

A LINGUISTIC ANALYSIS OF THE LYRICS OF FREQUENTLY  
SUNG HYMNS OF THREE PROTESTANT CONGREGATIONS

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## Chapter 1

### NATURE OF THE MONOGRAPH, PROCEDURE, PREVIOUS WORK, PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN, AND DEFINITIONS

#### NATURE OF THE MONOGRAPH

The purpose of this monograph is to make a linguistic analysis of the lyrics of the most frequently sung hymns from three Protestant congregations selected to represent three denominations grouped according to the degree formal liturgy has influenced the interpreting of the Scriptures and the establishing of practices in the worship service. No attempt is made to interpret the various dogma; the writer's attempt is merely to examine the lyrics of the hymns sung to determine whether liturgical points of difference have been recorded in them.

Grouping of the Protestant denominations into categories of highly-structured, moderately-structured, and non-structured is done from the layman's point of view. The basis for these groups, one of general knowledge and general research, is not intended to reflect anything other than the broadest of layman's knowledge concerning the general use of theological treaties in establishing significant dogma and ritual characteristics. The more such resources a denomination

has and the more effect these resources have in the ritual of the worship service, the more structural the denomination was classified. It is understood, of course, that any given congregation might vary from the theoretical structure of its denomination, but since the groups were very generally determined, representation within a group is not so narrowly defined that individual differences within denominationally accepted congregations would be so important as to make the congregation atypical for purposes of this study.

It is important to remember here that preference of hymns may at times be based on the rhythm or lyric appeal of a certain tune, or on the particular musical ability of a given congregation; however, these variables operate within all denominations. Since all hymns are selected from the authorized hymnals of the three denominations, the linguistic significance of the particular lyrics used should be equally valid for this study regardless of the tune.

The main concern of the writer will be to examine the lyrics from the point of view of sensorial appeal, verbal appeal to the intellect, and associative emotive appeal. On the assumption that churches with the most formalized dogma will be the more intellectualized and consequently the more highly-structured, while those with the least formal dogma will be the least intellectualized and consequently the least structured, the work done will center on relating the lyric tones of the selected hymns to the tone character-



istic of the church chosen. In order to assess each of these kinds of appeal, work done by Ernest M. Robson in The Orchestra of the Language,<sup>1</sup> linguistic knowledge as to the kinds of verbs appealing to the intellect, and work done by Samuel Reiss in Language and Psychology<sup>2</sup> will be used as standards.

#### PROCEDURE

This monograph is developed in six chapters. Chapter 1 details the nature of the work, emphasizing the fact that the study is of a descriptive nature rather than interpretive. Other points discussed are the basis for grouping the denominations in terms of structure, the examination of the lyrics of the selected hymns to determine whether doctrinal influences are reflected in them, and the possibility of some musical influences on hymn choice. The first chapter also deals with the primary concern of the writer which is to examine the lyrics from the point of view of sensorial appeal, verbal appeal to the intellect, and associative emotive appeal.

Chapter 1 also deals with the procedure to be followed in the development of the monograph and a description of the previous work done in the field of hymn tone and lyric anal-

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<sup>1</sup>Ernest M. Robson, The Orchestra of the Language, (New York: Stratford Press, Inc., 1959), 206 pp.

<sup>2</sup>Samuel Reiss, Language and Psychology, (New York: Philosophical Library, 1959), 299 pp.

ysis. Moreover, the purpose of the monograph and the specific elements to be proven are analyzed in this chapter. Definitions of key terms are provided in the first chapter in order to clarify operative concepts.

Chapter 2 deals with the relationships overall among the three churches chosen to stand for the three divisions ranging from the highly-, to moderately-, to non-structured. A diachronic review of the representative denominations is included, with attention drawn to individual characteristics which might reasonably be expected to be reflected in the language of the hymns of each group.

Chapter 3 relates the specifics of the hymns of the congregation representing the most formalized church, the Protestant Episcopal. The hymns to be studied, all found in The Hymnal of the Protestant Episcopal Church in the United States of America,<sup>3</sup> are "Father Eternal, Ruler of Creation;"<sup>4</sup> "God of Grace and God of Glory;"<sup>5</sup> "O Sion, Haste;"<sup>6</sup> "Praise My Soul

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<sup>3</sup>The Hymnal of the Protestant Episcopal Church in the United States of America, (New York: The Church Pension Fund, 1943), 828 pp.

<sup>4</sup>Ibid., Lyric by Geoffrey Shaw, 1925, Tune: Langham, No. 532.

<sup>5</sup>Ibid., Lyric adopted from Friedrich Filitz, 1847, and Harry Emerson Fosdick, 1930, Tune: Manheim, No. 524.

<sup>6</sup>Ibid., Lyric by James Walch, 1876, Tune: Tidings, No. 261.



the King of Heaven;"<sup>7</sup> and "For All the Saints."<sup>8</sup> These hymns were randomly selected from those sung during regular Sunday morning services four or more times during the 1970 calendar year. The chapter is subdivided into three parts: part one will present the material pertinent to sensorial appeal, part two will present that pertinent to verbal appeal to the intellect, and part three that pertinent to associative emotive appeal.

Chapter 4 relates the same information for the five most frequently sung hymns of the congregation representing the moderately-structured denomination, the United Methodist Church. The hymns, all found in The Hymnal,<sup>9</sup> are "Joyful, Joyful, We Adore Thee;"<sup>10</sup> "The Church's One Foundation;"<sup>11</sup> "God of Grace and God of Glory;"<sup>12</sup> "Are Ye Able?"<sup>13</sup> and "I Sing th' Almighty

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<sup>7</sup>The Hymnal of the Protestant Episcopal Church, Lyric by John Goss, 1869, Tune: Lauda Anima, No. 282.

<sup>8</sup>Ibid., Lyric by Joseph Barnby, 1868, Tune: Sarum, No. 126.

<sup>9</sup>The Hymnal, (Dayton, Ohio: The Otterbein Press, 1957), 832 pp.

<sup>10</sup>Ibid., Lyric by Henry Van Dyke, 1907, Tune by Ludwig Van Beethoven, 1824, No. 10.

<sup>11</sup>Ibid., Lyric by Samuel J. Stone, 1866, Tune by Samuel S. Wesley, 1864, No. 314.

<sup>12</sup>Ibid., Lyric by Harry Emerson Fosdick, 1930, Tune by John Hughes, 1907, No. 246.

<sup>13</sup>Ibid., Lyric by Earl Marlatt, nd, Tune by Harry Mason, nd, No. 443.

Power of God."<sup>14</sup> The chapter is subdivided into three parts following the same pattern as Chapter 3.

Chapter 5 relates the same information for the five most frequently sung hymns of the congregation representing the non-structured church, the American Baptist Church. The hymns, all found in Christian Worship -- A Hymnal,<sup>15</sup> are "Joyful, Joyful, We Adore Thee;"<sup>16</sup> "When I Survey the Wondrous Cross;"<sup>17</sup> "Blest Be the Tie That Binds;"<sup>18</sup> "Dear Lord and Father of Mankind;"<sup>19</sup> and "Where Cross the Crowded Ways of Life."<sup>20</sup> The chapter is divided into the same three-part structure as Chapters 3 and 4.

Chapter 6 is a summary of the conclusion drawn from the analytical study at hand.

#### PREVIOUS WORK IN THE FIELD

After investigating the availability of works connected with the subject matter of this monograph in such works as

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<sup>14</sup>The Hymnal, Lyric by Isaac Watts, 1715, Tune by Alexander Reinagle, 1830, No. 56 pp.

<sup>15</sup>Christian Worship -- A Hymnal, (Philadelphia: The Judson Press, 1953), 542 pp.

<sup>16</sup>Ibid., Lyric by Henry Van Dyke, Tune: Hymn to Joy, No. 95.

<sup>17</sup>Ibid., Lyric by Isaac Watts, Tune: Hamburg, No. 228.

<sup>18</sup>Ibid., Lyric by John Fawcett, Tune: Dennis, No. 476.

<sup>19</sup>Ibid., Lyric by John G. Whittier, Tune: Whittier, No. 411.

<sup>20</sup>Ibid., Lyric by Frank Mason North, Tune: Germany, No. 519.



Monographs, Dissertations, and Books in Print, and through correspondence with the Hymn Society of America, I found no evidence that a work of this nature has been developed. However, there are efforts of earlier works that hinted at certain aspects of this project. Notable among these is Harold Vetter's Language Behavior and Psychopathology.<sup>21</sup> Also interest has been indicated by such works as Madeleine Marshall's The Singer's Manual of English Diction,<sup>22</sup> Samuel Reiss's Language and Psychology, and Ernest M. Robson's The Orchestra of the Language. Two articles were received from Mr. J. Vincent Higginson of the Hymn Society of America which have appeared in the Society's publication The Hymn,<sup>23</sup> -- "Christian Theology and Hymnody"<sup>24</sup> and "Thoughts About Words."<sup>25</sup> Only previous work dealing specifically with sound and meaning of words are considered as previous works in relation to this study.

#### PURPOSE AND SPECIFIC ELEMENTS TO BE PROVEN

The explication of the purpose of this monograph is realized through a threefold approach. The first approach

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<sup>21</sup>Harold Vetter, Language Behavior and Psychopathology, (Chicago: Rand McNally, 1969), 230 pp.

<sup>22</sup>Madelein Marshall, The Singer's Manual of English Diction, (New York: G. Schirmer, 1953), 197 pp.

<sup>23</sup>The Hymn, (New York: The Hymn Society of America, Inc.), Published Quarterly.

<sup>24</sup>William B. Giles, "Christian Theology and Hymnody," The Hymn, XIV (January, 1963), 9-12.

<sup>25</sup>Michael Hewlett, "Thoughts About Words," The Hymn, XX (July, 1969), 89-92.



tests the lyrics of the selected hymns for sensorial appeal in terms of the work done by Ernest M. Robson in The Orchestra of the Language. Each sound is related to Robson's numerical tables of relative striking power values and relative mean times in seconds for the average native speaker of general American speech.<sup>26</sup> Dividing the total striking power of the hymn by the total relative mean time in seconds establishes the intensity of the sensorial appeal according to Robson. The second approach is to test the same lyrics for verbal appeal to the intellect. Linguistic knowledge as to the structural techniques so appealing is the basis for this section. The third approach is based on the work of Samuel Reiss in Language and Psychology and deals with a test of associative emotive appeal for the lyrics.

On the assumption that churches with the most formalized dogma are the more intellectualized and those with the least formal dogma are the least intellectualized, the work centers on relating the lyric tones of the selected hymns to the tone characteristic of the churches chosen. Furthermore, on the understanding that the three churches are not representative of isolated entities, but of groups contrasted on a continuing scale of degree, attention is given to evidence which shows the lyrics of the moderately-structured group as a bridge between the linguistic extremes anticipated when the highly- and non-structured lyrics are contrasted.

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<sup>26</sup>Robson, op. cit., pp. 146-151.

## DEFINITIONS

The terminology used in this monograph is somewhat technical; therefore, it is necessary to define certain terms in order to avoid a misunderstanding of the concepts employed. From Ernest Robson are borrowed several definitions as used in his text since application of his work is used in this study. Striking power is the capacity of syllables and words to command auditory attention.<sup>27</sup> Tone in a word is mainly the tones of its vowels.<sup>28</sup> Relative mean time is the average duration of sounds spoken in general American speech at a rate of 148 words per minute. When added together these bits of sound become words and phrases with a continuity in time. These definitions are applied as general conclusions by the writer. Although no use is made of electronic or mechanical equipment, nor of laboratory facilities, every effort to be consistent in sounding normal singing pronunciations when applying these definitions is practiced.

From Samuel Reiss come the definitions operative in applying his concepts to the study. Idea-association is the intensive though predominately unconcious activity of creating words plus their meanings in such a way that the existence of such entities as "ideas" existing apart from

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<sup>27</sup>Robson, op. cit., p. 43.

<sup>28</sup>Ibid., p. 52.

<sup>29</sup>Ibid., p. 63



any language that is used to formulate or convey them is conceived.<sup>30</sup> "Meaning constitutes a psychological entity having its own characteristics which can be discussed apart from any connection with words or sentences. While closely associated with words it is not in some way contained in the words."<sup>31</sup> Again the definitions are applied as consistently as possible, but without laboratory assistance.

A hymn is defined for purposes of this paper as any of those songs of a particular Christian denomination selected for inclusion in an authorized collection of songs, responses, and readings for use by the congregation while participating in an established worship service of that particular group.

#### SUMMARY

This monograph, concerned with the linguistic study of the lyrics of selected hymns, is analytical rather than interpretive. The hymns are randomly selected from those most frequently sung by Protestant congregations. These congregations, also randomly selected, represent the three liturgical divisions of highly-structured, moderately-structured, and non-structured.

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<sup>30</sup>Reiss, op. cit., p.262.

<sup>31</sup>Ibid., op. cit., p. 263.

## Chapter 2

# DIACHRONIC REVIEW OF THE PROTESTANT EPISCOPAL, METHODIST, AND BAPTIST WITH ATTENTION TO INDIVIDUAL CHARACTERISTICS

The Protestant Episcopal, United Methodist, and American Baptist denominations have at least two points in common. Historically, all three have entered our culture through an English background, although the Baptist denomination originated in Germany and then was introduced into England in the teachings of John Smythe. The Protestant Episcopal Church in the United States was so named in 1783, giving an acceptable name to the established, faithful following of the Church of England, a name necessitated by the nation's political change of status following the Revolutionary War. The Methodists were born in the daily religious practice of a small group of Oxford University students who were members of the Church of England. Later these students, named Methodists because of their methodical mode of worship, left the established church and practiced as an independent denomination. While the established church was brought to America automatically by the early explorers -- as early as A. D. 1578, Francis Fletcher, Chaplain of the Church of England, read a prayer

and planted a cross while Sir Francis Drake was claiming land for Queen Elizabeth I in the area now called California -- both the Methodists and Baptists came seeking a less hostile environment than England extended to them. Today these three denominations are considered by layman's standards as representative bodies of three degrees of liturgical formality which might be expressed in the terms highly-structured, moderately-structured, and non-structured.

The Protestant Episcopal Church enjoyed an early and sheltered beginning in the Colonies as the transplanted Church of England. Prior to the Revolutionary War, the membership in the colonies grew rapidly and the effects of a serious and increasingly independent following could be seen. As early as 1702 there were about fifty Anglican clergymen working from the Carolinas to Maine. The Revolutionary War almost destroyed the Colonial Church of England; however, loyalty to the episcopacy did survive the diverse influences of the period and in 1783, at the Annapolis, Maryland, conference, the name Protestant Episcopal was adopted -- "Protestant to distinguish the group from the Church of Rome and Episcopal to distinguish from the Presbyterians."<sup>32</sup> Long established and sheltered, the Church of England continues in the Protestant Episcopal Church in the United States of America.

The Episcopal Church is historically viewed by laymen as formal in nature. This idea of formality is undoubtedly the

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<sup>32</sup>Frank S. Mead, Handbook of Denominations in the United States, (New York: Abingdon Press, 1961), pp. 166-187.



result of the universality of established practices, the notion of church discipline, and traditional language usage.

"The church expects of all its members loyalty to the doctrine, discipline and worship of the one holy Catholic Apostolic Church, in all essentials, but allows great liberty in nonessentials."<sup>33</sup> Among the essentials must be the liturgical worship, a distinguishing feature whether of "high" or "low" order. The worship has its roots in the liturgy of the Church of England and still preserves the canticles and collects of centuries of practice.

The Methodist denomination began as a way of practice of daily religious life by a small group within the Church of England. In 1729, John and Charles Wesley and George Whitefield were students at Oxford University. They were diligently methodical in their prayer and Bible reading. They set aside stated times for these purposes. They talked of the need for "justification before sanctification." And they moved from the campus to preach among the masses. Their practices were jeered at by their classmates and ultimately the participants were shut out of the Church of England because of their increasingly fervent worship. John Wesley preached an evangelistic message in the streets, barns, and in the private homes while Charles wrote hymns of the revival. "Between 1739 and 1744 the organizational elements of Methodism were instituted in England. Although the first overseas Methodist society

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<sup>33</sup>Mead, op. cit., p. 189.

was formed in New York in 1766, as early as 1735 there is record of more than 3100 Methodists in the Colonies."<sup>34</sup> In 1784 at the Christmas Conference held at Baltimore, the Methodist Episcopal Church adopted "the Sunday Service, an abridgment of the Book of Common Prayer."<sup>35</sup> Both worship and liturgy are based upon the English prayer book with modifications.

Less staid than its Church of England heritage, the Methodist movement undoubtedly flourished because of its revivalistic flavor and method, its camp meetings and the itinerant ministry of its circuit riders. Doctrinal quarrels have been noticeably absent and historically the Methodists "have never built theological fences or walls to keep anyone out."<sup>36</sup> The Methodist Church is one of vitality, not strict in theology, evangelistic and of a social passion that indicates action stemming from the heart rather than the head.<sup>37</sup> From the beginning the Methodist emphasis has been one of attention to the personal doing of the religious act, to the method of behavior, to brotherhood and friendliness rather than strict theological interpretation. The vitality of the Methodists, pioneering in a rugged sense, might reasonably be expected to reflect itself in a vitalized and rugged use of language.

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<sup>34</sup>Mead, op. cit., p. 152.

<sup>35</sup>Ibid., p. 153.

<sup>36</sup>Ibid., p. 154.

<sup>37</sup>Ibid., p. 156.



The Baptist Church, of German origin, was first organized in England in 1609. The denomination's first champion in the Colonies was Roger Williams, a Separatist who fled official persecution for his preaching against the authority of magistrates. He became a Baptist and established the Providence Church in 1639 with the Scriptures as the sole authority for man's faith and practice. Baptists believe in the inspiration and validity of the Scriptures, the Lordship of Christ, in a complete separation of church and state with the Christian religion left to the free conscience of everyone. "The Bible is the foundation of their belief; the individual conscience, the interpreter of the Bible."<sup>38</sup> All local churches are independent of the others; all members are also completely independent of the others, yet bound together by certain principles and doctrines all generally based on a concept of competency of the individual in matters of faith. A highly individualistic group, the Baptist Church has no compelled form or doctrine. "The members are bound together by an amazingly strong 'rope of sand' in a great common allegiance to certain principles and doctrines."<sup>39</sup> The strongly independent nature of the Baptist is undoubtedly expressed in the lyrics of his preferred hymns.

Hymn singing has traditionally been an important part of the Protestant Christian worship service. Within the Episcopal,

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<sup>38</sup>Mead, op. cit., p. 36.

<sup>39</sup>Ibid., p. 32.

Methodist, and Baptist services regular use of hymns by the congregation is historically established, allowing participation by the congregation. As these three denominations are representative of very different emphases in the Protestant theology, their differences in hymn choices and preferences are interesting and provocative. The lyrics of these hymns are part of the total literature of the various churches. Their messages appeal to the worshipers sensorially, verbally, and emotionally. A linguistic analysis of the lyrics of the most frequently sung hymns of the representative Protestant churches in an attempt to relate the lyric tones of the selected hymns to the tone characteristic of the chosen church will be pursued in this study.

