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Journeys of Inclusivity: Feminist Approaches to Protestant Hymnody

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Abstract

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In this paper, I investigate feminist approaches to Protestant hymnody since the nineteenth century. First, I present a historical background of gender in religion, music, and business. Then, I explore how women contribute to hymnody through inclusive language and introduction of new themes. I focus on hymn writers Ruth Duck and Mary Louise Bringle, champions of the religious inclusivity movement. Lastly, I consider how the field of hymn writing is progressing toward more complex issues and what this means for women in church.

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Introduction

Everywhere we look, there are signs that separate men from women. Store merchandise divides gender by color and style, while cartoon figures label the doors of restrooms to indicate each sex. People scribble check marks into the squares corresponding to their sex on every job application, medical form, and legal document. Sex and gender differences pervade the smallest of social settings. Among groups of friends, at work, and in the home, gender roles create a socially constructed dichotomy between male and female. The Protestant Christian church has facilitated and promoted this major division for centuries, and many denominations have resisted change toward gender inclusivity. Leadership positions are reserved for men, while the more domestic tasks, such as cooking, cleaning, and assisting, are assigned to women. These roles are valued at unequal levels in society. The most valued social roles, held almost exclusively by men, bestow upon men an inordinate amount of power over the women whose social roles are less valued by society.

The present thesis offers an intersectional collection of data informed by sociological, musicological, literary, and religious perspectives. I first discuss the current state of gender representation in popular hymnals of the twentieth and twenty-first centuries, paying special attention to the nature of contributions by men and women to hymn texts and hymn-tunes. Notable hymnwriters or translators of the nineteenth century, such as Cecil F. Alexander, Fanny Crosby, Frances R. Havergal, and Catherine Winkworth, began the process of gender inclusivity through their perseverance in writing and publishing hymn texts. In order to illuminate the barriers they faced, I give a brief historical background of gender in the fields of religion, music, and business. This section emphasizes the relevance of sociological theories on reality construction and society building. After establishing the historical context for my research, I

explore how women contribute to the field of hymnody. By writing hymn texts, women have introduced a perspective that was previously silenced. Female hymnwriters use inclusive language and introduce new themes in a vigorous attempt to include more people in faith communities. To illustrate the profound impact of their hymns on society, I examine hymns written by two champions of the inclusivity movement, the contemporary hymnwriters Ruth Duck and Mary Louise Bringle. Many of their hymns present themes of social justice such as gender equality, sexuality, poverty, and climate change. Finally, I use perspectives developed by June Boyce-Tillman, an influential English hymnwriter and researcher, to consider the implications of my research and how to move forward in the journey toward inclusivity in the Protestant Christian church.

Merriam-Webster defines hymnody as “hymn singing,” “hymn writing,” and “the hymns of a time, place, or church.” The term hymnody can be equated to hymnology, though some scholars distinguish the two by referring to hymnology as the study of hymnody. For the purposes of this paper, I use the term hymnody to generally describe the hymn repertoire and to more specifically discuss the field of hymn writing.

In this project, the terms “sex” and “gender,” as well as their associated subgroups (“male”/“female” and “man”/“woman”) are used interchangeably. I use the definition most popularly associated with “sex” to avoid any confusing variables. Nuances and gradations between the terms “sex” and “gender” are debated in sociological and medical circles. This research does not attempt to define gender, nor does it intend to make value judgments about either term. Merriam-Webster defines “sex” as “either of the two major forms of individuals that occur in many species and that are distinguished respectively as female or male especially on the basis of their reproductive organs and structures.” Gender, however, is a term more loosely

defined as “the behavioral, cultural, or psychological traits typically associated with one sex.” Therefore, “sex” refers to a biological state, while “gender” denotes a social-psychological state that often corresponds with one’s sex. While acknowledging this distinction, I characterize sex and gender equally in order to limit the scope of this research. As a result my research includes only individuals whose genders align with their biological sex. However, since much of my research is within the period of the nineteenth and twentieth centuries, this possible misalignment between gender identity and biological sex is not likely to have been common knowledge due to the culture surrounding gender nonconforming individuals during this time.

Similarly, I use the term “the church” to refer to the Christian Protestant church in English-speaking areas. This narrows my focus to include only the following major Protestant groups: Baptist, Methodist, Pentecostal, Lutheran, Presbyterian, Restorationist, Episcopalian/Anglican, and nondenominational. There are smaller Protestant traditions that will not be discussed in this paper. Examining hymnody across denominations is no easy task, but the hymn repertoire of many English-speaking Protestant denominations is relatively similar.

