

poem of some ten thousand lines which in sustained flight of splendid imagery is akin to "Paradise Lost," and certainly superior to "Paradise Regained;" concerning which if it be said that he had never written it but for Milton, it may be replied that Milton had never written his immortal epic but for the Holland poet, Joost van den Vondel and his drama of "Lucifer." It is no credit to literature that upon Milton's clear relationship to the latter the usually impartial "Encyclopedia Britannica" is utterly silent in the articles of both Mr. Grosse on "Holland Literature" and Prof. Masson on "Milton;" the only indication of the indebtedness of the master-singer of England to the master-singer of Holland being A. W. Ward's one quite insufficient remark in his article on "The Drama:" "Holland's foremost dramatic poet was J. van den Vondel (1587-1659), who from an imitation of classical models passed to more original forms of dramatic composition, including a patriotic play and a dramatic treatment of part of what was to form the theme of "Paradise Lost." (But for full discussion of this decidedly interesting matter, see the little treatise, "Milton and Vondel.") The point I make is that some of the great poets might have produced hymns the church would fondly cherish, had their religious fervors equaled their literary aspirations; and some few of our great hymnists might have made much higher reputation as poets if they had enjoyed literary leisure for that long-continued meditation and study and work essential for longer and more masterly lyric or epic efforts.

Dr. Samuel Johnson declared of Watts: "The multiplicity and diversity of his attainments . . . would not make it safe to claim for him the highest rank in any single denomination of literary dignity: yet perhaps there was nothing in which he would not have excelled if he had not divided his powers to different pursuits. As a poet, had he been only a poet, he would probably have ranked high

among the authors with whom he is now associated."

As it is, it is worthy of special remark that the great bulk of popular hymns have been the work of earnest preachers and busy pastors. Of the early twenty-four British hymnists, in Duffield's chronological list (in his *English Hymns*), only eight are clergymen; Raleigh, Herrick, Quarles, etc., being among the laymen. Of the 43 born between A.D. 1600, and A.D. 1700 are 23 clergymen; of the 90 born in the next half-century are 63; of the 164 in the half-century A.D. 1750-1800 are 84; of the 212 born A.D. 1800-50 are 122. All along there has been a goodly number of authors among the saintly women of the church; but in the last half-century mentioned a larger proportion, there being no less than 45; among them, Adelaide A. Procter, Frances Ridley Havergal, Lady Cockburn Campbell, etc.

In the American church there is much the same proportion. Very few hymns were written in this country before A.D. 1800; only 15 of our hymn-writers being born before A.D. 1750. Of the 51 born between the latter date and A.D. 1800, there were 34 clergymen; of the 150 born between that date and 1850, who are mentioned, are 83. In the entire American list up to the present date are 43 women, among them Mrs. Sigourney, Mrs. Stowe, Mrs. Brown, Miss Margaret E. Winslow, Mrs. Sangster, etc. It may be interesting to note that among these clerical and lay hymnists of America are 15 Congregationalists, 6 Reformed Dutch, 16 Episcopalian, 20 Methodist Episcopal, 4 Methodist Protestant, 27 Baptists, 3 Universalists, 18 Unitarians; Quaker, Swedenborgian etc., 1 each; uncertain, 18; Presbyterian, 21.

The Presbyterian authors I mention last, that I may call attention to the interesting fact that the first hymnist in this denomination was an Indian, Samson Occum, a Mohican converted in Connecticut under Whitfield and Tennent, who proved a most useful