## Chapter 3

### A THREE-PART STUDY OF FIVE FREQUENTLY SONG HYMNS OF THE PROTESTANT EPISCOPAL CHURCH: SENSORIAL APPEAL, VERBAL APPEAL TO THE INTELLECT, ASSOCIATIVE EMOTIVE APPEAL

#### INTRODUCTION

The hymns sung by the congregation of Christ Episcopal Church at Dayton, Ohio, during the 1970 calendar year were determined from the records in the church office. From those hymns sung four or more times during the year, five were chosen by random selection as representative of the congregation and hence of the denomination. These hymns, all found in the authorized hymnal of the denomination were examined for their intensity of sensorial appeal, their verbal appeal to the intellect, and their associative emotive appeal.

In order to objectify the data relative to the intensity of sensorial appeal, the principles as presented by Ernest M. Robson in The Orchestra of the Language were applied. By measuring the phonemic values of the lyrics and referring to Robson's Summary of Phonemic Values (Fig. 1) each sound was assigned a relative striking power. The relative striking power values were added to-



gether for the sounds in a word, or occasionally for an elided word composed of two separate words normally run together in a given hymn, so that the relative striking power of each word is determined. Next, the relative mean time in seconds was assigned for each sound, again according to Robson's Summary. The relative mean times in seconds were also added together, giving a total relative mean time in seconds for each word. For example, the word Lord was first divided into four separate sounds: / l /, / ɔ /, / r /, / d /. According to Robson, these sounds have a relative striking power of 5 + 29 + 8 + 2 or a total value of 44. The same sounds have a relative mean time in seconds of .07 + .17 + .07 + .07 or a total relative mean time of .38 seconds. To determine the intensity of the sensorial appeal of the word Lord, the total relative striking power of the word (44) is divided by the total relative mean time in seconds (.38) establishing the intensity of the word at 115.78. The bits of sound composing the individual words continue through time to a point of major punctuation since these devices signal the end of an image.

A complete glossary of the words included in the fifteen hymns of this study is included in the Appendix to the Monograph. Each word is listed alphabetically and shows both the relative striking power and the relative mean time in seconds for the word as it stands alone. The intensity is not included for each word since only completed images were used for the final calculations. In some instances the par-

ticular placement of a word in relation to preceding or following sounds caused an adjustment in the pronunciation of that word so that in a particular image a word may have been assigned values that differ somewhat from those found in the glossary. The glossary serves as a complete and reasonably accurate reference to the values that have been placed on each word. It will not serve as an accurate guide for someone whose pronunciation patterns, especially of vowel sounds, differs markedly from those of the writer; however, the glossary is not intended to reflect anything other than the application of Robson's principles to these lyrics.

#### SENSORIAL APPEAL

In order to show clearly the assignment of both the relative striking power values and the relative mean times in seconds, each hymn is reproduced with wide spacing to allow for the inclusion of the figures for both values. The figure above each word is the total relative striking power value for the sounds of that word. The figure below each word is the total relative mean time in seconds for that word.

Episcopal # 282 - Verse 1

41	33	35	18	31	29	56.5
Praise	my	soul,	the	King	of	Heaven;
.45	.34	.36	.14	.28	.25	.45

23	27.5	31	33	63	38
To	His	feet	thy	tribute	bring;
.29	.31	.36	.29	.59	.45

73	34.5	78	96
Ransomed,	healed,	restored,	forgiven,
.71	.38	.69	.91

105	27.5	63	30
Evermore	His	praises	sing:
.87	.31	.66	.38

90	90	41	18	116	31
Alleluia!	Alleluia!	Praise	the	everlasting	King.
.74	.74	.45	.14	1.05	.28

The intensities of the sensorial appeal of the images in Verse One are computed to each point of major punctuation. Line One has an intensity of 107.74; Line Two has an intensity of 94.10. Lines Three and Four are computed as a single image and has an intensity of 97.76. Line Five is computed as three images. The first two are the single words "Alleluia," each having an intensity of 121.62; the last image is 107.29.



Episcopal # 282 - Verse 2

41	28.5	38	27.5	56	33	55
Praise	Him	for	His	grace	and	favor
.45	.33	.36	.31	.63	.31	.58

23	47	59	27	66
To	our	fathers	in	distress;
.29	.39	.70	.24	.64

41	28.5	34	18	33	31	50
Praise	Him	still	the	same	as	ever,
.45	.33	.33	.14	.48	.31	.41

35	23	37	33	36	23	34
Slow	to	chide,	and	swift	to	bless:
.36	.29	.36	.31	.45	.29	.43

90	90	99	27	27.5	87
Alleluia!	Alleluia!	Glorious	in	His	faithfulness.
.74	.74	.84	.24	.31	1.08

The intensities of the sensorial appeal of the images in Verse Two are computed with Lines One and Two for the first image, totaling 95.79; Lines Three and Four are the next image and they compute as an intensity of 92.41. Line Five again is treated as three images. "Alleluia," repeated twice for two images, 121.62, and the last image of Verse Two is an intensity of 97.37.



Episcopal # 282 - Verse 3

94	27.5	36	33	40	29
Fatherlike	He	tends	and	spares	us;
.94	.24	.45	.31	.45	.24

35	47	35	41	27.5	34
Well	our	feeble	frame	He	knows;
.26	.39	.48	.55	.24	.38

27	27.5	34.5	27.5	65	38	29
In	His	hand	He	gently	bears	us,
.24	.31	.34	.24	.62	.43	.24

65	29	40	34	47	33
Rescues	us	from	all	our	foes.
.71	.24	.45	.24	.39	.51

90	90	68	32	27.5	54	38
Alleluia!	Alleluia!	Widely	yet	His	mercy	flows.
.74	.74	.60	.26	.31	.58	.50

The intensities of the sensorial appeal of the images in Verse Three follow the same pattern as those in Verse One. Line One is an image with an intensity of 98.67; Line Two is an image with an intensity of 95.43. Lines Three and Four are an image of 100.10 intensity. Line Five has three images. Two of these are 121.62, while the last image of the hymn is an intensity of 97.56. Total intensity for this hymn is 100.44.

Because of the length of the lines in the following hymn, an underhung indentation is used to facilitate spacing for easier reference and clarity.

Episcopal # 524 - Verse 1

33	29	56	33	33	29	70
God	of	grace	and	God	of	glory,
.36	.24	.63	.31	.36	.24	.60

	31	33	35	30	33	49
	On	thy	people	pour	thy	power;
	.29	.29	.28	.26	.29	.41

38	36	67	63	67
Crown	thine	ancient	Church's	story;
.43	.41	.57	.72	.55

38	24.5	19	23	99	54
Bring	her	bud	to	glorious	flower.
.45	.24	.26	.29	.84	.58

45	29	63	45	29	57
Grant	us	wisdom,	grant	us	courage,
.50	.24	.64	.50	.24	.58

38	18	60	29	29	47
For	the	facing	of	this	hour.
.36	.14	.72	.24	.31	.39

The intensities of sensorial appeal for this hymn are divided by the points of major punctuation so that Line One

is the first complete image with an intensity of 108.33; Line Two, however, is two separate images, the first of an intensity of 101.12 and the second an intensity of 96.80. Line Three is computed at an intensity of 100.62.

Episcopal # 524 - Verse 2

33	18	31.5	29	57	37	29	45
Lo,	the	hosts	of	evil	round	us	Scorn
.24	.14	.36	.24	.48	.48	.24	.45

33	43	65	27.5	36
thy	Christ,	assail	his	ways!
.29	.66	.70	.31	.43

40	18	52	34	38	31.5	31	29
From	the	fears	that	long	have	bound	us
.45	.14	.55	.38	.38	.36	.53	.24

36	47	42.5	23	31	33	41
Free	our	hearts	to	faith	and	praise:
.36	.39	.45	.29	.46	.31	.45

45	29	63	45	29	57
Grant	us	wisdom,	grant	us	courage,
.50	.24	.64	.50	.24	.58

38	18	59	29	32	33
For	the	living	of	these	days.
.36	.14	.57	.24	.38	.43

Each line of Verse Two is a complete image. Line One has an intensity of 96.41; Line Two has an intensity of 91.81; and Line Three ends the verse with the strongest intensity of the three, 98.96.

Episcopal # 542 - Verse 3

49	33	75	78	63
Cure	thy	children's	warring	madness,
.38	.29	.76	.64	.67

32	47	42	23	33	77
Bend	our	pride	to	thy	control;
.43	.39	.38	.29	.29	.59

35	47	70	62	68
Shame	our	wanton,	selfish	gladness,
.48	.39	.62	.67	.74

37	27	31	33	30	27	35
Rich	in	things	and	poor	in	soul.
.36	.24	.50	.31	.26	.24	.36

45	29	63	45	29	57
Grant	us	wisdom,	grant	us	courage,
.50	.24	.64	.50	.24	.58

35	31	29	33	66	36
Lest	we	miss	thy	kingdom's	goal.
.33	.24	.36	.24	.73	.36



Again each of the three lines is a complete image. Line One of Verse Three has an intensity of 108.02. Line Two has an intensity of 97.10 and Line Three has an intensity of 99.40.

Episcopal # 542 - Verse 4

30	47	31	31	65	65
Set	our	feet	on	lofty	places;
.31	.39	.29	.55	.55	.67

	28	47	40	34	57	31	28
Gird	our	lives	that	they	may	be	
.36	.39	.48	.38	.46	.34	.29	

79	32	34	81	74
Armoured	with	all	Christ-like	graces
.70	.31	.24	1.02	.84

27	18	35	23	30	31	36
In	the	fight	to	set	men	free.
.24	.14	.43	.29	.31	.36	.36

45	29	63	45	29	57
Grant	us	wisdom,	grant	us	courage,
.50	.24	.64	.50	.24	.58

34	31	35	34	34	40	29
That	we	fail	not	man	nor	thee.
.38	.24	.41	.31	.41	.31	.24

Although Verse Four has three images, they do not coincide with the lines as the previous verses have. In this case, the first image is the first half line, and it has an intensity of 104.67. The next image begins with the last half of Line One and continues through all of Line Two. This image has an intensity of 96.35. The intensity of the last image rises again somewhat to the level of 101.00. The overall intensity of the entire hymn is 99.62.

The longest of the Episcopal Hymns to be studied is Hymn # 126, "For All the Saints." There are eight verses, divided into differing image patterns. Each verse has four lines. In Verses One, Three, Five and Eight, there are only two images. In each of these cases Lines One, Two and Three are the first image, while Line Four is the second. Verses Two, Four and Six are each of four images, one for each line. Verse Seven differs from the others in that it has five images in the four lines. Line One of Verse Seven is subdivided into two points of major punctuation. The first of these major phrases is an exclamatory expression contributing to the high level of emotive intensity found within the verse and within the entire hymn. Not only is this the longest of the Episcopal hymns included in the study, it is also the most intense of the five. It sustains this high degree of intensity more than any of the others in this group. Another interesting feature is that this hymn also has the lowest single image recorded for this group and for the study.

Episcopal # 126 - Verse 1

38	34	18	38	21.5	40	51
For	all	the	saints,	who	from	their
.36	.24	.14	.60	.24	.45	.36

61	58
labors	rest,
.72	.38

21.5	29	32	23	66	18	35
Who	thee	by	faith	before	the	world
.24	.24	.34	.46	.65	.14	.38

53
confessed,
.64

33	34	28	53	28	104	37
Thy	name,	0	Jesus,	be	forever	blest.
.29	.43	.17	.70	.29	.87	.45

90	90
Alleluia,	Alleluia!
.74	.74

The first image is Lines One through Three and has an intensity of 95.50. The second image has an intensity of 121.62.



Episcopal # 126 - Verse 2

27	25	51	39	51	76
Thou	wast	their	rock,	their	fortress,
.29	.33	.36	.31	.36	.79

33	51	36
and	their	might:
.36	.36	.41

27	44	51	66	27	18	35
Thou,	Lord,	their	Captain	in	the	well
.29	.38	.36	.52	.24	.14	.26

34	35
fought	fight;
.36	.43

27	27	18	86	72	18	23
Thou,	in	the	darkness	drear,	the	one
.29	.24	.14	.79	.53	.14	.26

31	38
true	light.
.26	.36

90	90
Alleluia,	Alleluia!
.74	.74

Verse Two has four images, one for each line of the hymn. The first image has an intensity of 108.96. The second has

an intensity of 113.09 and the third image has an intensity of 112.62. The last line again reaches the level of 121.62.

Episcopal # 126 - Verse 3

28	31	33	64	38	31	33
0	may	thy	soldiers,	faithful,	true,	and
.17	.34	.29	.84	.65	.26	.36

37  
bold,  
.43

35	31	18	39	21.5	64	34
Fight	as	the	saints	who	nobly	fought
.43	.31	.14	.65	.24	.60	.36

30  
of  
.29

35  
old,  
.31

33	32	32	31	18	58	38
And	win,	with	them,	the	victor's	crown
.31	.31	.31	.33	.14	.59	.43

29  
of  
.24

38  
gold.  
.43

90	90
Alleluia,	Alleluia!
.74	.74

Verse Three has two images. Lines One through Three, the first image, have an intensity of 93.39; Line Four, the second image, has an intensity of 121.62.

Episcopal # 126 - Verse 4

28	37	82	89	61
0	blest	communion,	fellowship	divine!
.17	.45	.95	.74	.60

31	61	36	57	27	70	37
We	feebly	struggle,	they	in	glory	shine;
.24	.65	.47	.46	.24	.60	.46

32	34	51	23	27	29	38	34
Yet	all	are	one	in	thee,	for	all
.26	.24	.34	.26	.24	.24	.36	.24

51	36
are	thine.
.34	.41

90	90
Alleluia,	Alleluia!
.74	.74

Verse Four has four images: one image for each line. The intensity of the first image is 102.06. The intensity of the second image is slightly higher at 102.24. The third and fourth images are progressively more intense at 110.92 and 121.62, respectively.



Episcopal # 126 - Verse 5

33	35	18	45	27	36	18	77
And	when	the	strife	is	fierce,	the	warfare
.31	.38	.14	.55	.26	.43	.14	.62

37  
long,  
.36

39	31	18	49	18	64	73	35
Steals	on	the	ear	the	distant	triumph	song,
.52	.29	.24	.34	.14	.59	.69	.43

33	42.5	51	40	46	33	46
And	hearts	are	brave	again	and	strong.
.31	.45	.34	.53	.43	.31	.52

90	90
Alleluia,	Alleluia!
.74	.74

Verse Five has only two images as noted by the major punctuation. The first image is Line One through Line Three and has an intensity of 103.40. Line Four, the second image, again has an intensity of 121.62.

Episcopal # 126 - Verse 6

18	67	59	74	27	18	35
The	golden	evening	brightens	in	the	west;
.14	.66	.62	.79	.24	.14	.33

25	25	23	38	72	59	38
Soon,	soon	to	faithful	warriors	cometh	rest;
.41	.41	.29	.65	.69	.52	.38

36	27	18	39	29	84	18	37
Sweet	is	the	calm	of	paradise	the	blest.
.43	.26	.14	.38	.24	.69	.14	.45

90	90
Alleluia,	Alleluia!
.74	.74

Verse Six has four images, one for each line, repeating the alternating pattern of first two then four images. Line One has an intensity of 102.05. Line Two has the lowest intensity of any image in the entire study, 83.58. Line four, the same refrain as the other verses in this hymn, has the same intensity as the others for this image, 121.62.

Episcopal # 126 - Verse 7

32	33	51	43	28	32	55
But	lo!	there	breaks	a	yet	more
.31	.24	.56	.60	.17	.26	.46

99	56
glorious	day;
.84	.46

18	39	94	41	27	43	51
The	saints	triumphant	rise	in	bright	array;
.14	.65	.90	.43	.24	.48	.36

18	31	30	70	50	31	27.5	33
The	King	of	glory	passes	on	his	way.
.14	.28	.29	.60	.52	.29	.31	.29

90	90
Alleluia,	Alleluia!
.74	.74

Verse Seven has five images because of the special punctuation given within the first line. Line One, containing two images, has intensities of 118.18 and 115.56. Line Two drops in intensity to 97.81. Line Three has an intensity of 106.80; Line Four repeats the intensity of 121.62.



Episcopal # 126 - Verse 8

40	26	37	32	40	53
From	earth's	wide	bounds,	from	ocean's
.45	.41	.36	.58	.45	.60

71	36
farthest	coast,
.69	.33

29	39	30	30	45	27	18
Through	gates	of	pearl	streams	in	the
.36	.53	.29	.26	.64	.24	.14

65	34.5
countless	host,
.69	.38

58	23	56	33	33	60.5	36
Singing	to	Father,	Son,	and	Holy	Ghost.
.64	.29	.58	.36	.31	.48	.43

90	90
Alleluia,	Alleluia!
.74	.74

The last verse of this hymn has only two images. Lines One through Three are the first with an intensity of 90.37 and Line Four, the refrain, again reaches 121.62. The total intensity of the hymn computes as 103.05. This hymn contains the extremes of intensity noted in this study and falls slightly higher than the median for all the Episcopal hymns.

Hymn # 532 has five verses which have been computed to determine the intensity of sensorial appeal of each of its images. The hymn has four different patterns to present its images, with only Verses One and Three, each containing a single image, the same.

Episcopal # 532 - Verse 1

56	60	56	29	59
Father	eternal,	Ruler	of	creation,
.58	.50	.48	.24	.57

63	29	37	36	27	48	42
Spirit	of	life,	which	moved	ere	form
.52	.24	.41	.43	.48	.29	.50

36	33
was	made,
.38	.41

29	18	28	71	68	61
Through	the	thick	darkness	cov'ring	ev'ry
.36	.14	.31	.64	.59	.43

66
nation,
.70

38	23	37	72	28	28	27	47
Light	to	man's	blindness,	0	be	thou	our
.36	.29	.55	.91	.17	.29	.29	.39

56
aid:
.46

The entire first verse is a single image. Its intensity of sensorial appeal is 101.47.

Episcopal # 532 - Verse 2

66	33	38	33	31	38	89
Races	and	peoples,	lo,	we	stand	divided,
.68	.31	.40	.24	.24	.50	.79

33	80	34	47	41	31	59	34
And,	sharing	not	our	griefs,	no	joy	can
.31	.67	.31	.39	.60	.24	.56	.31

52  
share;  
.41

32	41	33	65	35	27	37
By	wars	and	tumults	love	is	mocked,
.34	.43	.31	.74	.36	.26	.43

84  
derided;  
.69

27.5	73	42	31	63	37
His	conquering	cross	no	kingdom	wills
.31	.66	.38	.24	.61	.38

23      35  
to      bear:  
.29    .31



Verse Two has three images. The first, Lines One and Two has an intensity of 106.18. The next image, Line Three, has an intensity of 99.44; the final image, Line Four has an intensity of 104.25.