One may argue also that the themes presented in this project are not necessarily attributable to a certain gender. Any contemporary hymnwriter can introduce a new theme into hymnody. While this is true, there are many ways that women paved the way for this type of radical inclusion of new ideas into the church. The challenge of introducing new ideas began with women breaking out of silence and bringing forth contemporary issues important to many people. The introduction of controversial themes into faith communities can lead to unrest in the church, but it can also lead to a more unified and practical community of leaders and thinkers. Marginalized still today, women are pushing the boundaries between what is acceptable and what is necessary to achieve God’s will of peace and cooperation. While some male

contemporaries may also push these boundaries, it is a singular triumph that women are able to succeed in the publication of these themes in such a patriarchal society. Thus, congregations look to women for their stunning contributions to the field of hymn writing.

Before diving into specific hymns, it is important to first understand the current state of representation of women in the hymn repertoire. In this section, I examine the number and nature of female contributions to hymns in *The New National Baptist Hymnal* (1977), *The United Methodist Hymnal* (1989), and *The Presbyterian Hymnal* (1990). Then, I conduct the same analysis on *Hymnary.org*'s list of the 240 most published hymn texts. The quantitative data collected in this section is presented to show the wide disparities in representation of men and women in the hymn repertoire.

This data is not comprehensive of Christian hymnody, or even of the faith to which a certain hymnal belongs. Many churches stray in theology and practice from the guidelines presented by their religious affiliations, and some churches do not use hymnals at all. Considering this variation in church practice, it is still valuable to analyze the data collected from these surveys. This analysis provides a basic overview of the inequalities between male and female contributions to hymnody. In each of the following charts, a contribution to a hymn may include authoring, translating, editing, composing, or arranging. When a woman is listed as a contributor, the named contribution is marked and divided into contribution to text, tune, or both. The analysis is further refined, as I then denote whether the female is a "sole contributor" or participates in "shared roles." One is a sole contributor if a single name is listed in the text or tune credit. Contributors are separated by gender either by traditionally male or female names, or by further research into the contributor's biographical information. Usually, if the gender of the

contributor is in question, a clear idea of the contributor's gender identity is found in biographical information through the use of explicit male/female pronouns.

Hymnal Surveys

The New National Baptist Hymnal (1977), *The United Methodist Hymnal* (1989), and *The Presbyterian Hymnal* (1990) are only a small sample of the many Protestant denominations of Christianity. Yet, taken together, they represent both the evangelical and mainline divisions of Protestantism, which account for almost half of the Christian population in the United States.¹ Including both is crucial, for evangelical and mainline Protestants differ greatly in their theological perspectives. Evangelical Protestants, for instance, generally believe that their role as followers of Christ is to proselytize, or convert non-believers. Mainline Protestants, on the other hand, are less concerned with personal conversion, and focus on a spiritual journey instead.² Both groups provide a distinct look into how Protestant Christians worship, and what tools they use to contribute to this worship. Many hymns appear across denominations, while some are unique to one tradition of faith. No matter the hymnal, however, the same trends in contributions by gender remain.

Hymns with anonymous contributions are included in the data, though the number of anonymous contributions is small compared to the number of named contributions. Undoubtedly, both females and males published hymns anonymously, but in this study, anonymous contributions are categorized among the hymns that do not have any known or named female contribution. If a woman published a hymn text or tune anonymously, it most likely was because

¹ "Religious Landscape Study," Pew Research Center, Religion and Public Life, accessed December 12, 2019, <https://www.pewforum.org/religious-landscape-study/>.

² John Green, "Evangelicals v. Mainline Protestants," PBS, accessed on January 23, 2020, <https://www.pbs.org/wgbh/pages/frontline/shows/jesus/evangelicals/evmain.html>.

anonymity was the only path to publication. If a man published anonymously, it was much more likely that he had some sort of choice in the matter. This furthers my point that women are more likely to publish anonymously. Because the margin of error is so small for this dataset, it should not skew the results.

The *New National Baptist Hymnal* features only 138 out of 545 hymns with female contributions (see figure 1).

