and families behind them. They went to St. Louis by train, and, on the steamboat *Clara*, sailed up the Missouri River to Kansas City. From there they proceeded to Kansas by oxcart, wagon train, and on foot. The Beecher Bible and Rifle Colony, under the leadership of president Charles Burrill Lines, of New Haven, Connecticut, arrived in Wabaunsee in the spring of 1857.

The church was formally organized in June 1857 as The First Church of Christ in Wabaunsee. Its charter said the church was "congregational in form but not in name and, in fact, as unsectarian as possible." Later the name was changed to The Beecher Bible and Rifle Church, and the present building was constructed in 1862. The building stones were hauled from quarries on sledges drawn by oxen, and the men mixed mortar by hand.

In 1999 weekly services, with an average attendance of about 25, are conducted by a retired minister in the area. Homecoming day is celebrated on the last Sunday in August each year.

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Notes

¹Louis F. Benson, *The English Hymn* (New York: George H. Doran Company, 1915), 473.

²Lyman Abbott and S. B. Halliday, *Henry Ward Beecher* (Philadelphia: A Gorton & Co., 1887), 88.

³Henry Ward Beecher, *Yale Lectures on Preaching* (New York: J.B. Ford and Company, 1874), 128-129.

⁴W. C. Beecher and Samuel Scovill, *A Biography of Rev. Henry Ward Beecher* (New York: Charles L. Webster & Company, 1888), 363.

⁵*Ibid.*, 364.

⁶Lyman Abbott, *Henry Ward Beecher* (New York: Houghton, Mifflin and Company, 1903), 90.

⁷Henry Ward Beecher, Introduction to the *Plymouth Collection*, iv.

⁸Frank J. Metcalf writes of the "storm of protest that greeted this book because of the introduction of Catholic hymns for use in the churches of Protestantism." Metcalf, *American Writers and Compilers of Sacred Music* (New York: Abingdon Press, 1925), 273. The five hymns by Matthew Bridges, a Catholic, were first introduced to America by the *Plymouth Collection*.

⁹Henry Ward Beecher, Introduction to the *Plymouth Collection*, v.

¹⁰*Ibid.*

¹¹Browning's five hymns in the *Plymouth Collection* are "God, named Love, whose fount thou art," 495; "How high thou art! Our songs can own," 459; "Of all the thoughts of God, that are," 1073; "What would we give to our beloved," 1074; "When Jesus' friend had ceased to be," 407.

¹²These are "Still, still with thee, when purple morning breaketh," 676; "That mystic work of thine, O sovereign Lord," 677; and "When winds are raging o'er the upper ocean," 675.

¹³*Ibid.*, vi.

¹⁴Frank J. Metcalf, "John Zundel," *The Choir Leader*, (Dayton, Ohio: The Lorenz Publishing Company, October, 1916), 170.

¹⁵William J. Reynolds, *Companion to the Baptist Hymnal* (Nashville: Broadman Press, 1976), 473.

¹⁶Beecher probably used the 27th edition of 349 pages, published in 1836.

¹⁷This text and tune appeared in *The Sacred Harp* (1844), 122, and in other oblong tunebooks of that era.

¹⁸David W. Music has found ALL IS WELL in this collection, compiled by William B. Bradbury and Charles W. Sanders, published by Mark H. Newman, New York, 1841.

¹⁹Named for James Freeland, one of the laymen who underwrote the cost of plate making for the *Plymouth Collection*.

²⁰*Plymouth Collection*, 144.

²¹J. T. Lloyd, *Life of Henry Ward Beecher* (London: Alter Scott, 1881), 67.

²²Lyman Abbott, *Henry Ward Beecher: A Sketch of His Career* (Hartford, Conn., American Publishing Company, 1887), 266.

²³Henry S. Burrage, *Baptist Hymn Writers and Their Hymns* (Portland, Maine: Brown Thurston & Company, 1888), 659.