Episcopal # 532 - Verse 3

73	29	40.5	42	33	32	37
Envious	of	heart,	blind-eyed,		with	tongues
.67	.24	.33	.40	.31	.31	.42

93  
confounded,  
1.03

66	32	66	34	34	101
Nation	by	nation	still	goes	unforgiv'n,
.70	.34	.70	.36	.51	1.03

27	37	33	34	32	79	81
In	wrath	and	fear,	by	jealousies	surrounded,
.24	.36	.31	.31	.34	.86	.89

61	36	53	36	35	34	39
Building	proud	towers	which	shall	not	reach
.64	.38	.55	.43	.36	.31	.41

23	41.5
to	heav'n:
.29	.38

Verse Three has only one image. The intensity of sensorial appeal is 96.74.

Episcopal # 532 - Verse 4

37	29	69	57	115
Lust	of	possession	worketh	desolations;
.38	.24	.78	.55	1.22

51	27	31	62	27	18	35	29	24
There	is	no	meekness	in	the	sons	of	earth;
.36	.26	.24	.67	.24	.14	.48	.24	.29

32	32	31	42	18	59	29	18	69
Led	by	no	star,	the	rulers	of	the	nations
.26	.34	.24	.38	.14	.62	.24	.14	.82

34	35	23	38	29	23	18	59
Still	fail	to	bring	us	to	the	blissful
.36	.41	.29	.45	.24	.29	.14	.74

26  
birth:  
.41

Verse Four has three images. The first image, Line One, has an intensity of 96.85; the second image, Line Two, has an intensity of 104.11. The third image, Lines Three and Four, has an intensity of 94.47.

Episcopal # 532 - Verse 5

30.5	35	31	35	29	60.5	57.5	56
How	shall	we	love	thee,	holy	hidden	Being,
.36	.36	.24	.36	.24	.48	.57	.55

26	31	35	34	18	33	35.5	27	34.5
If	we	love	not	the	world	which	thou	hast
.24	.24	.36	.31	.14	.38	.43	.29	.38

33  
made?  
.41

28	29	29	63	35	38	53	56
0	give	us	brother-love	for	better	seeing	
.17	.36	.24	.55	.36	.36	.43	.55

33	30	33	36	33	27	28	61	35
Thy	Word	made	flesh,	and	in	a	manger	laid:
.29	.31	.41	.43	.31	.24	.17	.82	.36

Verse Five contains two images. Lines One and Two are the first image and have an intensity of 101.18. Lines Three and Four are the second image. They have an intensity of 101.73.

Hymn # 532 has a one line refrain:

33	63	33	28	44	33	34	28	32
Thy	kingdom	come,	0	Lord,	thy	will	be	done.
.29	.61	.38	.17	.38	.29	.26	.29	.31



The intensity of sensorial appeal for the refrain is 110.07, the highest intensity reached in this hymn. The total intensity for Hymn # 532 is 100.59.

The last Episcopal hymn to be studied in relation to intensity of sensorial appeal is # 261. This hymn has four verses and a refrain. Both Verses One and Two have two images while Verses Three and Four have three images each. The refrain also has two images.

Episcopal # 261 - Verse 1

28	64	34.5	33	.60	36	102
0	Sion,	haste,	thy	mission	high	fulfilling,
.17	.63	.30	.29	.55	.48	.90

23	38	34	18	20	34	33	27	38
To	tell	all	the	world	that	God	is	Light;
.24	.28	.24	.14	.28	.38	.36	.26	.36

34	27.5	21.5	33	34	66	27	34	69
That	he	who	made	all	nations	is	not	willing
.38	.24	.24	.31	.24	.67	.26	.31	.64

23	37	39	53	39	27	36	29
One	soul	should	perish,	lost	in	shades	of
.26	.48	.43	.43	.43	.24	.53	.24

36
night:
.43

The intensity of sensorial appeal for Lines One and Two, the first image, is 105.33, and that for Lines Three and Four, the second image, is 98.37.

Episcopal # 261 - Verse 2

77	23	61	35	34	33	66
Proclaim	to	ev'ry	people,	tongue,	and	nation
.71	.29	.43	.28	.28	.31	.70

34	33	27	24.5	57	31	33	25	27
That	God,	in	whom	they	live	and	move,	is
.38	.36	.24	.38	.46	.31	.31	.41	.26

35  
Love:  
.36

33	30.5	27.5	29	23	32	27.5	39
Tell	how	he	stooped	to	save	his	lost
.21	.36	.24	.45	.29	.46	.31	.38

59  
creation,  
.57

33	32	31	24	34	34	36	31
And	died	on	earth	that	man	might	live
.31	.36	.29	.29	.38	.41	.41	.31

34  
above.  
.38

Verse Two has two images. Lines One and Two have an intensity of 101.31; Lines Three and Four have an intensity of 91.97.

Episcopal # 261 - Verse 3

29	29	33	35	23	50	18	58
Give	of	thy	sons	to	bear	the	message
.36	.24	.29	.48	.29	.41	.14	.60

99  
glorious;  
.84

29	29	33	36	23	39	31	31
Give	of	thy	wealth	to	speed	them	on
.36	.24	.29	.38	.29	.40	.33	.29

51      33  
their    way;  
.36      .29

30	27	33	37	38	31	27	58
Pour	out	thy	soul	for	them	in	prayer
.26	.29	.29	.48	.36	.33	.24	.38

76  
victorious  
.73

32	33	35	38	27.5	66	59
Till	God	shall	bring	his	kingdom's	joyful
.21	.36	.36	.45	.45	.73	.70

56  
day.  
.46



In Verse Three there are three images. The first, Line One, has an intensity of 99.45. The second, Line Two, has an intensity of 103.72; the third image, Lines Three and Four, has an intensity of 101.37.

Episcopal # 261 - Verse 4

27.5	36	46	28	64	48	27	32	28.5
He	comes	again!	0	Sion,	ere	thou	meet	him,
.31	.50	.43	.17	.63	.29	.29	.36	.33

34	34	23	61	40.5	27.5	60	56
Make	known	to	every	heart	his	saving	grace;
.31	.36	.29	.43	.33	.31	.72	.56

33	21	24.5	27.5	30.5	73	35	23
Let	none	whom	he	hath	ransomed	fail	to
.26	.26	.38	.24	.36	.81	.41	.29

40	28.5
greet	him,
.43	.33

29	33	71	47	23	28	27.5	47
Through	thy	neglect,	unfit	to	see	his	face.
.36	.29	.54	.50	.29	.29	.31	.56

Verse Four has three images. Line One is divided into two separate images. The first has an intensity of 88.31 and the second, which continues through Line Two, has an intensity of 103.39. Lines Three and Four, the last image, have an

intensity of 92.84. The refrain for this hymn has two images. The first line has a complete image and also the beginning of the second image which continues through Line Two.

Episcopal # 261 - Refrain

64	38	66	66	30	30
Publish	glad	tidings:	Tidings	of	peace,
.57	.43	.69	.69	.29	.36

66	29	53	99	33	60
Tidings	of	Jesus,	Redemption,	and	release.
.69	.24	.70	.83	.31	.67

The intensity of the first image in the refrain is 99.41. The final image of the refrain has an intensity of 97.49. The total intensity of Hymn # 261 is 98.97.

VERBAL APPEAL TO THE INTELLECT

The second attempt at objectification indicates a close reading of the same lyrics for linguistic evidence of verbal appeal to the intellect. The five major means of grammatical influence to cause reflection result from the shifting of adverbs to the left, the using of certain thought-provoking words, the using of as...as...when and as...as...after constructions, the using of so...that, and the using of Latin prefixes.<sup>40</sup> Some other structural devices noted as linguis-

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<sup>40</sup>Lewis W. Barnes, English 405G: Linguistics - Grammar, (Morehead, Ky: Morehead State University), pp. 97-99.

tic means of influencing the intellect by forcing thought are the use of passive and there transformations and the use of verbals as modifiers.

In the five hymns of the Episcopal Church there are many examples of adverbial shift. Often the adverb is simply moved to precede the regular S-V construction as in "Widely yet His mercy flows."<sup>41</sup> Other times the structure is more complexly arranged so that the adverbial shift is included within a larger different transformation such as the "by faith" and "before the world" in the hymn "For All the Saints" where the image says "For all the saints, who from their labors rest, Who thee by faith before the world confessed, Thy Name, O Jesus, be forever blest."<sup>42</sup> In this more complicated structure, adverbial phrases are shifted left of the verb, but also involved are who transformations and an object appearing before the verb.

In the following pages, the system used to indicate an adverb-to-the-left shift will be an arrow drawn to the left (←) above the word or phrase that has been moved. At the same time note will be taken of Latin prefixes by circling these prefixes. Special thought provoking words and constructions will be underlined.

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<sup>41</sup>Episcopal Hymnal, op. cit., No. 282, v. 3, l. 5.

<sup>42</sup>Ibid., No. 126, v. 1, ll. 1-3.



Episcopal # 282

Praise my soul, the King of Heaven

←  
To His feet thy tribute bring;

Ransomed, healed, restored, forgiven,

←  
Evermore His praises sing:

Alleluia! Alleluia! Praise the everlasting King.

Praise Him for His grace and favor

To our fathers in distress;

Praise Him still the same as ever,

Slow to chide, and swift to bless:

Alleluia! Alleluia! Glorious in His faithfulness.

←  
 Fatherlike He tends and spares us;

←  
 Well our feeble frame He knows;

←  
 In His hand He gently bears us,

Rescues us from all our foes.

← ←  
 Alleluia! Alleluia! Widely yet His mercy flows.

In Hymn # 282, "Praise My Soul," there is no evidence of Latin prefixes or learned constructions. There is some adverbial shift to the left, especially in Verse Three where both single word and phrase modifiers have been shifted in four of the five lines. Verse One also has shifted adverbs in lines two and four. In addition, Verse One has a subject-verb shift introducing the idea of praise immediately as the hymn begins.

There are seven verbals used in the three stanzas: four past participles and one present participle in Verse One, and two infinitives in Verse Two.

Episcopal # 521

God of grace and God of glory,

←  
On thy people pour thy power;

Crown thine ancient church's story;

Bring her bud to glorious flower.

Grant us wisdom, grant us courage,

For the facing of this hour.

Lo, the hosts of evil round us

Scorn thy Christ, assail his ways!

←  
From the fears that long have bound us

Free our hearts to faith and praise:

Grant us wisdom, grant us courage,

For the living of these days.



Cure thy children's warring madness,

Bend our pride to thy control;

Shame our wanton, selfish gladness,

Rich in things and poor in soul.

Grant us wisdom, grant us courage,

Lest we miss thy kingdom's goal.

Set our feet on lofty places;

Gird our lives that they may be

Armored with all Christ-like graces

In the fight to set men free.

Grant us wisdom, grant us courage,

That we fail not man nor thee.

In Hymn # 524, "God of Grace and God of Glory," Verses One and Two each have an adverb-to-the-left shift. There are no Latin prefixes. Each verse ends with a line introduced by a thought-provoking word: for, lest, or that. There are three -ing verbals in the hymn, one in each of the first three verses. The last verse has a passive transformation following the word that so there is a long thought-provoking construction in the mid-part of the final verse.

Episcopal # 126

← ←  
For all the saints, who from their labors rest,

← ←  
Who thee by faith before all the world confessed,

←  
Thy name, O Jesus, be forever blest.

Alleluia, Alleluia!

Thou wast their rock, their fortress, and their might:

Thou, Lord, their Captain in the well fought fight;

←  
Thou, in the darkness drear, the one true light.

Alleluia, Alleluia!

O may thy soldiers, faithful, true, and bold,

Fight as the saints who nobly fought of old,

And win, with them, the victor's crown of gold.

Alleluia, Alleluia!

O blest communion, fellowship divine!

We feebly struggle, they in glory shine;

Yet all are one in thee, for all are thine.

Alleluia, Alleluia!

And when the strife is fierce, the warfare long,

Steals on the ear the distant triumph song,

And hearts are brave again and strong.

Alleluia, Alleluia!





Hymn # 126, "For All the Saints," has adverb-to-the-left shift in seven of its eight verses. Verse One has four phrases moved to the left, and one single word adverb, forever, moved so that it appears within a passive verb construction. Verses Two and Three have a total of three more adverbs moved to the left. Verses Four, Five and Six contain seven adverbs-to-the-left, and Verse Eight completes the hymn with three more adverb-to-the-left phrases. There are several examples of the thought-provoking words, as, yet, for, and when, used to introduce the concepts of this hymn. There is one passive transformation, Line Three of Verse One, "Thy name...be forever blest." Inverted word order causing a slowing down in the reading rate and increased time for thought is seen in Verse One in the construction, "Who thee...confessed," in Verse Five, Line Two, "Steals...the distant triumph song," and again in Verse Six, Line Two, "Soon...cometh rest." A final inversion is in the last verse, Line Two, "...streams in the countless host."

Episcopal # 532

Father eternal, ruler of creation,

Spirit of life, which moved ere form was made,

←  
Through the thick darkness cov'ring ev'ry nation,

Light to man's blindness, O be thou our aid:

Races and peoples, lo, we stand divided,

And, sharing not our griefs, no joy can share;

← By wars and tumults love is mocked, derided;

His conquering cross no kingdom wills to bear:

Envious of heart, blind-eyed, with tongues confounded,

← Nation by nation still goes unforgiv'n,

In wrath and fear, by jealousies surrounded,

Building proud towers which shall not reach to heav'n:

Lust of possession worketh desolations;

There is no meekness in the sons of earth;

← Led by no star, the rulers of the nations

Still fail to bring us to the blissful birth:

How shall we love thee, holy hidden Being,

If we love not the world which thou hast made?

O give us brother love for better seeing

Thy word made flesh, and in a manger laid:

Thy kingdom come, O Lord, thy will be done.

Each verse of Hymn # 532, "Father Eternal, Ruler of Creation," has an adverb-to-the-left in each of its five verses, and Verse Three has three such phrases. Verse One has two passive transformations and Verse Four has a there transformation. There are several uses of verbals in the hymn. In four of the five verses -ing participles are used. Verse Three also has -ed participles. Verses Two and Four contain infinitives. Thought-provoking words used are how, still, and if. Several Latin prefixes are used for words in this hymn.



Episcopal # 261

O' Sion, haste, thy mission high fulfilling,

To tell all the world that God is Light;

That he who made all nations is not willing

One soul should perish, lost in shades of night:

Proclaim to ev'ry people, tongue, and nation

That God, in whom they live and move, is Love:

Tell how he stooped to save his lost creation,


And died on earth that man might live above.


Give of thy sons to bear the message glorious;

Give of thy wealth to speed them on their way;


Pour out thy soul for them in prayer victorious

Till God shall bring his kingdom's joyful day.

He comes again! O Sion,  ere thou meet him,

Make known  to every heart his saving grace;

Let none whom he hath ransomed fail to greet him,

 Through thy neglect, unfit to see his face,

Publish glad tidings: Tidings of peace,

Tidings of Jesus, Redemption, and release.

Hymn # 261, "O Sion, Haste;" has adverb-to-the-left modifiers in the last verse. There are two examples of a Latin prefix and two of the thought-provoking words: till and that. There are several verbals used in this hymn. In the first and last verses are -ing participles, and there are infinitives in all the verses. The two line refrain has only two Latin prefixes to appeal to the intellect; however, these appear on the last words of the hymn, and are sung after each verse.

## ASSOCIATIVE EMOTIVE APPEAL

The third attempt at objectification is a matching of the various words of the lyrics of each hymn to the lists of words compiled by Samuel Reiss. According to the work done by Reiss in this field, "words are actually interlinked with each other in their sounds as well as their meanings."<sup>43</sup> This meaning associated with the sounds is therefore one of emotive meaning, or appeal since the reaction is to the sounds themselves and not to a rational interpretation of the sounds and any message they might carry. Although relatively few words in the hymn can be located on Reiss's lists, several of the groups have more than one word from the list. Four groups have as many as four examples from the list, and four groups have more than four examples from the list.

List # 19

List Nineteen is the "swash, wash, water" list. All the words have some emotive appeal associated with the sound or feel of water dashing or splashing against something. Similarly the appeal includes swaggering or swaying. The words from this list are ways, found in "God of Grace and God of Glory," Verse Two, Line One; way, found in "O Sion, Haste," Verse Three, Line Two; high and world, both found in the first verse of "O Sion, Haste," and well, found in "Praise My Soul, the King of Heaven," Verse Three, Line Two. World also appears in the last verse of "Father Eternal, Ruler of Creation."

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<sup>43</sup>Reiss, op. cit., p. 2.

List # 26

List Twenty-six is the "stick, stake, stop" list. All the words on this list affect the emotions in a sense of impediment, obstacle, stabbing or fixing in place. There are two words from this list, stand and still, in "Father Eternal," Verses Two and Four. Still also appears in the second verse of "Praise My Soul, the King of Heaven." Stooped, found in the second verse of "O Sion, Haste," and steals, from the fifth verse of "For All the Saints" are examples found on this list of related words.

List # 27

List Twenty-seven is the "sting, tingle, think, take" list. This is a somewhat longer list than the others and includes not only the tool or instrument to cause a sting or painful prick but also the sensation of the sting, either physical or mental, the goad, stimulus, or even the point of an epigram or sarcasm. Words from this list include day from Verse Three of "O Sion, Haste" and days from the second verse of "God of Grace and God of Glory." See and tongue, both from this list appear in "O Sion, Haste" while seeing and tongues both appear in "Father Eternal."

List # 40

List Forty is the "blow, bloom, pillow" list. All the words relate to a sense of inflating, being showy, swollen or



full. There are several words from this list in the hymns studied from the Episcopal group. Among these are brave in the fifth verse of "For All the Saints," and proud in the third verse of "Father Eternal." This latter hymn also has the word word in the last verse. A final example of the "full" association of words from List Forty is the word flower found in Verse One, Line Two of "God of Grace."

Four other lists, Seven, Thirteen, Twenty-three, and Thirty-eight, have more than four examples from each of them. These repeated uses of emotively related words re-enforce the associative emotive values of the sounds from each group.

#### List # 7

List Seven is the "lag, last, linger" group. All the words seem to be associated with a slow, sluggish or tardy movement. There is some notion of continuing in time or enduring after all else is done. Long is found in "God of Grace" and let is found in Verse Four of "O Sion, Haste." Light is found in three of the Episcopal hymns: "O Sion, Haste," "For All the Saints," and "Father Eternal."

#### List # 13

List Thirteen is the "gleam, glory, glimmer, flame" list. There are several examples from this list. Notably, the words glory and glorious appear in several places. Glory appears in the opening line of "God of Glory." Glorious also is found in this hymn as well as in "Praise My Soul, the King of Heaven"

and "O Sion, Haste." Both blindness and blind-eyed appear in "Father Eternal." Blind is included in the "gleam, glimmer" associative group. Brightens and bright both appear in "For All the Saints." Light, a word which appears in list seven, reappears here. Therefore, the word calls to mind associations of the "gleam, glimmer" type as well as the "linger, last" associations of the previous group.

### List # 23

List Twenty-three is one of revolution, hurry, and commotion. It is the "whirr, hurry, worry, turn" group. Associated with this group are movements, especially circular in nature. There are several examples of this notion in the hymns studied. Wars, found in Verse Two of "Father Eternal" and warring, found in "God of Grace" both reflect turmoil and unrest. Fear, found in "Father Eternal" and fears found in "God of Grace" re-enforce this notion in both these hymns. Hour, another word associated with turning and revolution, is also found in "God of Grace." Finally, struggle is also found on List Twenty-three. This word appears in the hymn, "For All the Saints."

### List # 38

List Thirty-eight is the "bulge, big, hill, swell" list with an associative appeal related to mass, bulk, rounded shape, especially like that roundness of the human body. All is used in three of the hymns: "Praise My Soul" where it is used twice;

"For All the Saints" where it is used three times; and "O Sion, Haste" where it is again used twice. Fulfilling also appears in "God of Grace" and "Father Eternal" respectively.

Although many of the words used in the several hymns can be found on one of the lists compiled by Reiss, no attempt to catalog all of them has been made. Note has been made of those examples where four or more words from a single list have been used since the cumulative effect of such usage can reasonably be expected to be sensed by the singers while isolated or infrequently represented emotive words may or may not have been sensed.

## Chapter 4

# A THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE UNITED METHODIST CHURCH: SENSORIAL APPEAL, VERBAL APPEAL TO THE INTELLECT, ASSOCIATIVE EMOTIVE APPEAL

## INTRODUCTION

The hymns sung by the congregation of Belmont United Methodist Church at Dayton, Ohio, during the 1970 calendar year were determined from the records in the church office. From those hymns sung four or more times during the year, five were chosen by random selection as representative of the congregation and hence of the denomination. These hymns, all found in the authorized hymnal of the denomination were examined for their intensity of sensorial appeal, their verbal appeal to the intellect, and their associative emotive appeal.

The procedure for each of the three parts of the study will be the same as for the study made in Chapter 3. The first part, relative to the intensity of sensorial appeal, will be objectified by the application of the principles presented by Ernest M. Robson in The Orchestra of the Language. The second attempt at objectification will again be

made through close reading for linguistic evidence of verbal appeal to the intellect. The third part of this chapter will be the application of the word lists compiled by Samuel Reiss to the lyrics of the hymns studied.

### SENSORIAL APPEAL

The relative striking power values are found above the words of each hymn selected for this study. The total relative mean time in seconds for each word appears below the word. In order that the figures be clear, the lines are widely spaced. When necessary, the words are reproduced with an underhung indentation to allow for long lines to be spaced without crowding.

#### Methodist # 443 - Verse 1

51	30	35	29	18	59
"Are	ye	able,"	said	the	Master,
.34	.24	.41	.31	.14	.60

23	28	90	32	29
"To	be	crucified	with	me?"
.29	.29	.86	.31	.29

32	18	56	64	58
"Yea,"	the	sturdy	dreamers	answered,
.29	.14	.61	.74	.60

23	18	28	31	67	29
"To	the	death	we	follow	Thee."
.29	.14	.31	.24	.55	.24



Methodist Hymn # 443, "Are Ye Able?" has four verses and a refrain. Verse One has two images, Verses Two, Three, and Four each have one image and the Refrain has three images. The intensities of the sensorial appeal of the images in Verse One are computed to each point of major punctuation. Line One has an intensity of 103.92; Line Two has an intensity of 102.17.

Methodist # 443 - Verse 2

51	30	35	23	90	34.5	28	33
"Are	ye	able	to	remember	when	a	thief
.34	.24	.41	.29	.89	.48	.17	.36

36	29	27.5	32
lifts	up	his	eyes,
.50	.19	.31	.34

34	27.5	87	37	27	40	29	28
That	his	pardoned	soul	is	worthy	of	a
.38	.31	.74	.48	.26	.43	.24	.17

35	27	86
place	in	Paradise?"
.41	.24	.72

Verse Two has only one image which has an intensity of 101.85.

Methodist # 443 - Verse 3

51	30	35	34.5	18	75	39
"Are	ye	able,	when	the	shadows	Close
.34	.24	.41	.48	.14	.65	.40

65	24	32	18	32
around	you	with	the	sod,
.65	.24	.31	.14	.36

23	61	34	62	75	23
To	believe	that	spirit	triumphs,	To
.29	.65	.38	.52	.81	.29

63	31	35	23	33
commend	your	soul	to	God?"
.57	.26	.36	.29	.36

Methodist # 443 - Verse 4

51	30	35	34	18	59
"Are	ye	able?"	still	the	Master
.34	.24	.41	.33	.14	.60

59.5	29	108
Whispers	down	eternity,
.69	.41	.74

33	79.5	65	56	27	31
And	heroic	spirits	answer,	Now,	as
.31	.60	.64	.53	.29	.31

31	27	87
then,	in	Galilee.
.31	.24	.67

Verses Three and Four each have a single image. The intensity of Verse Three is 100.27; the intensity of Verse Four is 110.26.

Methodist # 443 - Refrain

44	31	51	35	47	40	51	36
Lord,	we	are	able:	Our	spirits	are	thine,
.38	.24	.34	.41	.39	.35	.34	.41

72	31	34	29	38	29	63
Remold	them,	make	us,	Like	Thee	divine.
.67	.33	.31	.24	.36	.24	.65

33	65	95	31	29	35	28
Thy	guiding	radiance	Above	us	shall	be
.29	.72	.84	.38	.24	.36	.29

28	61	23	33	23	35	33	98
A	beacon	to	God	To	love	and	loyalty.
.17	.55	.29	.36	.29	.36	.31	.77

Hymn # 443 has this refrain following each verse. There are three images in the refrain. The first, Line One, has the highest intensity of any image in this hymn, 117.13. The second image, Line Two, has an intensity of 105.71; the third image, Lines Three and Four, has an intensity of 104.98. Total intensity for Hymn # 443 is 104.79.

Methodist Hymn # 56, "I Sing th'Almighty Power of God," has four verses. Verse One has only one image. Verse Two has two images. Verses Three and Four repeat the same pattern with first one image and then two images.

Methodist # 56 - Verse 1

30	30	99	49	29	33
I	sing	th'almighty	power	of	God,
.22	.40	.84	.41	.24	.36

34	33	18	64	41
That	made	the	mountains	rise,
.38	.41	.14	.86	.33

34	39	18	63	31	56
That	spread	the	flowing	seas	abroad,
.38	.40	.14	.62	.43	.50

33	34	18	65	38
And	built	the	lofty	skies.
.31	.33	.14	.55	.48

Verse One has a single image with an intensity of 100.23.

Methodist # 56 - Verse 2

30	30	18	52	34	72	18
I	sing	the	wisdom	that	ordained	The
.22	.40	.14	.61	.38	.72	.14

32	23	33	18	30
sun	to	rule	the	day;
.36	.29	.31	.14	.29

18	26	40	26	31	27.5	54
The	moon	shines	full	at	His	command,
.14	.41	.58	.31	.24	.31	.57

33	34	18	44	58
And	all	the	stars	obey.
.31	.24	.14	.50	.51

Methodist # 56 - Verse 3

30	30	18	54	29	18	44
I	sing	the	goodness	of	the	Lord,
.22	.40	.14	.62	.24	.14	.38

34	33	18	24	32	24
That	filled	the	earth	with	food,
.38	.55	.14	.29	.31	.36

33	44	18	60	32	27.5	30
And	formed	the	creatures	with	His	word,
.31	.55	.14	.72	.31	.31	.31

33	31	73	31	25
And	then	pronounced	them	good.
.31	.31	.81	.33	.36



Verse Two has two images. The first, Line One, has an intensity of 97.50 and the second, Line Two, has an intensity of 96.13. Verse Three has a single image with an intensity of 96.14.

Methodist # 56 - Verse 4

44	33	33	51	51	65
Lord,	how	Thy	wonders	are	displayed
.38	.29	.29	.64	.34	.69

77.5	30	29	36	30
Where'er	I	turn	mine	eye;
.60	.22	.31	.46	.22

54	34	15	37	29.5	31	34	33
There's	not	a	place	where	we	can	flee,
.48	.31	.07	.43	.31	.24	.31	.36

32	27	28	33	54	33
But	Thou,	O	God,	art	nigh.
.31	.29	.17	.36	.36	.29

Verse Four has two images. The first, Line One, has an intensity of 108.00. The second image of Verse Four, and the last of the hymn, has the highest intensity of any image in the hymn, 110.61. The total intensity for the entire hymn is 100.70.

Hymn # 314, "The Church's One Foundation," has four verses.  
Verse One has four images and Verses Two, Three and Four each  
have two images.

Methodist # 314 - Verse 1

18	63	23	94	27	53
The	Church's	one	Foundation	Is	Jesus
.14	.72	.26	.91	.26	.70

43	24.5	44
Christ	her	Lord;
.66	.24	.38

30	27	27.5	23	100	32	59
She	is	His	new	creation	By	water
.29	.26	.31	.24	.89	.34	.43

33	18	30
and	the	word;
.31	.14	.31

40	56.5	22.5	24	33	34	24.5
From	Heaven	He	came	and	sought	her
.45	.45	.24	.48	.31	.36	.24

23	28	27.5	60.5	42
To	be	His	holy	Bride;
.29	.29	.31	.48	.48

32	27.5	31	37	27.5	34	24.5
With	His	own	blood	He	bought	her,
.31	.31	.29	.43	.24	.36	.24

33	38	24.5	37	27.5	34
And	for	her	life	He	died.
.31	.36	.24	.41	.24	.36

Verse One has four images, one for each line of the hymn. The first line has the lowest intensity of all the images in this hymn, 91.22. The second line has an image of 107.81. Lines Three and Four have somewhat lower intensities of sensorial appeal with 96.00 and 99.39, respectively.

Methodist # 314 - Verse 2

62	40	61	66	32	32	51
Elect	from	every	nation,	Yet	one	o'er
.45	.45	.45	.70	.26	.26	.34

34	29	24
all	the	earth,
.24	.24	.29

24.5	39	29	99	23	44	23
Her	charter	of	salvation	One	Lord,	one
.24	.33	.24	1.01	.26	.38	.26

23	23	26
faith,	one	birth;
.46	.26	.41

23	60.5	34	30	62	61	23
One	holy	name	she	blesses,	Partakes	one
.26	.48	.43	.29	.69	.62	.26

60.5	24
holy	food,
.48	.36

33	23	23	31.5	30	65	32
And	to	one	hope	she	presses,	With
.31	.29	.26	.37	.29	.59	.31

76	56	52
every	grace	endued.
.58	.63	.55

Verse Two has two images. The first is Lines One and Two and has an intensity of 103.26. The second image is Lines Three and Four and has an intensity of 99.94.

Methodist # 314 - Verse 3

29	38	33	143	33	68
'Mid	toil	and	tribulation,	and	tumult
.31	.31	.31	1.32	.31	.52

29	24.5	38
of	her	war,
.24	.24	.31

30	39	18	121	29	30	38
She	waits.	the	consummation	Of	peace	for.
.29	.43	.14	1.30	.24	.31	.36

105
evermore;
.87

32	32	18	60	99	24.5	66
Till	with	the	vision	glorious,	Her	longing
.21	.31	.14	.35	.84	.24	.64

33	51	37
eyes	are	blest,
.36	.34	.45

33	18	42	33	123	35	28
And	the	great	Church	victorious	Shall	be
.31	.14	.48	.41	.98	.36	.29

18	33	31	38
the	Church	at	rest.
.14	.41	.24	.38

Verse Three has two images. Lines One and Two are the first at an intensity of 107.98. Lines Three and Four are the second image at an intensity of 107.60.

Methodist # 314 - Verse 4

32	30	31	24	30.5	54	32	33
Yet	she	on	earth	hath	union	With	God
.26	.29	.29	.29	.36	.48	.31	.36

18	32	27	23
the	Three	in	One,
.14	.36	.24	.26

33	59	36	82	32	34
And	mystic	sweet	communion	With	those
.31	.57	.43	.95	.31	.38

24.5	38	27	23
whose	rest	is	won;
.38	.38	.26	.26

28	57.5	26	33	60.5	44	29	29
0	happy	ones	and	holy,	Lord,	give	us
.17	.33	.40	.31	.48	.38	.36	.24

56	34	31
grace	that	we,
.63	.31	.24

38	31	18	32	33	64	31	31.5
Like	them,	the	meek	and	lowly,	On	high
.36	.33	.14	.36	.31	.48	.29	.29

31	37	32	29
may	dwell	with	Thee.
.34	.33	.31	.24



Verse Four of Hymn # 314 has two images. The first image has an intensity of sensorial appeal of 92.41. The second image has an intensity of 106.70. The total intensity for this hymn is 101.64.

Methodist # 10 - Verse 1

40	40	31	66	29	33	29
Joyful,	joyful,	we	adore	Thee,	God	of
.58	.58	.24	.48	.24	.36	.24

70	44	29	35
glory,	Lord	of	love;
.60	.38	.24	.36

42.5	65	38	57	66	29
Hearts	unfold	like	flowers	before	Thee;
.45	.55	.36	.72	.65	.24

43	23	18	32	60
Opening	to	the	sun	above.
.57	.29	.14	.36	.58

11	18	37	29	29	33	62
Melt	the	clouds	of	sin	and	sadness;
.26	.14	.52	.24	.36	.31	.67

42	18	41	29	29	61
Drive	the	dark	of	doubt	away;
.48	.24	.59	.24	.36	.46

52	29	71	43	31
Giver	of	immortal	gladness,	Fill
.48	.24	.59	.62	.31

29	32	18	38	29	30
us	with	the	light	of	day!
.24	.31	.14	.36	.24	.29

Verse One has four images, each corresponding with one line of the verse. The first image has an intensity of 103.72, and the second image falls to a low intensity of 94.44. Line Three has an intensity of 96.27, and the last image, Line Four has the highest intensity of all in this hymn, 105.24.

Methodist # 10 - Verse 2

34	33	33	32	33	54	29
All	thy	works	with	joy	surround	Thee,
.24	.29	.38	.31	.39	.65	.24

24	33	56.5	72	33	39
Earth	and	heaven	reflect	Thy	rays;
.29	.31	.45	.64	.29	.38

44	33	42	30	65	29
Stars	and	angels	sing	around	Thee,
.50	.31	.62	.38	.58	.24

31	29	79	41
Center	of	unbroken	praise;
.38	.24	.64	.45

35	33	43	35	33	60
Field	and	forest,	vale	and	mountain,
.43	.31	.55	.36	.31	.55

70	58	67	28
Blossoming	meadow,	flashing	sea,
.86	.48	.74	.29

69	27	33	63	59
Chanting	bird	and	flowing	fountain
.64	.36	.31	.62	.55

37	29	33	69	27	29
Call	us	to	rejoice	in	Thee.
.26	.24	.29	.75	.24	.24

Verse Two has two images. The first image, Lines One and Two, has an intensity to sensorial appeal of 100.92. The second image, Lines Three and Four, has an intensity of 98.51.

Methodist # 10 - Verse 3

28	11	57	33	95	50
Thou	art	giving	and	forgiving,	Ever
.29	.14	.57	.31	.93	.36

62	50	37
blessing,	ever	blest,
.69	.36	.45

50	29	18	33	29	59
Wellspring	of	the	joy	of	living,
.61	.24	.14	.39	.24	.52

63	30	29	57.5	13
Ocean	depth	of	happy	rest!
.60	.33	.24	.48	.26

28	18	39	43	47	64
Thou	the	Father,	Christ	our	Brother,
.29	.14	.48	.66	.39	.55

34	21.5	31	27	35	51	36
All	who	live	in	love	are	thine;
.24	.24	.31	.24	.36	.34	.41

34	29	25.5	23	35	31	54
Teach	us	how	to	love	each	other,
.36	.24	.29	.29	.36	.34	.41

38	29	23	18	33	37
Lift	us	to	the	joy	divine.
.38	.24	.29	.14	.39	.48

There are three images in the third verse. The first image is Lines One and Two and has an intensity of 102.27. The second image, Line Three, has an intensity of 102.55; the third image, Line Four, has an intensity to sensorial appeal of 97.27.

Methodist # 10 - Verse 4

50	36	18	57.5	68	35.5	18
Mortals	join	the	happy	chorus,	Which	the
.59	.46	.14	.53	.50	.43	.14

67	42	36
morning	star	began;
.69	.38	.48

39	35	27	67	51	29	64
Father	love	is	reigning	o'er	us,	Brother
.48	.36	.26	.62	.24	.24	.55

35	38	34	23	34
love	binds	man	to	man.
.36	.56	.41	.29	.41

50	58	44	31	61	71
Ever	singing,	march	we	onward,	Victors
.36	.64	.48	.24	.55	.61

27	18	34	29	45
in	the	midst	of	strife;
.24	.14	.50	.29	.55

40	60	33	29	62	27	18
Joyful	music	lifts	us	sunward	In	the
.58	.60	.38	.29	.62	.29	.14

73	35	29	37
triumph	song	of	life.
.67	.43	.29	.41

Verse Four again has four images, one in each line of the hymn. The first image has an intensity of 99.88. The second image has an intensity of 99.58, and Line Three, the third image has a stronger intensity of 101.73. The last image, Line Four, has an intensity of 94.25. The total intensity for the entire hymn is 99.90.

The last hymn to be considered in the study of frequently sung Methodist hymns has already, in part at least, appeared

in detail as part of the study of frequently sung Episcopal hymns. "God of Grace and God of Glory" has some variations as sung by the two groups; however, Verses One, Three, and Four are essentially the same for both groups. In Verse Two, Line Two is different in the two versions of this hymn. Other differences to be noted are an added verse not found in the Episcopal hymn and a repetition of the last line of each verse in the Methodist hymn.

Methodist # 246 - Verse 1

33 God .36	29 of .24	56 grace .63	33 and .31	33 God .36	29 of .24	70 glory, .60
	31 On .29	33 Thy .29	35 people .28	30 pour .26	33 Thy .29	49 power; .41
38 Crown .43	36 Thine .41	67 ancient .57	63 church's .72	67 story; .55		
	38 Bring .45	24.5 her .24	19 bud .26	23 to .29	99 glorious .84	54 flower. .58
45 Grant .50	29 us .24	63 wisdom, .64	45 grant .50	29 us .24	57 courage, .58	
	38 For .36	18 the .14	60 facing .72	29 of .24	29 this .31	47 hour, .39
38 For .36	18 the .14	60 facing .72	29 of .24	29 this .31	47 hour. .39	



Line One is the first complete image with an intensity of 108.33; Line Two is divided into two separate images with intensities of 101.12 followed by 96.80. Lines Three and Four have an intensity of 101.14.

Methodist # 246 - Verse 2

33	18	31.5	29	57	37	29	45
Lo,	the	hosts	of	evil	round	us	Scorn
.24	.14	.36	.24	.48	.48	.24	.45

33	43	65	27.5	36
Thy	Christ,	assail	His	ways!
.29	.66	.70	.31	.43

52	33	29	23	38	31.5	31	29
Fears	and	doubts	too	long	have	bound	us,
.53	.31	.36	.29	.38	.36	.53	.24

36	47	42.5	23	31	33	41
Free	our	hearts	to	work	and	praise.
.36	.39	.45	.29	.31	.31	.45

45	29	63	45	29	57	38
Grant	us	wisdom,	grant	us	courage	For
.50	.24	.64	.50	.24	.58	.36

18	59	29	32	33
the	living	of	these	days,
.14	.57	.24	.38	.43

38	18	59	29	32	33
For	the	living	of	these	days.
.36	.14	.57	.24	.38	.43

Verse Two has three images. Line One has an intensity of 96.41; Line Two has an intensity of 93.53; Lines Three and Four have an intensity of 99.13.

Methodist # 246 - Verse 3

49	33	75	78	63
Cure	Thy	children's	warring	madness,
.38	.29	.76	.64	.67

32	47	42	23	33	77
Bend	our	pride	to	Thy	control;
.43	.32	.38	.29	.29	.59

35	47	70	62	68
Shame	our	wanton,	selfish	gladness,
.48	.39	.62	.67	.74

37	27	31	33	30	27	35
Rich	in	things	and	poor	in	soul.
.36	.24	.50	.31	.26	.24	.36

45	29	63	45	29	57
Grant	us	wisdom,	grant	us	courage,
.50	.24	.64	.50	.24	.58

35	31	29	33	66	36
Lest	we	miss	Thy	kingdom's	goal,
.33	.24	.36	.24	.73	.36

35	31	29	33	66	36
Lest	we	miss	Thy	kingdom's	goal.
.33	.24	.36	.24	.73	.36

Again there are three images in the verse. The first image, Line One, has an intensity of 108.02; the second, Line Two, has an intensity of 97.10. The third image, Lines Three and Four, has an intensity of 99.45.

Methodist # 246 - Verse 4

30	47	31	31	65	65
Set	our	feet	on	lofty	places;
.31	.39	.36	.29	.55	.67

28	47	40	34	57	31	28
Gird	our	lives	that	they	may	be
.36	.39	.48	.38	.46	.34	.29

79	32	34	81	74
Armoured	with	all	Christlike	graces
.70	.31	.24	1.02	.84

27	18	35	23	30	31	36
In	the	fight	to	set	men	free.
.24	.14	.43	.29	.31	.36	.36

45	29	63	45	29	57	34
Grant	us	wisdom,	grant	us	courage,	That
.50	.24	.64	.50	.24	.58	.38

31	35	34	34	40	29
we	fail	not	man	nor	Thee!
.24	.41	.31	.41	.31	.24

34	31	35	34	34	40	29
That	we	fail	not	man	nor	Thee.
.38	.24	.41	.31	.41	.31	.24

Verse Four has four images. The first half line is the first image and has an intensity of 104.67. The second image spans the balance of Line One and Line Two. It has an intensity of 96.35. The third line has an intensity of 101.00; the fourth line an intensity of 103.04.

Methodist # 246 - Verse 5

32	29	40	34	127	23	29
Save	us	from	weak	resignation	To	the
.46	.24	.45	.31	1.22	.29	.24

60	31	72
evils	we	deplore;
.60	.24	.57

33	18	30	38	33	99
Let	the	search	for	Thy	salvation
.26	.14	.46	.36	.29	1.01

28	47	70	50	55
Be	our	glory	ever	more.
.29	.39	.60	.41	.46

45	29	63	45	29	57
Grant	us	wisdom,	grant,	us	courage,
.50	.24	.64	.50	.24	.58

55	29	24.5	31	54
Serving	Thee	whom	we	adore,
.67	.24	.38	.24	.38

55	29	24.5	31	54
Serving	Thee	whom	we	adore.
.67	.24	.38	.24	.38

Verse Five has three separate images. The first and second images are each one line of the hymn. The intensity to sensorial appeal of the first image is 103.70, and that of the second is 107.28. The third image is Lines Three and Four with an intensity of 100.46. The total intensity for this hymn is 102.60.

#### VERBAL APPEAL TO THE INTELLECT

The second attempt at objectification will be the application of a close reading of the lyrics for linguistic evidence of verbal appeal to the intellect. The five major means of grammatical influence to cause reflection, shifting the adverb to the left, using certain thought-provoking words, using as...as...when and as...as...after constructions, using so...that, and using Latin prefixes, will be noted in this chapter as it was in Chapter 3. Note will also be taken in this chapter of the use of there and passive transformations and the use of verbals as modifiers. The system of notation used to indicate these linguistic constructions when they are identified will be the same as that used in Chapter 3. An arrow above the shifted adverbs will indicate that adverbs have been shifted to the left; Latin prefixes will be circled; thought-provoking words and constructions will be underlined.

Methodist # 143

"Are ye able," said the Master, "To be crucified  
with me?"

"Yea," the sturdy dreamer answered, "To the death  
we follow Thee."

"Are ye able to remember When a thief lifts up  
his eyes,  
That his pardoned soul is worthy Of a place in  
Paradise?"



"Are ye able, when the shadows Close around you with

the sod,

To believe that spirit triumphs, To commend your soul

to God?"

"Are ye able?" Still the Master Whispers down

eternity,

And heroic spirits answer, Now, as then, in Galilee.

Lord, we are able: Our spirits are Thine.

Re mold them, make us, Like Thee divine.

Thy guiding radiance Above us shall be

A beacon to God To love and loyalty.

In Hymn # 443, "Are Ye Able," there is little evidence of linguistic influence on the intellect. There are only two Latin prefixes: com- is found in Verse Three, and re- is found in the Refrain. There is one thought-provoking word in this hymn: still in Verse Two. There is a modest amount of adverb-to-the-left shift with a phrase shifted left in Verses One and Four, and a single word shifted to the left in the Refrain. There is a single -ing and -ed verbal each. The most frequent linguistic device used that will cause reflection is the use of the infinitive. There are five infinitives used in this hymn, one each in Verses One, Two and the Refrain and two in Verse Three.

Methodist # 56

I sing th'Almighty power of God, That made the

mountains rise,

That spread the flowing seas abroad, And built

the lofty skies.

I sing the wisdom that ordained The sun to rule

the day;

The moon shines full at His command, And all the

stars obey.

I sing the goodness of the Lord, That filled the

earth with food,

And formed the creatures with His word, and then

pronounced them good.

Lord, how Thy wonders are displayed Where'er I

turn mine eye;

There's not a place where we can flee, But Thou, O

God, art nigh.

Hymn # 56, "I Sing th'Almighty Power of God," also has little linguistic structure demanding reflection of the singer. There are only a few Latin prefixes, notably com-, dis-, and pro-, each used once in the hymn. No learned structures nor adverb-to-the-left shifts are noted for this hymn. There is an -ing verbal in the first verse and an infinitive in the second.

Methodist # 314

The Church's one foundation is Jesus Christ her Lord;

She is His new creation By water and the word;

← From Heaven He came and sought her To be His holy

\_\_\_\_\_  
Bride;

← With His own blood He bought her, And for her life ←

He died.

Elect from every nation, Yet one o'er all the earth,

Her charter of salvation One Lord, one faith, one

birth;

One holy name she blesses, Partakes one holy food,

And to one hope she presses, With every grace endued.

Mid toil and tribulation, And tumult of her war,

She waits the consummation Of peace for evermore;

Till with the vision glorious, Her longing eyes are

blest,

And the great Church victorious Shall be the Church

at rest.

Yet she on earth hath union With God the Three in One,

And mystic sweet communion With those whose rest is

won;

O happy ones and holy! Lord, give us grace that we

← Like them, the meek and lowly, ← On high may dwell

with Thee.

Methodist Hymn # 314, "The Church's One Foundation," has many examples of linguistic constructions that will appeal to the intellect. The most frequently used in this hymn is the adverb-to-the-left shift which occurs three times in the first verse, once in the second, three times in the third verse, and, finally twice in the fourth verse. In Verses One, Two and Four, the verse ends with an adverb-to-the-left so that a thoughtful phrase concludes these verses. There are three verbals, one of each type: -ed, -ing, and infinitive. Verse Two has one Direct Object-Verb reversed causing a slower reading of the line than normal word order would allow. Thought-provoking words in this hymn include By in Verse One and Yet in Verses Two and Four and that also in Verse Four. There are two pas-

sive constructions that add to the reflective nature of this hymn. Each verse has several of the various linguistic devices found in the hymn so that the variety is distributed throughout the lyrics adding to a sense of intellectual consideration of the images of this hymn.

Methodist # 10

Joyful, joyful, we adore Thee, God of glory, Lord

of love;

Hearts unfold like flowers before Thee, Opening to

the sun above.

Melt the clouds of sin and sadness; Drive the dark

of doubt away;

Giver of immortal gladness, Fill us with the light

of day!



All Thy works with joy surround Thee, Earth and Heaven

reflect Thy ways,

Stars and angels sing around Thee, Center of unbroken

praise.

Field and forest, vale and mountain, Blossoming

meadow, flashing sea,

Chanting bird and flowing fountain Call us to rejoice

in Thee.

Thou art giving and forgiving, Ever blessing, ever

blest,

Wellspring of the joy of living, Ocean depth of

happy rest!

Thou the Father, Christ our Brother, All who live in

love are thine;

Teach us how to love each other, Lift us to the joy

divine.

Mortals' join the mighty chorus, Which the morning stars  
 began;

Father love is reigning o'er us, Brother love binds  
 man to man.

← Ever singing, march we onward, Victors in the midst  
 of strife;

Joyful music lifts us sunward In the triumph song of  
 life.

In Hymn # 10, "Joyful, Joyful, We Adore Thee," there are some examples of adverb-to-the-left shift. However, the most frequently used device to linguistically compel reflection in this hymn is the use of verbals. There are fifteen verbals functioning as some part of speech other than verb in this hymn. The most frequently used is the -ing verbal used ten times. The -ed verbal is used twice, and the infinitive is used three times. Verse Four has a verb-noun reversal that contributes to a notion of movement to the left. The same line in Verse Four also has the only adverb-to-the-left shift found in this hymn. Latin prefixes are not frequent in this

hymn with only three identified: one use each of im-, un-,  
and re-.

Methodist # 216

God of grace and God of glory, On Thy people pour Thy power;

Crown Thine ancient church's story; Bring her bud to

glorious flower.

Grant us wisdom, Grant us courage For the facing of this

hour.

Lo! the hosts of evil round us Scorn Thy Christ, assail

his ways!

Fears and doubt too long have bound us, Free our hearts

to work and praise.

Grant us wisdom, Grant us courage For the living of

these days,

For the living of these days.

Cure Thy children's warring madness, Bend our pride

to Thy control;

Shame our wanton, selfish gladness, Rich in things

and poor in soul.

Grant us wisdom, Grant us courage, Lest we miss Thy

kingdom's goal.

Lest we miss Thy kingdom's goal.

Set our feet on lofty places; Gird our lives that

they may be

Armoured with all Christlike graces In the fight to

set men free.

Grant us wisdom, Grant us courage, That we fail not

man nor Thee!

That we fail not man nor Thee!

Save us from weak resignation To the evils we deplore;

Let the search for Thy salvation Be our glory ever more,

Grant us wisdom, Grant us courage, Serving Thee whom we

adore,

Serving Thee whom we adore.

In Hymn # 246, "God of Grace and God of Glory," Verse One has an adverb-to-the-left shift; however, there are no other examples of this structure in the Methodist version of this hymn. Verses One, Two, Three and Four have thought-provoking words introducing the last two lines of the verse. Verses One Two, Three and Five each have an -ing verbal. The second verse also has an infinitive construction. Verse Four has a passive transformation following that so there is a long thought-provoking construction in the mid-section of the verse. The final verse has a thought-provoking word, Let, introducing the second image of the verse and the -ing verbal repeated twice in the final image.

#### ASSOCIATIVE EMOTIVE APPEAL

The third attempt at objectification is a matching of the various words of the lyrics of each hymn in this study to the lists of words compiled by Samuel Reiss as the words for the Episcopal study in Chapter 3 were compared with these lists. The method of comparison and of recording the results of the comparison will be the same as that done in Chapter 3. The associative emotive appeal is one of association of sound and not to a rational interpretation of the sounds and any message they might carry. Although relatively few words in the hymns can be located on Reiss's lists, those groups having four or more words related to a list are presented in this study.

List # 40

List Forty, the "blow, bloom, pillow" list has appeared in Chapter 3 (pp. 60-61). These words, all related to a sense of being inflated or showy, swollen or full, can be found in four of the Methodist hymns. Blossoming and flowers both appear in the Methodist version of "Joyful, Joyful, We Adore Thee." Flowers is in Verse One, Line Two and blossoming is in Verse Two, Line Three. Flower is in the hymn, "God of Grace and God of Glory," Verse One, Line Two. The word word is also found on this list. It appears twice in the Methodist hymns, once in "The Church's One Foundation" in Verse One, Line Two and again in "I Sing th'Almighty Power" in Verse Three, Line Two.

List # 19

List Nineteen, the "swash, wash, water" list, has appeared in Chapter 3 (p. 59) as well as here in the Methodist study. The Methodist hymns have five words used in three hymns. In "The Church's One Foundation" the words water and high appear. Water is used in Verse One, Line Two and high is used in Verse Four, Line Four. Ways, another word from this list, appears in "God of Grace and God of Glory" in Verse Two, Line One. Sea is found in "Joyful, Joyful, We Adore Thee" in the third line of Verse Two: seas is found in Verse One, Line Two of "I Sing th'Almighty Power."



List # 23

List Twenty-three, the "whirr, hurry, turn" list also is represented in the Episcopal study of Chapter 3. In the Methodist hymns this list has five words used in three of the hymns. Strife is found in "Joyful, Joyful, We Adore Thee" in the last verse. War is found in the first line of Verse Three of "The Church's One Foundation." "God of Grace and God of Glory" has three words from this list in the one hymn. Warring is found in the mid-part of the hymn and both hour and fears have preceded it in the first and second verses respectively.

List # 24

List Twenty-four, the "curl, ring, riddle" list, appears as one frequently represented in the lyrics of the Methodist hymns studied. This list includes round in the line "the hosts of evil round us" meaning to ring or encircle, Verse Two, Line One of "God of Grace and God of Glory." From the next line of the same hymn comes church's, another word from this list. Church's also appears in the opening line of "The Church's One Foundation." Church is found twice in this hymn. Surround, another word meaning to encircle, and sounding much like round noted earlier, is found in Verse Two, Line One of "Joyful, Joyful, We Adore Thee."

List # 36

List Thirty-six is the "bump, berry, button, sprout" group of associations. Each of the words on this list conveys in some way a sense of thump or blow to produce a protuberance such as a sprout or small package. There are four words from this list used five times in only two of the hymns studied. In "God of Grace and God of Glory" the word bud is used in a metaphorical sense to liken it to the small protuberance or bud of a plant from which brings forth the flower and seed of the offspring of the plant. Brother, used twice, and bird and binds, each used once, can all be found in "Joyful, Joyful, We Adore Thee."

List # 38

List Thirty-eight has five words used nine times in the Methodist hymns. This list, the "bulge, big, hill, swell" list appears in Chapter 3 (pp. 62-63). There are examples of words from this list in four of the five Methodist hymns included in this study. All appears twice in "Joyful, Joyful, We Adore Thee," once in each hymns, "The Church's One Foundation" and "I Sing th'Almighty Power." Full is in Line Two of the second verse of "I Sing th'Almighty Power" and filled is in the first line of Verse Three of the same hymn. Fill is found in Verse One, Line Four of "Joyful, Joyful." The last example of a word from this list is people found in the first line of "God of Grace and God of Glory."

## Chapter 5

# A THREE-PART STUDY OF FIVE FREQUENTLY SUNG HYMNS OF THE AMERICAN BAPTIST CHURCH: SENSORIAL APPEAL, VERBAL APPEAL TO THE INTELLECT, ASSOCIATIVE EMOTIVE APPEAL

### INTRODUCTION

The hymns sung by the congregation of First Baptist Church at Dayton, Ohio, during the 1970 calendar year were determined from the records in the church office. From those hymns sung four or more times during the year, five were chosen by random selection as representative of the congregation and hence of the denomination. These hymns, all found in the authorized hymnal of the denomination were examined for their intensity of sensorial appeal, their verbal appeal to the intellect, and their associative emotive appeal.

The procedure for each of the three parts of the study will be the same as for the study made in Chapter 3. The first part, relative to the intensity of sensorial appeal, will be objectified by the application of the principles presented by Ernest M. Robson in The Orchestra of the Language. The second attempt at objectification will again

be made through close reading for linguistic evidence of verbal appeal to the intellect. The third part of this chapter will be the application of the word lists compiled by Samuel Reiss to the lyrics of the hymns studied.

#### SENSORIAL APPEAL

The relative striking power values are found above the words of each hymn selected for this study. The total relative mean time in seconds for each word appears below the word. In order that the figures be clear, the lines are widely spaced. When necessary, the words are reproduced with an underhung indention to allow for long lines to be spaced without crowding.

#### Baptist # 476 - Verse 1

37	28	18	33	34	40	47
Blest	be	the	tie	that	binds	Our
.45	.29	.14	.24	.38	.65	.39

42.5	27	58	35
hearts	in	Christian	love:
.45	.24	.47	.36

18	90	29	67	47	27
The	fellowship	of	kindred	minds	Is
.14	.79	.24	.59	.65	.26

38	23	34	34
like	to	that	above.
.36	.29	.38	.38

Baptist Hymn # 476, "Blest Be the Tie That Binds," has four verses. Verse One has two images, one for each line. Line One has an intensity of 95.94, and Line Two has an intensity of 98.28. Verse Two also has two images, one for each line. The intensities, however, are higher with the first image of Verse Two reaching an intensity of 106.82, and the second image reaching an intensity of 102.88.

Baptist # 476 - Verse 2

66	47	59	40	31	30
Before	our	Father's	throne	We	pour
.65	.39	.70	.48	.24	.26

47	57	46
our	ardent	prayers;
.39	.45	.40

47	37	47	33.5	47	34	51
Our	fears,	our	hopes,	our	aims	are
.39	.43	.39	.49	.39	.50	.34

23	47	69	33	47	39
one,	Our	comforts	and	our	cares.
.26	.39	.76	.31	.39	.35

Verse Three differs from all the other verses in this hymn in that it has only one image spanning both lines of the hymn. It has an intensity of sensorial appeal of 103.43.

Baptist # 476 - Verse 3

31 We .24	37 share .31	31 each .34	56 other's .50	36 woes, .38	31 Each .34	56 other's .50
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58 burdens .69	35 bear, .31
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33 And .31	58 often .53	38 for .36	31 each .34	53 other .36	38 flows .50	18 The .14
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108 sympathizing 1.21	35 tear. .21
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Baptist # 476 - Verse 4

39.5 When .33	31 we .24	51 are .34	39 called .33	23 to .29	41 part, .33	27 It .19	32 gives .48
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29 us .24	57 inward .55	33 pain; .36
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32 But .31	31 we .24	35 shall .36	34 still .36	28 be .29	38 joined .58	27 in .24	40.5 heart, .33
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33 And .31	31.5 hope .37	23 to .29	32 meet .36	46 again. .43
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Verse Four has two images, again one for each line. The first image has an intensity of 109.38, the highest for this hymn; the second has an intensity of 96.42. Total intensity for the hymn is 101.96.

Baptist # 228 - Verse 1

39.5	30	55	18	72	42	31
When	I	survey	the	wondrous	cross	On
.33	.22	.63	.14	.64	.38	.29

25.5	18	39	29	70	34
which	the	Prince	of	glory	died,
.43	.14	.45	.24	.60	.36

53	67	34	30	33	32	36
My	richest	gain	I	count	but	loss,
.34	.62	.46	.22	.38	.31	.36

33	30	55	31	34	33	42
And	pour	contempt	on	all	my	pride.
.31	.26	.51	.29	.24	.34	.38

Baptist Hymn # 228 has four verses. The First Verse has a single image with an intensity of 104.45. Verses Two through Four each have two images, one corresponding to each of the lines in the verse. Verse Two, Line One has an intensity of sensorial appeal of 96.45; Verse Two, Line Two has an intensity of 95.18. Verse Three has in Line One the lowest intensity of the hymn, and of all the Baptist hymns studied, 86.43. The second image in Verse Three has an intensity of 104.64.



The last verse has in the first image the highest intensity of the hymn, 105.96. Verse Four, Line Two has an intensity of 94.88. Total intensity for the hymn is 98.85.

Baptist # 228 - Verse 2

67	27	44	34	30	25	35	
Forbid	it,	Lord,	that	I	should	boast,	
.67	.19	.38	.38	.22	.31	.43	
	32	27	18	28	29	43	33
	Save	in	the	death	of	Christ,	my
	.46	.24	.14	.31	.24	.66	.34
							44
							Lord;
							.38
34	18	33	32	34	44	29	36
All	the	vain	things	that	charm	me	most,
.24	.14	.41	.50	.38	.43	.29	.43
	30	96	31	23	27.5	36	
	I	sacrifice	them	to	His	blood.	
	.22	.94	.33	.29	.31	.38	

Baptist # 228 - Verse 3

28	40	27.5	28.5	27.5	37.5	27.5	31
See,	from	His	head,	His	hands,	His	feet,
.29	.45	.45	.26	.45	.46	.45	.36
	74	33	35	35	40	29	
	Sorrow	and	love	flow	mingled	down;	
	.60	.31	.36	.38	.62	.41	
28	48	34	35	33	74	32	
Did	e'er	such	love	and	sorrow	meet,	
.26	.29	.41	.36	.31	.60	.36	
	37	34	53	30	37	28	38
	Or	thorns	compose	so	rich	a	crown?
	.24	.55	.54	.29	.36	.17	.43

Baptist # 228 - Verse 1

28	18	34.5	38	29	59	36	
Were	the	whole	realm	of	nature	mine,	
.24	.14	.31	.26	.24	.53	.46	
	34	28	28	79	38	23	44
	That	were	a	present	far	too	small:
	.38	.24	.17	.61	.36	.29	.55
35	30	77	30	63	63	33	
Love	so	amazing,	so	divine,	Demands	my	
.36	.29	.81	.29	.65	.72	.34	
	37	33	37	33	34		
	soul,	my	life,	my	all.		
	.48	.34	.41	.34	.24		

Baptist # 519 - Verse 1

29.5	42	18	64	36	29	37	
Where	cross	the	crowded	ways	of	life,	
.31	.38	.14	.57	.43	.24	.41	
29.5	31	18	44	29	38	33	39
Where	sound	the	cries	of	race	and	clan,
.31	.53	.14	.45	.24	.41	.31	.38
34	18	36	29	62	45		
Above	the	noise	of	selfish	strife,		
.38	.14	.43	.24	.67	.55		
31	33.5	33	58	28	32	29	34
We	hear	thy	voice,	0	Son	of	Man!
.24	.26	.29	.53	.17	.36	.24	.41

Baptist Hymn # 519 has six verses. Verses One, Two and Three have a single image each. The intensity of sensorial appeal for Verse One is 100.34; the intensity of Verse Two is 102.97.

Baptist # 519 - Verse 2

27	35.5	29	98	33	31
In	haunts	of	wretchedness	and	need,
.24	.48	.24	.83	.31	.31

31	64	77.5	42	32	37
On	shadowed	thresholds	dark	with	fears,
.29	.60	.83	.33	.31	.43

40	36	29.5	33.5	18	31	29	40
From	paths	where	hide	the	lures	of	greed,
.45	.43	.31	.36	.14	.38	.24	.43

31	36	18	60	29	33	38
We	catch	the	vision	of	Thy	tears.
.24	.36	.14	.55	.24	.29	.33

Verse Three of this hymn also has a single image. It is somewhat lower in its intensity of sensorial appeal, however, since it drops in intensity to 96.12.

Baptist # 519 - Verse 3

40 From .45	56 tender .50	66.5 childhood's .81	70.5 helplessness, .78		
40 From .45	68 woman's .72	63 grief, .60	37 man's .53	70 burdened .74	38 toil, .31
40 From .45	63 famished .72	40 souls, .60	40 from .45	81 sorrow's .79	42 stress, .57
33 Thy .29	40.5 heart .33	44.5 has .36	53 never .43	34 known .36	42 recoil. .23

Baptist # 519 - Verse 4

18 The .14	32 cup .24	29 of .24	59 water .43	57 given .60	38 for .36	29 Thee .24
34 Still .33	37.5 holds .43	18 the .14	69 freshness .74	29 of .24	33 Thy .29	56 grace; .63
32 Yet .26	38 long .38	32 these .38	92 multitudes .88	23 to .29	28 see .29	
18 The .14	36 sweet .43	77 compassion .80	29 of .24	33 Thy .29	47 face. .56	



Verse Four has two images as determined by the points of major punctuation. The first image, Lines One and Two, has an intensity of 107.27; the second image, Lines Three and Four, has an intensity of 98.18.

Baptist # 519 - Verse 5

28	59	40	18	85
0	Master,	from	the	mountainside,
.17	.60	.45	.14	1.08

34	24.5	23	32.5	32	42.5	29	33
Make	haste	to	heal	these	hearts	of	pain;
.31	.43	.29	.31	.38	.45	.24	.36

49	32	67	44	49
Among	these	restless	throng	abide,
.45	.38	.62	.60	.48

28	38	18	38	41	46
0	tread	the	city's	streets	again.
.17	.28	.14	.57	.51	.43

Verse Five also has two images. Lines One and Two, the first image, have an intensity of 92.23, lowest of any in the hymn. Lines Three and Four, the second image, have an intensity of 97.19.

Baptist # 519 - Verse 6

32	35	29	31	35	31	33	35
Till	sons	of	men	shall	learn	Thy	love
.21	.48	.24	.36	.36	.36	.29	.36

33	63	29.5	33	31	31.5	41
And	follow	where	Thy	feet	have	trod;
.31	.53	.31	.29	.36	.36	.33

32	99	40	33	56.5	34
Till,	glorious	from	Thy	heaven	above,
.21	.84	.45	.29	.45	.38

35	33	18	35	29	47	33
Shall	come	the	city	of	our	God!
.36	.28	.14	.43	.24	.39	.36

Verse Six has two images. The first has an intensity of 101.55 and the second has an intensity of 108.82. Total intensity for the hymn is 100.22.

Baptist Hymn # 411, "Dear Lord and Father of Mankind," has five verses and four different patterns of images. Both Verses One and Five have three images with the first spanning Lines One and Two, the second is Line Three, and the third is Lines Four and Five. Verse Two is a single image. Verse Three has one image each for Lines One and Two and another image for Lines Three, Four and Five. Verse Four has only two images, one for Lines One and Two, the other for Lines Three, Four and Five.

Baptist # 411 - Verse 1

64	44	33	56	29	72
Dear	Lord	and	Father	of	mankind,
.46	.38	.31	.58	.24	.84

67	47	55	36
Forgive	our	foolish	ways;
.72	.39	.60	.43

73	29	27	47	67	38
Reclothe	us	in	our	rightful	mind;
.62	.24	.24	.39	.67	.51

27	52	40	33	53	37
In	purser	lives	Thy	service	find,
.24	.43	.48	.29	.60	.53

27	53	73	41
In	deeper	reverence,	praise.
.24	.48	.64	.45

There are three images in Verse One; the first image is Lines One and Two and has an intensity of sensorial appeal of 101.62. The second image, Line Three, has an intensity of 105.24. The third image of the first verse is Lines Four and Five and has an intensity of 99.54.

Verse Two of this hymn has only a single image for the entire verse because there is no major punctuation until the end of the last line. The intensity of sensorial appeal for Verse Two is 105.54.



Baptist # 411 - Verse 2

27	36	43	38	54	21.5	26.5
In	simple	trust	like	theirs	who	heard,
.24	.47	.40	.36	.48	.24	.31

62	18	56	28
Beside	the	Syrian	sea,
.70	.14	.57	.29

18	60	65	29	18	44
The	gracious	calling	of	the	Lord,
.14	.72	.52	.24	.14	.38

33	29	38	31	59	28	30
Let	us,	like	them,	without	a	word,
.26	.24	.36	.33	.60	.17	.31

40	29	33	63	29
Rise	up	and	follow	Thee.
.41	.19	.31	.53	.24

Baptist # 411 - Verse 3

28	48	38	32	87
O	Sabbath	rest	by	Galilee!
.17	.60	.38	.34	.67

28	39	29	33.5	34
O	calm	of	hills	above!
.17	.38	.24	.40	.38

Baptist # 411 - Verse 3 (Continued)

29.5	50	36	23	52	32	29
Where	Jesus	knelt	to	share	with	Thee
.31	.70	.28	.29	.41	.31	.24

18	67	29	108
The	silence	of	eternity,
.14	.77	.24	.74

118	32	35
Interpreted	by	love.
.85	.34	.36

Verse Three has an intensity of sensorial appeal of 107.87 for the first image, Line One. Line Two, the second image, has an intensity of 104.14. The third image of Verse Three, the remainder of the verse, has an intensity of 111.79.

Baptist # 411 - Verse 4

40	33	34	25	29	96
Drop	Thy	still	dews	of	quietness,
.38	.29	.33	.38	.24	.81

32	34	47	76	30
Till	all	our	strivings	cease;
.21	.24	.39	.93	.41

Baptist # 411 - Verse 4 (Continued)

34	40	47	40	18	44	33	40
Take	from	our	souls	the	strain	and	stress,
.31	.45	.39	.60	.14	.55	.31	.45

33	33	47	64	40	62
And	let	our	ordered	lives	confess
.31	.26	.39	.55	.48	.62

18	55	29	33	30
The	beauty	of	Thy	peace.
.14	.60	.24	.29	.31

Verse Four has two images. The first is Lines One and Two and has an intensity of 103.25. The second is Lines Three through Five and has an intensity of 100.14.

Baptist # 411 - Verse 5

52	29	18	30.5	29	47	79
Breathe	through	the	heats	of	our	desire
.50	.36	.14	.48	.24	.39	.74

33	50	33	33	38
Thy	coolness	and	Thy	balm;
.29	.64	.31	.29	.54

Baptist # 411 - Verse 5 (Continued)

33	22	28	32	33	26	75
Let	sense	be	dumb,	let	flesh	retire;
.26	.38	.29	.31	.26	.38	.55

33	29	18	111	40	33
Speak	through	the	earthquake,	wind,	and
.38	.36	.14	1.01	.43	.31

55  
fire,  
.48

28	34	44	58	29	39
0	still	small	voice	of	calm!
.17	.33	.55	.53	.24	.38

Verse Five has three images. The first is Lines One and Two and has an intensity of 95.83. The second image is Line Three and has an intensity of 102.47. The third image, Lines Four and Five, has an intensity of 103.77. Total intensity of sensorial appeal for the entire hymn is 103.40.

Baptist Hymn # 95, "Joyful, Joyful, We Adore Thee," is the same hymn as Methodist # 10 presented in Chapter 4 of this study. In both versions of this Hymn, Verse One is the same. In each of the remaining verses one word differs when the Methodist and Baptist versions are compared. These changes in vocabulary and a difference in the major punctuation of the images in Verse Four cause variations in the intensities of sensorial appeal for the images in Verses Two, Three and Four, and in the total intensities of the two versions of this hymn.

Baptist # 95 - Verse 1

40	40	31	66	29	33	29
Joyful,	joyful,	we	adore	Thee,	God	of
.50	.58	.24	.48	.24	.37	.24

70	44	29	35
glory,	Lord	of	love;
.60	.38	.24	.36

42.6	65	38	57	66	29
Hearts	unfold	like	flowers	before	Thee,
.45	.55	.36	.72	.65	.24

43	23	18	32	60
Opening	to	the	sun	above.
.57	.24	.14	.36	.58

Baptist # 95 - Verse 1 (Continued)

11	18	37	29	29	.33	62
Melt	the	clouds	of	sin	and	sadness,
.26	.14	.52	.24	.36	.31	.67

	42	18	41	29	29	61
	Drive	the	dark	of	doubt	away;
	.48	.14	.38	.24	.36	.46

52	29	71	43	31	29
Giver	of	immortal	gladness,	Fill	us
.48	.24	.59	.62	.31	.24

28	18	38	29	30
with	the	light	of	day.
.31	.14	.36	.24	.29

Verse One has four images, one corresponding to each of the four lines of the verse. The first image has an intensity of sensorial appeal of 103.72. The second image has a somewhat weaker intensity, 94.44, and the third image also has a relatively weak intensity of 96.27. The fourth image returns to the strong intensity of 105.24. This is the strongest of all the images in the entire hymn.



Baptist # 95 - Verse 2

34 All .24	33 Thy .29	33 works .38	32 with .31	33 joy .39	54 surround .65	29 Thee, .24
	24 Earth .29	33 and .31	56.5 Heaven .45	72 reflect .64	33 Thy .29	39 ways, .38
44 Stars .50	33 and .31	42 angels .62	30 sing .38	65 around .58	29 Thee, .24	
	31 Center .38	29 of .24	79 unbroken .64	41 praise. .45		
35 Field .43	33 and .31	43 forest, .55	35 vale .36	33 and .31	60 mountain .55	
	65 Flowery .65	58 meadow, .48	67 flashing .74	28 sea, .29		
69 Chanting .64	27 bird .36	33 and .31	63 flowing .62	59 fountain, .55	37 Call .26	
	29 us .24	23 to .29	69 rejoice .75	27 in .24	29 Thee. .24	



Verse Two has two images. The first, Lines One and Two, has an intensity of 100.92; the second, Lines Three and Four, has an intensity of 100.55.

Baptist # 95 - Verse 3

28	11	57	33	95	50
Thou	art	giving	and	forgiving,	Ever
.29	.14	.57	.31	.93	.36

62	50	37
blessing,	ever	blest,
.69	.36	.45

50	29	18	33	29	59
Well-spring	of	the	joy	of	living,
.61	.24	.14	.39	.24	.52

63	30	29	57.5	13
Ocean	depth	of	happy	rest!
.60	.33	.24	.48	.26

28	47	39	43	47	64
Thou	our	Father,	Christ	our	Brother,
.29	.29	.48	.66	.29	.55

34	21.5	31	27	35	51	36
All	who	live	in	love	are	Thine;
.24	.24	.21	.24	.36	.34	.41

34	29	25.5	23	35	31	54
Teach	us	how	to	love	each	other,
.36	.24	.29	.29	.36	.34	.41

38	29	23	18	33	37
Lift	us	to	the	Joy	divine.
.38	.24	.29	.14	.39	.48

Verse Three has three images. The first image, Lines One and Two, has an intensity of 102.27. The second, Line Three, has an intensity of 102.55. The final image, Line Four, has an intensity of 97.27.

Baptist # 95 - Verse 4

50	36	18	57.5	68	34	18
Mortals,	join	the	happy	chorus	Which	the
.59	.46	.14	.43	.50	.36	.14

67	44	36
morning	stars	began;
.69	.50	.48

39	35	27	67	51	29
Father	love	is	reigning	o'er	us,
.48	.36	.26	.62	.24	.24

64	35	38	34	23	34
Brother	love	binds	man	to	man.
.55	.36	.56	.41	.29	.41

50	58	44	31	61	71
Ever	singing,	march	we	onward,	Victors
.36	.64	.48	.24	.55	.61

27	18	34	29	45
in	the	midst	of	strife,
.24	.14	.50	.29	.55

40	60	33	29	62	27	18
Joyful	music	leads	us	Sunward	In	the
.58	.60	.48	.29	.62	.29	.14

73	35	29	37
triumph	song	of	life.
.67	.43	.24	.41

Verse Four of Baptist Hymn # 95 has three images in its four lines. The first image, Line One, has an intensity of 99.88. The second image, Line Two, has an intensity of 99.58. The third image, Lines Three and Four, has an intensity of 96.91. Total intensity of sensorial appeal for the entire hymn is 100.04.

#### VERBAL APPEAL TO THE INTELLECT

The second attempt at objectification again will be the application of a close reading of the lyrics for linguistic evidence of verbal appeal to the intellect. The five major means of grammatical influence to cause reflection, shifting of adverbs to the left, using certain thought-provoking words, using as...as...when and as...as...after constructions, using so...that, and using Latin prefixes, will be noted as in the previous chapters. Again, note will be taken of passive and there transformations and the use of verbals as modifiers. The system used to indicate these linguistic devices will be the same as in the previous chapters with the arrow above the lyrics to indicate an adverb-to-the-left shift, a circle drawn around the Latin prefixes and an underline to identify the thought-provoking words and constructions.

Baptist # 476

Blest be the tie that binds Our hearts in Christian

love:

The fellowship of kindred minds Is like to that above.

← Before our Father's throne We pour our ardent prayers;

Our fears, our hopes, our aims are one, Our comforts

and our cares.

We share each other's woes, Each other's burdens bear,

And often for each other flows The sympathizing tear.

When we are called to part, It gives us inward pain;


But we shall still be joined in heart, And hope to

meet again.



Baptist Hymn # 476, "Blest Be the Tie That Binds," has adverb-to-the-left shift in Verses Two, Three and Four. In the second verse the adverbial shift introduces the first line; in the third verse two adverbial shifts occur mid-way through the single image conveyed. The fourth verse has a single word adverb moved left in the final image of the hymn. Thought-provoking words can be found in the first and last verses of the hymn. In Verse One "like to" is drawing a comparison demanding intellectual consideration of the analogy. In Verse Four "still," the adverb-to-the-left shift already noted, calls for consideration with the meanings it conveys as well as by its position. Additional inverted structures are a direct object - verb inversion and a verb - subject inversion, both occurring in Verse Three. Verbals in Hymn # 476 included an -ed verbal that is the first word of the hymn, an -ing verbal in Verse Three and two infinitives in the last verse.

Baptist # 228

When I survey the wondrous cross  On which the Prince

of Glory died,

My richest gain I count but loss, And pour contempt

on all my pride.

Forbid it Lord, that I should boast, Save in the death

of Christ, my Lord;

← All the vain things that charm me most, I sacrifice

them to His blood.

← ← ← See, from His head, His hands, His feet, Sorrow and

love flow mingled down:

Did e'er such love and sorrow meet, Or thorns (compose

so rich a crown?