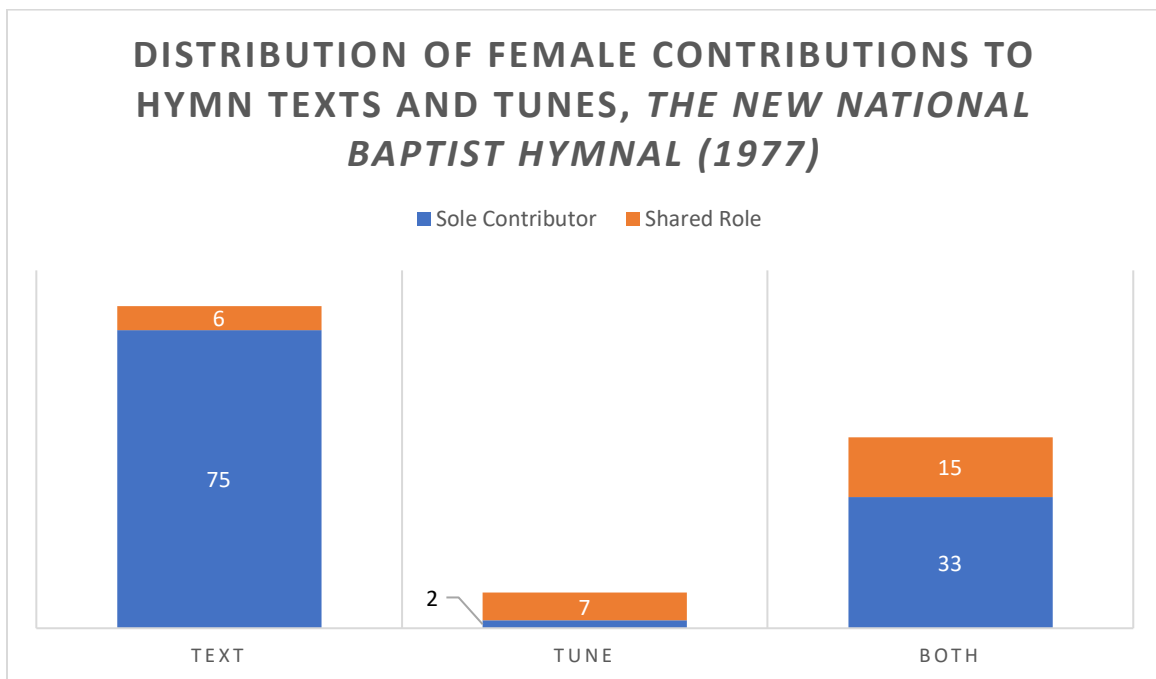


Figure 1

A surprising finding is that the Baptist hymnal contains far more hymns with contributions by females to both text and tune than the Methodist and Presbyterian hymnals. This can be explained by the prevalence of husband/wife business partnerships in the Baptist church, in which women were included with their husbands in the authorship credit. Gloria and Bill Gaither serve as a prime example of this, having written over 700 popular gospel songs in the Baptist

church.³ Other than this difference, the Baptist hymnal presents similarly to the Methodist and Presbyterian hymnals.

Of the 677 “Hymns, Canticles, and Acts of Worship” listed in *The United Methodist Hymnal*, only 130 had one or more contributions by a woman. Even fewer were the sole contributors to either the text or tune (see figure 2).