²⁴C. M. Harger, "The Beecher Rifles Church" in *Henry Ward Beecher as His Friends Saw Him* (New York: The Pilgrim Press, 1904), 108.

²⁵Abbott, *Henry Ward Beecher: A Sketch of His Career*, 142-143.

**Forty-five Hymns from Beecher's *Plymouth Collection*
Found in Eight Contemporary American Hymnals**

L78 – *The Lutheran Book of Worship*, 1978

E82 – *The Hymnal 1982* (Episcopal)

PH87 – *Psalter Hymnal*, 1987 (Christian Reformed)

M89 – *The United Methodist Hymnal*, 1989

P90 – *The Presbyterian Hymnal*, 1990

B91 – *The Baptist Hymnal*, 1991

NC95 – *The New Century Hymnal*,
1995 (United Church of Christ)

MO95 – *Moravian Book of Worship*,
1995 (Moravian Church in America)

(Some of these hymns have been altered in some of these hymnals, but they are still identifiable by these original first lines.)

	L78	E82	PH87	M89	P90	B91	NC95	MO95
Abide with me,	X	X	X	X	X	X	X	X
Alas, and did my Savior	X	X	X	X	X	X	X	
All hail the power	X	X	X	X	X	X	X	X
Amazing grace	X	X	X	X	X	X	X	X
Angels from the realms	X	X	X	X	X	X	X	X
Blest be the tie	X		X	X	X	X	X	X
Christ the Lord is risen today	X	X	X	X	X	X	X	X
Come, thou almighty King	X	X	X	X	X	X	X	X
Come, thou fount	X	X	X	X	X	X	X	X
Come thou long-expected Jesus	X	X	X	X	X	X	X	X
Come, ye that love the Lord		X	X	X	X	X	X	
Fairest Lord Jesus	X	X	X	X	X	X	X	X
Glorious things of thee	X	X	X	X	X	X	X	X
God moves in a mysterious way	X	X	X	X	X	X	X	X
Guide me, O thou great Jehovah	X	X	X	X	X	X	X	X
Hail the day that sees him rise	X	X	X	X	X	X	X	X
Hark! the herald angels sing	X	X	X	X	X	X	X	X
How firm a foundation	X	X	X	X	X	X	X	X
How sweet the name of Jesus	X	X	X			X	X	X
I love thy kingdom, Lord	X	X	X	X	X	X	X	X
I sing th'almighty power	X	X	X	X	X	X	X	
In the cross of Christ	X	X	X	X	X	X	X	X
Jerusalem, my happy home	X	X				X	X	
Jesus, lover of my soul		X	X	X	X	X	X	X
Jesus shall reign	X	X	X	X	X	X	X	X
Jesus, the very thought	X	X	X	X	X	X	X	
Jesus, thy boundless love	X			X	X	X		
Joy to the world	X	X	X	X	X	X	X	X
Just as I am	X	X	X	X	X	X	X	X
Lo, he comes with clouds	X	X	X		X	X		X
Look, ye saints! the sight	X				X	X	X	X
Love divine all loves	X	X	X	X	X	X	X	X
My country, 'tis of thee	X	X	X		X	X	X	
My faith looks up to thee	X	X	X	X	X	X		X
Nearer my God to thee			X		X	X	X	
O for a thousand tongues	X	X		X	X	X	X	X
O God, our help in ages past	X	X	X	X	X	X	X	X
O sacred head now wounded	X	X	X	X	X	X	X	X
O worship the King	X	X	X	X	X	X	X	X
Praise the Lord, ye heav'ns	X	X	X			X	X	X
Rejoice, the Lord is King	X	X	X	X	X	X	X	X
Rock of Ages, cleft for me	X	X		X		X	X	
Stand up, and bless the Lord				X	X	X		X
When I survey	X	X	X	X	X	X	X	X
Ye servants of God	X	X	X	X	X	X	X	X