Were the whole realm of nature mine, That were a

present far too small:

Love so (amazing, so divine, (Demands my soul, my life,

my all.

Baptist Hymn # 228, "When I Survey the Wondrous Cross," has several examples of adverb-to-the-left shift. The first appears in the first line of the hymn. Another introduces the last image in Verse Two, and the third, a three part phrase, immediately follows in the first line of the third verse. The balance of the hymn, however, has no more examples of this construction. There is a direct object - verb transfer in the first verse and an -ing verbal in the last. Other than these linguistic devices to cause reflection, only a few Latin prefixes, widely spaced within the hymn, appear. Perhaps the use of a direct question at the end of Verse Three and two uses of subjunctive verbs in Verse Four contribute to a reflective tone; however, the hymn seems to become less reflective as it continues with most of the objectification for linguistic appeal to the intellect occurring early in the hymn.

Baptist # 519

←  
Where cross the crowded ways of life,

←  
Where sound the cries of race and clan,

←  
Above the noise of selfish strife,

We hear Thy voice, O Son of Man!



←  
In haunts of wretchedness and need,

←  
On shadowed thresholds dark with fears,

←  
From paths where hide the lures of greed,

We catch the vision of Thy tears.

←  
From tender childhood's helplessness,

←  
From woman's grief, man's burdened toil,

←      ←  
From famished souls, From sorrow's stress,

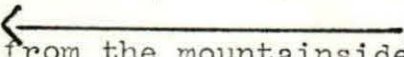
Thy heart has never known recoil.

The cup of water given for Thee



←  
Still holds the freshness of Thy grace;

←  
Yet long these multitudes to see

The sweet compassion of Thy face.

O Master,  from the mountainside,


Make haste to heal these hearts of pain;

 Among these restless throngs  abide,

O tread the city's streets again.

Till sons of men shall learn Thy love

And follow where Thy feet have trod;

 Till, glorious from Thy heaven above,

Shall come the city of our God!

Hymn # 519, "Where Cross the Crowded Ways of Life," has strong evidence of linguistic construction to demand reflection. Five of the six verses contain a verbal, four are -ed and two are infinitives, totaling six verbals in all. Verses Three, Four and Five each contain a word with a Latin prefix. Verse Four, the only verse not containing adverb-to-the-left shift does have two thought-provoking words in it. Except for Verse Four, the most frequently used device to demand intellectual activity is the adverb-left shift. Verses One and Two each have three long adverbial phrases moved left.

Verse Three has four phrases of this type. Verse Five has two such phrases, and Verse Six, one. In addition, there are at least two examples of verb-subject reversal. One of these reversals also appears in Verse Four so that each verse carries strong linguistic pressure toward reflection.

Baptist # 411

Dear Lord and Father of Mankind,

Forgive our foolish ways;

Reclothe us in our rightful mind;

←  
In purer lives Thy service find,

←  
In deeper reverence, praise.

←  
In simple trust like theirs who heard,

←  
Beside the Syrian sea,

The gracious calling of the Lord,

←  
Let us, like them, without a word,

Rise up and follow Thee.

O Sabbath rest by Galilee!

O calm of hills above!



Where Jesus knelt to share with Thee

---

The silence of eternity,

---

Interpreted by love.

Drop Thy still dews of quietness,

Till all our strivings cease;

Take from our souls the strain and stress,

And let our ordered lives confess

The beauty of Thy peace.

Hymn # 411, "Dear Lord and Father of Mankind," has several adverb-to-the-left constructions. They appear most often early in the hymn with four consecutive lines having the construction, the last two lines of Verse One and the first two lines of Verse Two. A third adverb-to-the-left shift occurs later in Verse Two, and one such shift occurs in each Verse Three and Verse Five. There are three Latin prefixes in the hymn and four verbals. There are two -ing verbals, one -ed verbal and one infinitive.

Baptist # 95

Joyful, joyful, we adore Thee, God of glory, Lord of

love;

Hearts unfold like flowers before Thee, Opening to

the sun above.

Melt the clouds of sin and sadness, Drive the dark of

doubt away;

Giver of immortal gladness, Fill us with the light

of day.



All Thy works with joy surround Thee, Earth and Heaven

reflect Thy rays,

Stars and angels sing around Thee, Center of unbroken

praise.

Field and forest, vale and mountain, Flowery meadow,

flashing sea,

Chanting birds and flowing fountain, Call us to

rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,

Well-spring of the joy of living, Ocean depth of happy

rest!

Thou our Father, Christ our Brother, All who live in

love are Thine;

Teach us how to love each other, Lift us to the joy

divine.

Mortals join the happy chorus, Which the morning stars

began;

Father love is reigning o'er us, Brother love binds

man to man.

←  
Ever singing, march we onward, Victors in the midst

of strife;

Joyful music leads us Sunward In the triumph song

of life.

In Hymn # 95, "Joyful, Joyful, We Adore Thee," there are some examples of adverb-to-the-left shift. However, the most frequently used linguistic device to cause reflection is the use of the verbal. There are fifteen verbals in the Baptist version of this hymn as there were also in the Methodist version (pp. 94-97). The most frequently used of the verbals is the -ing form used eleven times. The -ed verbal is used twice and the infinitive is used twice. Verse Four has the only adverb-to-the-left movement in the hymn. Latin prefixes are not frequent in this hymn. Only three are identified: in-, un-, and re-.



## ASSOCIATIVE EMOTIVE APPEAL

The third attempt at objectification is again the matching of the various words of the lyrics of each hymn with the lists of words compiled by Samuel Reiss. Although relatively few of the words can be identified with the lists of Reiss, the emotive meaning of some can be determined. In the comparison of the Baptist hymns to the word lists, only two lists are found with four different words from the list; however five lists will be included as significant because of the number of times words occur from the list, even though the words may be repetitions rather than additions from the list.

List # 5

List Five is the "clam, clasp, hasp, keep" list and all these words have some emotive appeal associated with a feel of attachment, binding or more likely linking together. This list is important to the Baptist hymn because it is represented eleven times in the five hymns studied. It is peculiar, however, since only one word from the list appears in all of the eleven citations. The word, love, is found in all five of the most frequently sung hymns of this group. It appears once in the last verse of "Where Cross the Crowded Ways of Life," once in the third verse of "Dear Lord and Father of Mankind," and once in the first verse of "Blest Be the Tie That Binds." Love appears three times in "When I Survey the Wondrous Cross," twice in Verse Three and fin-

ally in the last line of Verse Four. This same word appears again in "Joyful, Joyful, We Adore Thee" five times. In Verse One, Line One, is the phrase 'Lord of Love.' In Verse Three, Line Three is 'All who live in love' and then in Line Four 'Teach us how to love.' In Verse Four, Line Two is 'Father love...' and '...Brother love.'

### List # 38

List Thirty-eight, "bulge, hill, swell" has appeared earlier in both Chapter 3 (pp. 62-63) and Chapter 4 (p. 103). This list, associated with appeal related to mass, bulk, and rounded shape, has three words found repeatedly in the Baptist study. These three words, all, fill, and hills, are used seven times in three hymns. Hills is found once in "Dear Lord and Father of Mankind," Verse Three, Line Two. Fill is used once in "Joyful, Joyful, We Adore Thee," Verse One, Line Four. In this same hymn, all is found twice, first introducing Verse Two and then in Verse Three, Line Three. All also appears three times in "When I Survey the Wondrous Cross," in Verse One, Line Two; Verse Two, Line Two; and Verse Four, Line Two where it is the last word of the hymn.

List # 13

List Thirteen, the "gleam, glimmer, glory, flame" list also appears earlier in this study. (pp. 61-62) The Baptist hymns have this group represented by four different words, glory, glorious, gladness, and light, used five times in three hymns. Glorious is found in the last verse of "Where Cross the Crowded Ways of Life." Glory is found in the first line of "When I Survey the Wondrous Cross" and again in the first line of "Joyful, Joyful, We Adore Thee." The latter hymn also has the words light and gladness in the first verse.

List # 19

List Nineteen, the "swash, wash, water" list, appears in Chapter 3, (p. 59) and Chapter 4, (p.101) as well as here. The Baptist hymns have only three words from this list, appearing four times in three hymns. The word ways is in Verse One, Line Two of "Dear Lord and Father of Mankind" and in Verse One, Line One of "Where Cross the Crowded Ways of Life" which also contains the word water in Verse Four, Line One. Sea appears in Verse Two, Line Three of "Joyful, Joyful."

List # 39

List Thirty-nine is the "scoop, cup, heaven, womb" list. All the words in this group have an emotive relation to the



hollowing action of the scoop, or the hollowed shape of the cup or cove, or the protective nature offered by the hollowed place as in cove, heaven and womb. There are four different words from this list appearing in two of the hymns included. Cup is found in Verse Four, Line One of "Where Cross the Crowded Ways of Life," and woman's is found in Verse Three, Line Two of the same hymn. The remaining two words are both found in "Joyful, Joyful, We Adore Thee." Heaven appears in the first line of Verse Two and how appears in Verse Three, Line Four.

Only two of these lists have as many as four different words represented, none have more than four from a single list. The use of one word as much as eleven times differs from other usage enough to indicate the need to include the list where this word is found.

## SUMMARY

Treating the lyrics of the hymns of this study as poetry, and making the assumption that the tones of the words are not inappropriate to the tone of the hymns, it would appear that the three groupings do not really differ appreciably in intensity to emotive appeal. Robson was applied to the intensity of the image; therefore, the data derived from the study is more accurate when considered for total images than when applied word for word. For whatever slight variation there is, it appears that the Methodist is most intense, and the Baptist and Episcopal are essentially the same. It should be pointed out that there is a high degree of objectivity in using Robson since no semantic appeal of the words is involved.

In applying linguistic principles of syntax to test thought and emotion structures, it is true that the Episcopal hymns indicate more rationalization or intellectualization, but in the applying of such principles it may be pointed out that it is difficult to do so in terms of images. Therefore, with this test, one measures prose and not poetry. The question might arise as to how there is so much more intellectualization in the Episcopal hymns than in the other two, yet the emotive intensity is so close for all three. A reasonable answer is that the image as measured by Robson is more significant in its application to the poetic structure of the hymns than is the ap-

plication of thought structures to poetry. If this is not true, then the answer must be that certain words in each poetic image have a very high intensity; however, since Robson was applied to the image as a cluster of words, intense differences as to specific words should be discounted.

There is no doubt that many Latinized verbs which in prose might be more thought provoking in nature are in the hymns more emotive reinforcing than thought producing. Certainly, while the influence of thought inducing structures is higher in the Episcopal hymns, the weight of this frequency is not significant.

Recourse to Reiss has indicated there are more emotive tones evoked in the Episcopal lyrics than in the other two. But, it is to be realized that Reiss's lists are related primarily to the senses and the emotive intensity differential between Reiss in the Episcopal and in the other two groups seems to have been made up by other image clusters of equal intensity but not sensorially oriented.

Based upon the limited yet intense study made in this monograph, certain popular myths concerning the intellectualization of the Episcopal church could well still persist. These myths might even be truths, but this is not evidenced in the case of the hymns. However, it would appear that Robson's work is significant because of its ease in handling and its ability to deal with clusters of word units, both in striking power and duration of intensity. It would also appear that structures are quite difficult to apply to poetry and that Reiss's com-

prehensive treatment is more suited to treating individual words than poetic clusters.



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APPENDIXES

TABLE 1

Summary of Phonetic Values with Diacritical Markings<sup>44</sup>

Phonetic Element	Relative Striking Power Value	Relative Mean Time in Seconds	Subscript 1 is prevowel, subscript 2 postvowel
i in pine, sigh, my	30	0.22 Sec.	
oi in oil, toy	30	.22	
aw in all, saw, pause	20	.17	
ah in father, embalm	28	.17	
a in cat	28	.17	
oh in old, moan, sew	28	.17	
a in fame, rain, pay	28	.22	
ew in few, you, muse	28	.17	
u in sun, won	27	.12	
ee in see, tea, field	26	.17	
e in ebb	25	.12	
ow in howl, bough	24	.22	
i in is	24	.12	
er in her, fur, world	23	.17	
oo in ooze, tune, blue	20	.17	
oo in book, could, put	19	.12	
in the	15	.07	
r	8	.07	
l	5	.07	
w	5	.07	
ch in church, witch	5	ch <sub>1</sub> .07	ch <sub>2</sub> 0.17
ng in sing	4	.14	
sh in show	4	.12	
y in you	4	.07	
n	3	n <sub>1</sub> .07	n <sub>2</sub> .12
m	3	m <sub>1</sub> .12	m <sub>2</sub> .14
j in judge, George	3	.17	
zh in pleasure, azure	3	zh <sub>1</sub> .07	zh <sub>2</sub> .12
dh in then	3	dh <sub>1</sub> .07	dh <sub>2</sub> .12
z	3	z <sub>1</sub> .12	z <sub>2</sub> .14
g	3	.12	
k	3	k <sub>1</sub> .02	k <sub>2</sub> .07
t	3	t <sub>1</sub> .02	t <sub>2</sub> .07
f	2	.12	
v	2	v <sub>1</sub> .07	v <sub>2</sub> .12
d	2	.07	
b	2	.12	
p	2	p <sub>1</sub> .02	p <sub>2</sub> .07
s	2	.12	
h	1.5	.07	
th in thin	1	.12	

<sup>44</sup>Robson, op. cit., pp. 146-147.

GLOSSARY

a	28	.17	art	54	.36
abide	40	.48	as	31	.31
able	35	.41	assail	65	.70
above	34	.38	at	31	.24
abroad	56	.50	away	61	.46
adore	54	.38	balm	38	.54
again	46	.43	be	28	.29
aid	56	.46	beacon	61	.55
aims	34	.50	bear	35	.31
all	34	.24	bears	38	.43
alleluia	90	.74	beauty	55	.60
amazing	77	.81	before	66	.65
among	49	.45	began	36	.48
ancient	67	.57	being	56	.55
and	33	.31	believe	61	.65
angels	43	.62	bend	32	.43
answer	56	.53	beside	62	.70
answered	58	.60	better	53	.43
ardent	57	.45	binds	38	.56
are	51	.34	bird	27	.36
armored	79	.70	birth	26	.41
arms	42	.48	bless	34	.43
around	65	.65	blesses	62	.69
array	51	.36	blessing	62	.69

blest	37	.45	came	24	.48
blind	42	.40	call	37	.26
blindness	72	.91	called	38	.33
blissful	59	.74	calling	65	.52
blood	37	.43	calm	39	.38
boast	35	.43	can	34	.31
bold	37	.43	captain	66	.52
bought	34	.36	cares	39	.35
bound	31	.53	catch	36	.36
bounds	32	.58	cease	30	.41
brave	40	.53	center	31	.38
breaks	43	.60	chanting	69	.64
breathe	52	.50	charm	44	.43
bride	42	.48	charter	39	.33
bright	43	.48	chide	37	.36
brightens	74	.79	childhood's	66.5	.81
bring	38	.45	children's	75	.76
brother	64	.55	chorus	68	.50
brother-love	98	.91	Christ	43	.66
bud	19	.26	Christian	58	.47
building	61	.64	Christlike	81	1.02
built	34	.33	church's	63	.72
burdened	70	.74	city	35	.43
burdens	58	.69	city's	38	.57
but	32	.31	clan	39	.38
by	32	.34	close	39	.40



clouds	37	.52	cross	42	.38
coast	36	.33	crowded	64	.57
came	33	.38	crown	38	.43
comes	36	.50	crucified	90	.80
cometh	59	.52	cure	49	.38
comforts	69	.76	cup	32	.24
command	54	.57	dark	42	.33
commend	63	.57	darkness	71	.64
communion	82	.95	day	30	.29
compassion	77	.80	days	33	.43
compose	53	.54	dear	64	.46
confess	62	.60	death	28	.31
confessed	53	.64	deeper	53	.48
confounded	93	1.03	demands	63	.72
conquering	73	.66	depth	30	.33
consummation	121	1.30	deplore	72	.57
contempt	55	.51	derided	84	.69
control	77	.59	desire	79	.74
coolness	50	.64	desolation	115	1.22
cov'ring	68	.59	dews	25	.38
count	33	.38	did	28	.26
countless	65	.69	died	34	.36
courage	57	.58	displayed	65	.69
creation	100	.89	distant	64	.59
creatures	60	.72	distress	66	.64
cries	44	.45	divided	89	.79

divine	63	.65	every	61	.43
done	32	.31	evil	57	.48
doubt	29	.36	evils	60	.60
down	29	.41	eye	30	.22
dreamers	64	.74	eyes	32	.34
drear	72	.53	ev'ry	61	.43
drive	42	.48	face	47	.56
drop	40	.38	facing	60	.72
dumb	32	.31	fail	35	.41
dwell	37	.33	faith	23	.46
each	31	.34	faithful	38	.65
ear	49	.34	faithfulness	87	1.08
earth	24	.29	famished	63	.72
earth's	26	.41	far	38	.36
earthquake	111	1.01	farthest	71	.69
e'er	48	.29	Father	56	.58
elect	62	.45	Father's	59	.70
endued	52	.55	Fatherlike	94	.94
envious	73	.67	fathers	59	.70
ere	48	.29	favors	55	.58
eternal	60	.50	fear	34	.31
eternity	108	.74	fears	52	.53
evening	59	.62	feeble	35	.48
ever	50	.41	feebly	61	.65
everlasting	116	1.05	feet	31	.36
evermore	105	.87	fellowship	89	.74

field	35	.43	forgiving	95	.93
fierce	36	.43	form	42	.50
fight	35	.43	formed	44	.55
fill	31	.31	fortress	76	.79
filled	33	.38	fought	34	.36
flee	33	.36	foundation	94	.91
find	37	.53	fountain	59	.55
fire	55	.48	free	36	.36
flashing	67	.74	freshness	69	.74
flesh	36	.43	from	40	.45
flow	35	.38	fulfilling	102	.90
flower	54	.58	full	26	.31
flowers	57	.72	gain	34	.46
flowery	65	.65	Galilee	87	.67
flowing	63	.62	gates	36	.53
flows	38	.50	gently	65	.62
foes	33	.51	Ghost	36	.43
follow	67	.55	gird	28	.36
food	24	.36	give	29	.36
foolish	55	.60	given	57	.60
for	38	.36	giver	52	.48
forbid	67	.67	gives	32	.48
forest	43	.55	giving	57	.57
forever	104	.87	glad	38	.43
forgive	67	.72	gladness	68	.74
forgiven	96	.91	glorious	99	.84

glory	70	.60	He	27.5	.24
goal	36	.36	head	28.5	.26
God	33	.36	heal	32.5	.31
goes	34	.51	healed	34.5	.38
gold	38	.43	hear	33.5	.26
golden	67	.66	heard	26.5	.31
good	25	.36	heart	40.5	.33
goodness	54	.62	hearts	42.5	.45
grace	56	.63	heats	30.5	.48
graces	74	.84	heaven	56.5	.45
gracious	60	.72	heav'n	41.5	.38
grant	45	.50	helplessness	70.5	.78
greed	40	.43	her	24.5	.24
greet	40	.43	heroic	79.5	.60
grief	63	.60	hidden	57.5	.57
griefs	65	.72	hide	33.5	.36
guiding	65	.72	high	31.5	.29
hand	34.5	.34	hills	33.5	.40
hands	37.5	.46	him	28.5	.33
happy	57.5	.53	His	27.5	.31
has	45.5	.36	holds	37.5	.43
hast	34.5	.38	holy	60.5	.48
haste	24.5	.43	hope	31.5	.37
hath	30.5	.36	hopes	33.5	.49
have	31.5	.36	host	34.5	.38
haunts	35.5	.48	hosts	31.5	.36

hour	47	.39	learn	31	.36
how	30.5	.36	led	32	.26
I	30	.29	lest	35	.33
if	26	.24	let	33	.26
immortal	71	.59	life	37	.41
in	27	.24	lifts	36	.50
interpreted	118	.85	light	38	.36
inward	57	.55	like	38	.36
is	27	.26	live	31	.31
it	27	.19	lives	40	.48
jealousies	79	.86	living	59	.57
Jesus	53	.70	Lo	33	.24
join	36	.46	lofty	65	.55
joined	38	.58	long	38	.38
joy	33	.39	longing	66	.64
joyful	40	.58	Lord	44	.38
kindred	67	.59	loss	36	.36
king	31	.28	lost	39	.43
kingdom	63	.61	love	35	.36
Kingdom's	66	.73	lowly	64	.48
knelt	36	.28	loyalty	98	.77
known	34	.36	lures	31	.38
knows	34	.38	lust	37	.38
labors	61	.72	made	34	.38
laid	35	.36	madness	63	.67
leads	33	.48	make	34	.31

man	34	.41	moon	26	.41
manger	61	.82	more	55	.46
mankind	72	.84	morning	67	.69
man's	37	.53	mortals	50	.59
march	44	.48	most	36	.43
master	59	.60	moved	27	.48
may	31	.34	mountain	60	.55
me	29	.29	mountains	64	.86
meadow	58	.48	mountainside	85	1.08
meek	32	.36	move	25	.41
meekness	62	.67	multitudes	92	.88
meet	32	.36	music	60	.60
melt	11	.26	my	33	.34
men	31	.36	mystic	59	.57
mercy	54	.58	name	34	.43
message	58	.60	nation	66	.70
'mid	29	.31	nations	66	.67
midst	34	.50	nature	59	.53
might	36	.41	need	31	.31
mind	38	.51	neglect	71	.54
minds	41	.65	never	53	.43
mine	36	.46	new	23	.24
mingled	40	.62	nigh	33	.29
miss	29	.36	night	36	.43
mission	60	.55	no	31	.24
mocked	37	.43	nobly	64	.60

noise	36	.43	pain	33	.36
none	21	.26	Paradise	86	.72
nor	40	.31	pardoned	87	.74
not	34	.31	part	41	.33
now	27	.29	partakes	61	.62
o	28	.17	passes	50	.52
obey	58	.51	paths	36	.43
ocean	63	.60	peace	30	.31
ocean's	53	.60	pearl	30	.26
o'er	51	.34	people	35	.28
of	29	.24	peoples	38	.40
often	58	.53	perish	53	.43
old	35	.31	place	35	.41
on	31	.29	places	65	.67
one	23	.26	poor	30	.26
ones	26	.40	possession	69	.78
onward	61	.55	pour	30	.26
opening	43	.57	power	49	.41
or	37	.24	praise	41	.45
ordained	72	.72	praises	63	.66
ordered	64	.55	prayer	58	.38
other	54	.41	prayers	61	.50
other's	56	.50	present	79	.61
our	47	.39	presses	65	.69
out	27	.29	pride	42	.38
own	31	.29	prince	39	.45



proclaim	77	.71	restored	78	.69
pronounced	73	.81	retire	75	.55
proud	36	.38	reverence	73	.64
publish	64	.57	rich	37	.36
purser	52	.43	richest	67	.62
quietness	96	.81	rightful	67	.67
race	38	.41	rise	41	.33
races	66	.68	rock	39	.31
radiance	95	.84	round	37	.48
ransomed	73	.71	rule	33	.31
rays	39	.38	ruler	56	.48
realm	38	.26	rulers	59	.62
reach	39	.41	Sabbath	48	.60
re clothe	73	.62	sacrifice	96	.94
recoil	42	.23	sadness	62	.67
redemption	99	.83	said	29	.31
reflect	72	.64	saints	39	.65
reigning	67	.62	salvation	99	1.01
rejoice	69	.75	same	33	.48
release	60	.67	save	32	.46
remold	72	.67	saving	60	.72
remember	90	.89	scorn	45	.45
rescues	65	.71	sea	28	.29
resignation	127	1.20	search	30	.46
rest	38	.38	seas	31	.43
restless	67	.62	see	28	.29

seeing	56	.55	so	30	.29
selfish	62	.67	sod	32	.36
sense	32	.38	soldiers	64	.84
service	53	.60	Son	32	.36
serving	55	.67	song	35	.43
set	30	.31	sons	35	.48
shades	36	.53	soon	25	.41
shadowed	64	.60	sorrow	74	.60
shadows	75	.65	sorrow's	81	.79
shall	35	.36	sought	34	.36
shame	35	.48	soul	35	.36
share	37	.31	souls	40	.60
sharing	80	.67	sound	31	.53
she	30	.29	spares	40	.45
shine	37	.46	speak	33	.38
shines	40	.58	speed	39	.40
should	39	.43	Spirit	63	.52
silence	67	.77	spirits	40	.35
simple	36	.47	spread	39	.40
sin	29	.36	stand	38	.50
sing	30	.38	star	42	.38
singing	58	.64	stars	44	.50
Sion	64	.63	steals	39	.52
skies	38	.48	still	34	.36
slow	35	.36	stooped	29	.45
small	44	.55	story	67	.55

strain	44	.55	th'almighty	99	.84
streams	45	.64	that	34	.38
streets	41	.51	the	18	.14
stress	42	.57	thee	29	.24
strife	45	.55	their	51	.36
strivings	76	.93	theirs	54	.48
strong	46	.52	them	31	.33
struggle	36	.47	then	31	.31
sturdy	56	.61	there	51	.36
such	34	.41	there's	54	.48
sun	32	.36	these	32	.38
sunward	62	.62	they	57	.46
surround	54	.65	thick	28	.31
surrounded	81	.89	thief	33	.36
survey	55	.63	thine	36	.41
sweet	36	.43	things	31	.50
swift	36	.45	this	29	.31
sympathizing	108	1.21	thorns	34	.55
Syrian	56	.57	those	34	.38
take	34	.31	thou	27	.29
teach	34	.36	three	32	.36
tear	35	.21	thresholds	77.5	.83
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with	32	.31	your	31	.26

## Episcopal #282

Praise my soul, the King of Heaven;

To His feet thy tribute bring;

Ransomed, healed, restored, forgiven,

Evermore His praises sing:

Alleluia! Alleluia! Praise the everlasting King.

Praise Him for His grace and favor

To our fathers in distress;

Praise Him still the same as ever,

Slow to chide, and swift to bless:

Alleluia! Alleluia! Glorious in His faithfulness.

Fatherlike He tends and spares us;

Well our feeble frame He knows;

In His hand He gently bears us,

Rescues us from all our foes.

Alleluia! Alleluia! Widely yet His mercy flows.

## Episcopal #524

God of grace and God of glory, On thy people pour thy power;  
Crown thine ancient Church's story; Bring her bud to glorious  
flower.

Grant us wisdom, grant us courage, For the facing of this hour.

Lo! the hosts of evil round us Scorn thy Christ, assail his ways!  
From the fears that long have bound us Free our hearts to faith  
and praise:

Grant us wisdom, grant us courage, For the living of these days.

Cure thy children's warring madness, Bend our pride to thy control;  
Shame our wanton, selfish gladness, Rich in things and poor in  
soul.

Grant us wisdom, grant us courage, Lest we miss thy kingdom's goal.

Set our feet on lofty places; Gird our lives that they may be  
Armoured with all Christ-like graces In the fight to set men free.  
Grant us wisdom, grant us courage, That we fail not man nor thee.

Amen.



## Episcopal #126

For all the saints, who from their labors rest,  
Who thee by faith before the world confessed,  
Thy Name, O Jesus, be forever blest.

Alleluia, Alleluia!

Thou wast their rock, their fortress, and their might:  
Thou, Lord, their Captain in the well-fought fight;  
Thou, in the darkness drear, the one true light.  
Alleluia, Alleluia!

O may thy soldiers, faithful, true and bold,  
Fight as the saints who nobly fought of old,  
And win, with them, the victor's crown of gold.  
Alleluia, Alleluia!

O blest communion, fellowship divine!  
We feebly struggle, they in glory shine;  
Yet all are one in thee, for all are thine.  
Alleluia, Alleluia!

And when the strife is fierce, the warfare long,  
Steals on the ear the distant triumph song,  
And hearts are brave again, and arms are strong.  
Alleluia, Alleluia!

## Episcopal #126 - Continued

The golden evening brightens in the west;  
Soon, soon to faithful warriors cometh rest;  
Sweet is the calm of paradise the blest.  
Alleluia, Alleluia!

But lo! there breaks a yet more glorious day;  
The saints triumphant rise in bright array;  
The King of glory passes on his way.  
Alleluia, Alleluia!

From earth's wide bounds, from ocean's farthest coast,  
Through gates of pearl streams in the countless host,  
Singing to Father, Son, and Holy Ghost,  
Alleluia, Alleluia! Amen.

## Episcopal #532

Father eternal, Ruler of creation,  
Spirit of life, which moved ere form was made,  
Through the thick darkness cov'ring ev'ry nation,  
Light to man's blindness, O be thou our aid:

Refrain:

Thy kingdom come, O Lord, thy will be done.

Races and peoples, lo, we stand divided,  
And, sharing not our griefs, no joy can share;  
By wars and tumults love is mocked, derided;  
His conquering cross no kingdom wills to bear:

Refrain:

Envious of heart, blind-eyed, with tongues confounded,  
Nation by nation still goes unforgiv'n,  
In wrath and fear, by jealousies surrounded,  
Building proud towers which shall not reach to heav'n:

Refrain:

Lust of possession worketh desolations;  
There is no meekness in the sons of earth;  
Led by no star, the rulers of the nations  
Still fail to bring us to the blissful birth:

Refrain:

## Episcopal #532 - Continued

How shall we love thee, holy hidden Being,

If we love not the world which thou hast made?

O give us brother-love for better seeing

Thy Word made flesh, and in a manger laid.

Refrain:

## Episcopal #261

O Sion, haste, thy mission high fulfilling,  
To tell all the world that God is Light;  
That he who made all nations is not willing  
One soul should perish, lost in shades of night:

Refrain:

Publish glad tidings: Tidings of peace,  
Tidings of Jesus, Redemption and release.

Proclaim to ev'ry people, tongue, and nation  
That God, in whom they live and move, is Love:  
Tell how he stooped to save his lost creation,  
And died on earth that man might live above.

Refrain:

Give of thy sons to bear the message glorious;  
Give of thy wealth to speed them on their way;  
Pour out thy soul for them in prayer victorious  
Till God shall bring his kingdom's joyful day.

Refrain:

He comes again! O Sion, ere thou meet him,  
Make known to every heart his saving grace;  
Let none whom he hath ransomed fail to greet him,  
Through thy neglect, unfit to see his face.

Refrain:

## Methodist #443

"Are ye able," said the Master, "To be crucified with me?"

"Yea," the sturdy dreamers answered, "To the death we follow Thee."

Refrain:

Lord, we are able: Our spirits are thine.

Remold them, make us, Like Thee divine.

Thy guiding radiance Above us shall be

A beacon to God To love and loyalty. Amen.

"Are ye able to remember When a thief lifts up his eyes,

That his pardoned soul is worthy Of a place in Paradise?"

Refrain:

"Are ye able, when the shadows Close around you with the sod,

To believe that spirit triumphs, To commend your soul to God?"

Refrain:

"Are ye able?" still the Master Whispers down eternity,

And heroic spirits answer, Now, as then, in Galilee,

Refrain:

## Methodist #56

I sing th' almighty power of God, That made the mountains rise,  
That spread the flowing seas abroad, And built the lofty skies.

I sing the wisdom that ordained The sun to rule the day;  
The moon shines full at His command, And all the stars obey.

I sing the goodness of the Lord, That filled the earth with food,  
And formed the creatures with His word, And then pronounced them  
good.

Lord, how Thy wonders are displayed Where'er I turn mine eye;  
There's not a place where we can flee, But Thou, O God, art nigh.  
Amen.



## Methodist #314

The Church's one Foundation Is Jesus Christ her Lord;  
She is His new creation By water and the word;  
From heaven He came and sought her To be His holy Bride;  
With His own blood He bought her, And for her life He died.

Elect from every nation, Yet one o'er all the earth,  
Her charter of salvation One Lord, one faith, one birth;  
One holy name she blesses, Partakes one holy food,  
And to one hope she presses, With every grace endued.

'Mid toil and tribulation, And tumult of her war,  
She waits the consummation Of peace for evermore;  
Till with the vision glorious, Her longing eyes are blest,  
And the great Church victorious Shall be the Church at rest.

Yet she on earth hath union With God the Three in One,  
And mystic sweet communion With those whose rest is won;  
O happy ones and holy! Lord, give us grace that we,  
Like them, the meek and lowly, On high may dwell with Thee. Amen.

## Methodist #10

Joyful, joyful, we adore Thee, God of glory, Lord of love;  
Hearts unfold like flowers before Thee, Opening to the sun above.  
Melt the clouds of sin and sadness; Drive the dark of doubt away;  
Giver of immortal gladness, Fill us with the light of day!

All thy works with joy surround Thee, Earth and heaven reflect

Thy rays;

Stars and angels sing around Thee, Center of unbroken praise;  
Field and forest, vale and mountain, Blossoming meadow, flashing sea,  
Chanting bird and flowing fountain Call us to rejoice in Thee.

Thou art giving and forgiving, Ever blessing, ever blest,

Wellspring of the joy of living, Ocean depth of happy rest!

Thou the Father, Christ our Brother, All who live in love are thine;

Teach us how to love each other, Lift us to the joy divine.

Mortals join the mighty chorus, Which the morning stars began;

Father love is reigning o'er us, Brother love binds man to man.

Ever singing, march we onward, Victors in the midst of strife;

Joyful music lifts us sunward In the triumph song of life. Amen.

## Methodist #246

God of grace and God of glory, On Thy people pour Thy power;  
Crown Thine ancient church's story; Bring her bud to glorious flower.  
Grant us wisdom, Grant us courage For the facing of this hour,  
For the facing of this hour.

Lo! the hosts of evil round us Scorn Thy Christ, assail His ways!  
Fears and doubt too long have bound us, Free our hearts to work  
and praise.

Grant us wisdom, Grant us courage For the living of these days,  
For the living of these days.

Cure Thy children's warring madness, Bend our pride to Thy control;  
Shame our wanton, selfish gladness, Rich in things and poor in soul.  
Grant us wisdom, Grant us courage, Lest we miss Thy kingdom's goal,  
Lest we miss Thy kingdom's goal.

Set our feet on lofty places; Gird our lives that they may be  
Armored with all Christlike graces In the fight to set men free.  
Grant us wisdom, Grant us courage, That we fail not man nor Thee!  
That we fail not man nor Thee!

Save us from weak resignation To the evils we deplore;  
Let the search for Thy salvation Be our glory ever more.  
Grant us wisdom, Grant us courage, Serving Thee whom we adore,  
Serving Thee whom we adore. Amen.

## Baptist #476.

Blest be the tie that binds Our hearts in Christian love:  
The fellowship of kindred minds Is like to that above.

Before our Father's throne We pour our ardent prayers;  
Our fears, our hopes, our aims are one, Our comforts and our cares.

We share each other's woes, Each other's burdens bear,  
And often for each other flows The sympathizing tear.

When we are called to part, It gives us inward pain;  
But we shall still be joined in heart, And hope to meet again.

Amen.

## Baptist #228

When I survey the wondrous cross On which the Prince of glory died,  
My richest gain I count but loss, And pour contempt on all my pride.

Forbid it, Lord, that I should boast, Save in the death of Christ,  
my Lord;

All the vain things that charm me most, I sacrifice them to His blood

See, from His head, His hands, His feet, Sorrow and love flow  
mingled down;

Did e'er such love and sorrow meet, Or thorns compose so rich a crown

Were the whole realm of nature mine, That were a present far too  
small:

Love so amazing, so divine, Demands my soul, my life, my all.

Amen.

## Baptist #519

Where cross the crowded ways of life,  
Where sound the cries of race and clan,  
Above the noise of selfish strife,  
We hear Thy voice, O Son of Man!

In haunts of wretchedness and need,  
On shadowed thresholds dark with fears,  
From paths where hide the lures of greed,  
We catch the vision of Thy tears.

From tender childhood's helplessness,  
From woman's grief, man's burdened toil,  
From famished souls, from sorrow's stress,  
Thy heart has never known recoil.

The cup of water given for Thee  
Still holds the freshness of Thy grace;  
Yet long these multitudes to see  
The sweet compassion of Thy face.

O Master, from the mountainside,  
Make haste to heal these hearts of pain;  
Among these restless throngs abide,  
O tread the city's streets again,

## Baptist #519 - Continued

Till sons of men shall learn Thy love  
And follow where Thy feet have trod;  
Till, glorious from Thy heaven above,  
Shall come the city of our God! Amen.



## Baptist #411

Dear Lord and Father of mankind,

Forgive our foolish ways;

Reclothe us in our rightful mind;

In purer lives Thy service find,

In deeper reverence, praise.

In simple trust like theirs who heard,

Beside the Syrian sea,

The gracious calling of the Lord,

Let us, like them, without a word,

Rise up and follow Thee.

O Sabbath rest by Galilee!

O calm of hills above!

Where Jesus knelt to share with Thee

The silence of eternity,

Interpreted by love.

Drop Thy still dews of quietness,

Till all our strivings cease;

Take from our souls the strain and stress,

And let our ordered lives confess

The beauty of Thy peace.

## Baptist #411 - Continued

Breathe through the heats of our desire

Thy coolness and Thy balm;

Let sense be dumb, let flesh retire;

Speak through the earthquake, wind, and fire,

O still small voice of calm! Amen.

## Baptist #95

Joyful, joyful, we adore Thee, God of glory, Lord of love;  
Hearts unfold like flowers before Thee, Opening to the sun above.  
Melt the clouds of sin and sadness, Drive the dark of doubt away;  
Giver of immortal gladness, Fill us with the light of day.

All thy works with joy surround Thee, Earth and heaven reflect

Thy rays,

Stars and angels sing around Thee, Center of unbroken praise.  
Field and forest, vale and mountain, Flowery meadow, flashing sea,  
Chanting bird and flowing fountain, Call us to rejoice in Thee.

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Well-spring of the joy of living, Ocean depth of happy rest!

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