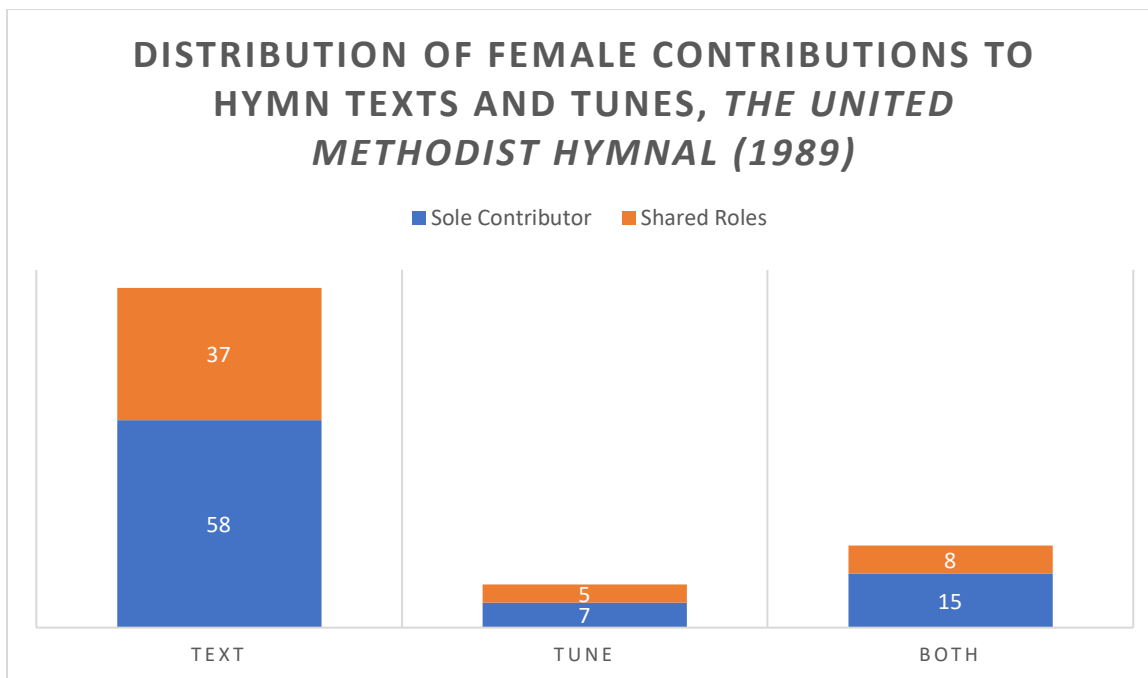


Figure 2

Very few of the women contributing to hymns in the *Methodist Hymnal* contribute to the tune. It is more likely that a female contributes to both text and tune than to the tune alone. Perhaps this is because it is easier for a woman to work alone on both components than to attempt to find a man willing to hire a female hymn-tune composer.

The trends are similar in the *Presbyterian Hymnal*, as is shown in Figure 3, in which only 128 out of 605 hymns included contributions by women. While this hymnal includes more

³ “About,” Gaither, accessed January 23, 2020, <http://gaither.com/artists/bill-gaither/>.

hymns with tune contributions by females, the overall trends show that there are substantially more contributions to the text than to the tune, or to both the text and the tune.

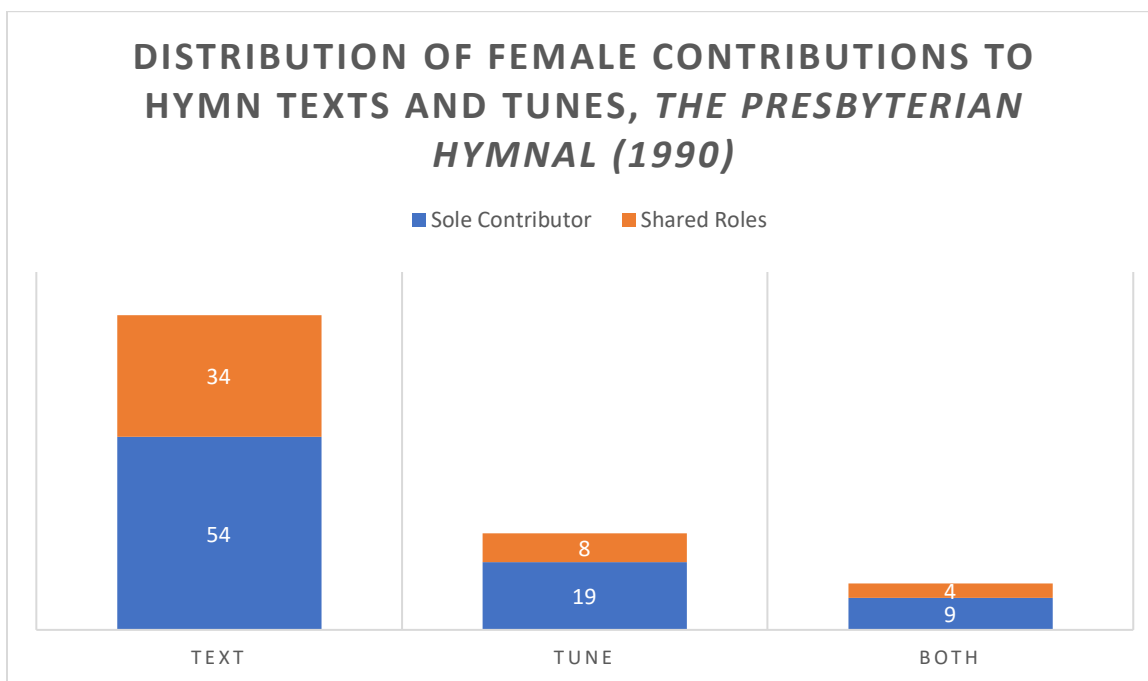


Figure 3

The percentage of hymns with contributions by women is similar across these denominations. Hymns with contributions by women account for 19% in *The United Methodist Hymnal*, 21% in *The Presbyterian Hymnal*, and 25% in *The New National Baptist Hymnal*. While 20% of the total hymns in the *Baptist Hymnal* include women as the sole contributors of either text, tune, or both, only 12% and 14% include women as sole contributors in the *Methodist Hymnal* and the *Presbyterian Hymnal*, respectively. Perhaps a more valuable indicator of social participation, the percentages of hymns with women as sole contributors show that across denominations, women who attempt to write or compose alone face larger barriers to success than those who have social connections to men in the field.

Hymnary.org Survey

To provide a thorough view of the distribution of male and female contributions to hymnody across denominations, I refer to Hymnary.org, a website that offers a “comprehensive index of hymns and hymnals.”⁴ Hymnary catalogues the 240 hymns published most frequently in modern hymnals.⁵ These hymns come from 6,029 publications, making Hymnary.org “the most complete database of North American hymnody on the planet.”⁶ Of the 240 hymns, there were only 39 with one or more contributions by a female, which amounts to 16% (see figure 4).

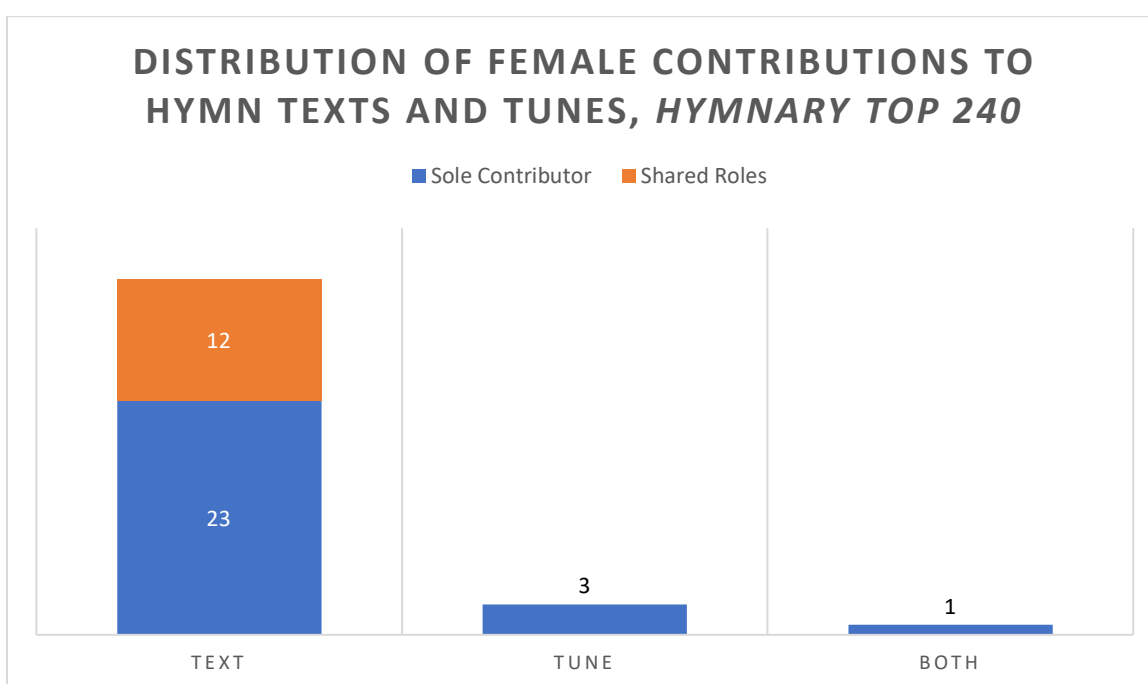


Figure 4

Only three hymn-tunes contained a female contribution, and only one hymn included a female contribution to both its text and tune. Around 11% of the hymns in the collection name women as sole contributors, paralleling the results from the individual hymnal analyses.

⁴ “Home Page,” Hymnary.org, accessed September 25, 2019, <https://hymnary.org/>.

⁵ See Appendix: Hymnary.org Top 240 Hymns.

⁶ “Browse Popular Hymns,” Hymnary.org, accessed September 25, 2019, <https://hymnary.org/browse/popular/>.

We see that female presence in these hymnals and the online database is lacking, and the above statistics do not even account for the amount of contributions each woman makes. While there are a number of female contributions, we must not assume that each female only contributes to one hymn. This is illustrated in the hymnal indexes, where there are even fewer female names as line items. For example, in the Methodist hymnal, there are only 96 women listed in the *Index of Composers, Arrangers, Authors, Translators, and Sources*, compared to the 604 clearly male line items (see figure 5).

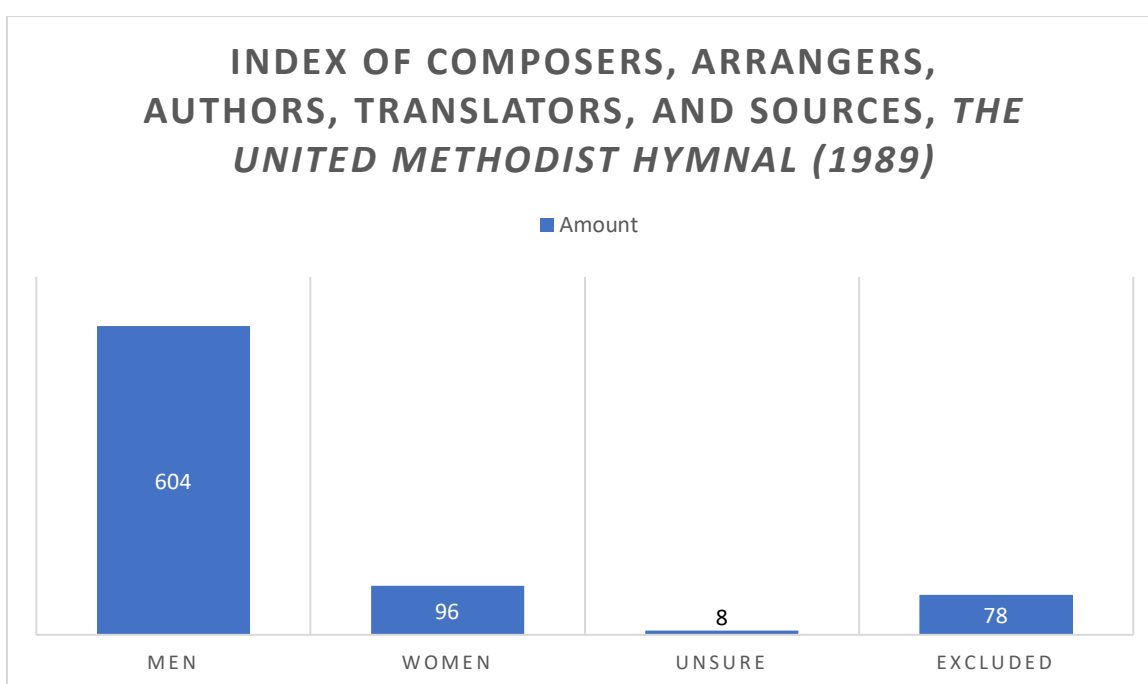


Figure 5

“Unsure” refers to any name that could not be identified as male or female. “Excluded” includes any non-person line item, including references to books, hymn compilations, or nationalities. Though 96 women are listed, there were 130 hymns with female contributions. This means that some of the women in the index contributed in at least one way to more than one hymn. Not including the “unsure” and “excluded” categories, only 13.7% of the 700 named line items are female.

This trend presents similarly in the Presbyterian hymnal, as seen in figure 6.

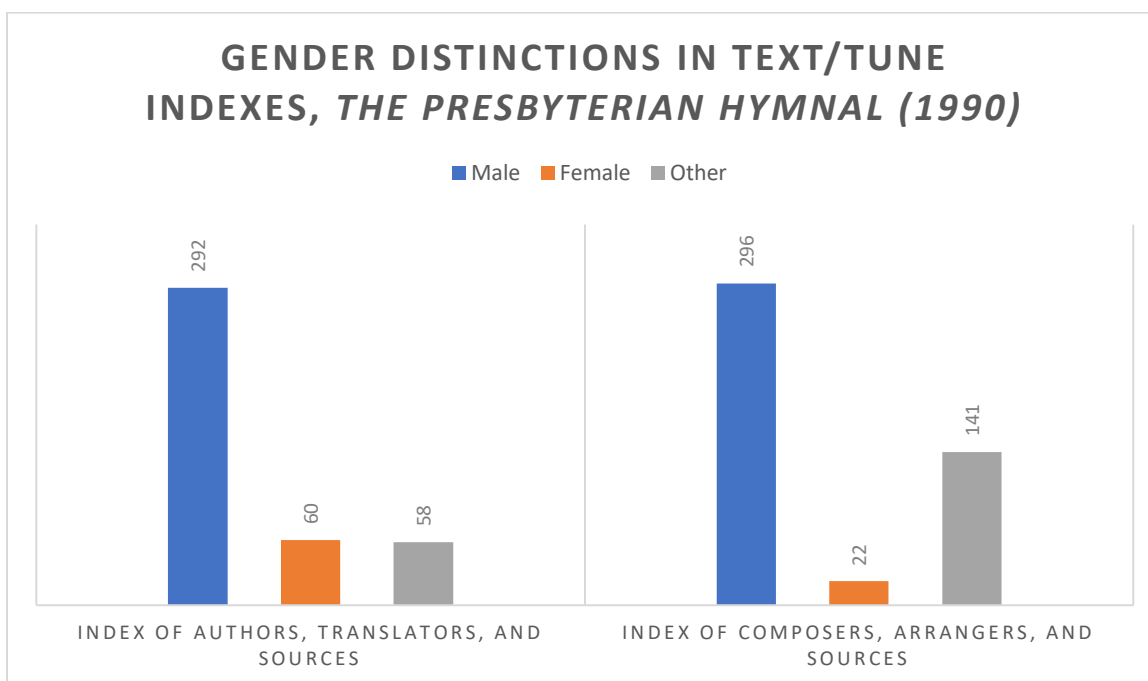


Figure 6

The Presbyterian hymnal’s indexes are divided between text and tune contributors. “Other” marks the sources that are not directly linked to a specific name, as in the *Methodist Hymnal*. Some examples include books, hymn compilations, or musical styles. Not including the “Other” category, 17.0% of the authors, translators, and sources are female, while only 6.9% of the composers, arrangers, and sources are female. Human error may affect results to a small degree, as personal judgment may lead to incorrect assumptions of gender identity.

The trends in hymnals and online databases show the relative dearth of women in church hymnody. With women consisting of around 50% of the world’s population at any given time, it is striking that so few are represented in these integral religious resources. Perhaps more puzzling is why some female-authored hymns became so popular despite the difficulty that women faced in publishing their hymns.

Hymnary.org Hymn Analysis

Of the 32 female contributors to the hymns in the *Hymnary.org* top 240 list, 28 made a contribution to one hymn. Only four, Cecil F. Alexander, Fanny Crosby, Frances R. Havergal, and Catherine Winkworth, appear as contributors to more than one hymn. From different faiths and experiences, these women found a way to connect with worshippers across denominations, printing each of their hymns in a total of at least 100 hymnals. The most popular hymn, Havergal's "Take my life, and let it be," appears in over a thousand publications (see figure 7).

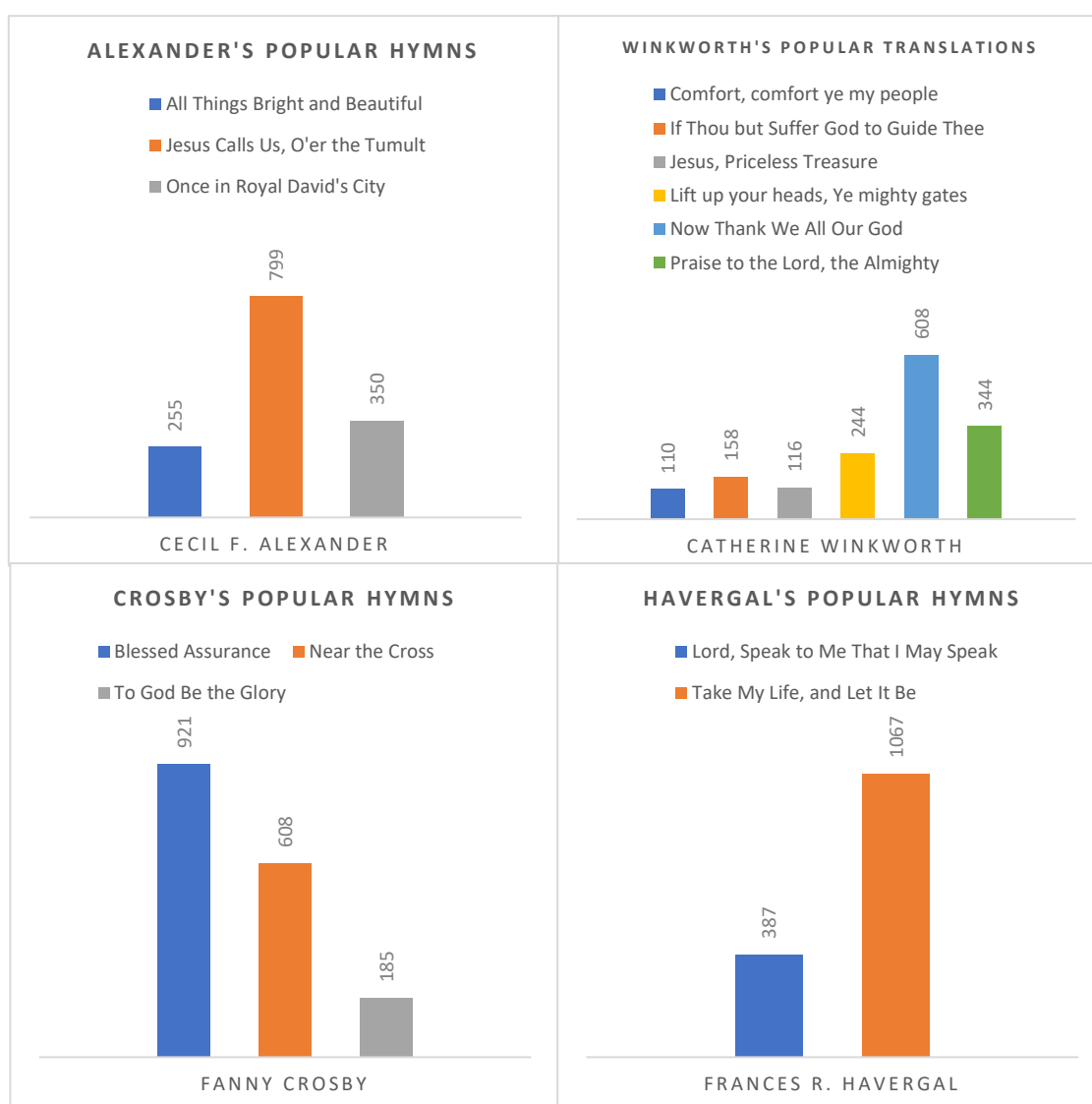


Figure 7

Reaching almost a thousand publications is Crosby's "Blessed Assurance," a staple hymn in many congregations. Most of her hymns did not reach the same level of publications, but she is well known for having written over 8,000 hymns. Fanny Crosby (1820-1915) is a woman remembered particularly for her blindness and devotion to the less fortunate. Crosby's impact on women as leaders in the Protestant church, however, is less recognized as one of her many achievements. Blinded at the age of six weeks due to a doctor's poor medical advice, Crosby adamantly reflected that "although it may have been a mistake on the physician's part, it was no mistake of God's."⁷ This speaks of her devotion to her relationship with God, a relationship portrayed in her hymns as a close personal connection. While her story is often seen only in terms of her blindness, she also faced challenges due to her gender. As one scholar put it, "from infancy she carried into her nineteenth century life two counts against her: blindness and gender."⁸

After reviving her faith as an adult, Crosby strengthened her spirituality by attending American Methodist and Episcopal rallies. Inspired by her renewed faith, she began prolifically writing hymn texts. Her intentions were never to become a hymnwriter as a career, and "in her youth she expressed no goals beyond an education and general 'usefulness.'"⁹ Perhaps simply focusing on her effectiveness as a human being was the most significant reason that Crosby was able to work so easily with collaborators to create relatable hymns. Crosby worked closely with William Bradbury, Phoebe Palmer Knapp, William H. Doane, Ira D. Sankey, and George Root,

⁷ Wayne Frederic Albertson, "Narcissism and destiny: A study of the life and work of Fanny J. Crosby" (PhD diss., Princeton Theological Seminary, 1992), 55.

⁸ John Howard Danner, "The hymns of Fanny Crosby and the search for assurance: Theology in a different key," (PhD diss., Boston University, 1989), 2.

⁹ Edith L. Blumhofer, *Her Heart Can See: The Life and Hymns of Fanny J. Crosby* (Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 2006), 198.

all of whom set her texts to music.¹⁰ She operated solely from memory, and often her collaborator would play the music for a hymn and she would write it on the spot. Her memory came in handy as this is how she quickly pulled verses from the Bible as inspiration for a hymn text. She remembered all of the lyrics to multiple hymns at once before she eventually had them recorded when she felt that she had perfected them. Though Crosby was a remarkable lyricist, her work was comparatively unrecognized by the public for quite some time, as women's hymns were often hidden behind those of a male colleague.

Cecil F. Alexander (1818-1895) also wrote some of the most popular hymn texts of all time, but her approach focused on hymns for children in the church. As the daughter of Irish marine Major John Humphreys, Alexander grew up in a wealthy home, closely intertwined with the Protestant aristocracy of Ireland.¹¹ In the 1840s, