

Society, in this particular, for the Boston Convention, 1895. As the author of one hymn preeminent above all of his other productions, Dr. Hastings has no standing with Palmer and Smith. The best that he ever wrote never took rank with the best hymns of Palmer and Smith.

The sentiments expressed in Smith's "The Morning Light is Breaking" will be perennial until the millennium is at hand, and while it is easily conceivable that some new singer may do better than he in the expression of them, his twofold rank as the poet of patriotism and piety seems to be assured by his authorship of his two chief hymns, to say nothing of the rest of his productions.

Hastings was less of a scholar than Palmer and Smith. All three have been honored by translation into other languages, but Palmer and Smith have been able to return in kind by translating the hymns of others. Palmer's familiarity was with the ancient languages, and his translations of hymns are principally from the Latin. Dr. Smith's capacity for translating was greater than that of the other two, for he knew well the modern languages, and in his later years studied the Russian diligently. He thought that, if Cato learned Greek after he was 80, there was no good reason why the modern octogenarian might not learn Russian after he was 85. Dr. Smith's authorship of two leading hymns, the one national and the other missionary, is characteristic and typical. His poetry is naturally divisible into two parts—the patriotic and the national: the sacred and the missionary.

A hymn written before "America" was written is a happy combination of both of the leading ideas for which its author and his poetry stand. It was printed in Porter's "Rhetorical Reader" of 1831, and it also was written while the author was a theological student in Andover. It was entitled "A New Missionary Hymn." It consisted of six stanzas, in the first three of

which he represents the missionary as in a conflict between patriotism and religion, between desire and duty, between residence at home and abroad, between love and fidelity. In the last three he represents the victory gained by self-sacrifice and the spirit of rescue of the heathen from ignorance, degradation, and spiritual death. The first stanza is as follows:—

Yes, my native land, I love thee,
All thy scenes I love them well;
Friends, connections, happy country;
Can I bid you all farewell?
Can I leave you—
Far in heathen lands to dwell?

In 1830 or 1831 a government commissioner—Mr. Trowbridge of Troy—was sent to Germany to examine the practise of singing in the schools of that country, and gather information on the subject. He brought back with him a mass of documents, among them a great number of singing-books and music used by children in schools. Lowell Mason at that time was the conservator of this branch of the art of music, and the German song-books were placed in his hands to be made use of by him. Mr. Smith was then a student in the Theological School at Andover, and was familiar with the German language. Mr. Mason did not read German, and so it came about that one day he brought a lot of German music to Mr. Smith, with the request to look it over and turn into English verse such songs as seemed acceptable and appropriate for use here.

Among the tunes which pleased Mr. Smith by its melody and its swinging rhythm was one which he afterward found to be the English national hymn, "God Save the King." He did not know this at the time; but looking down at the foot of the page he saw that the German verses were patriotic in sentiment, and so he wrote some verses of American patriotism to go to the music and called it "America." He handed this, with a good many others, to Mr. Mason, and it went altogether out of his mind. The next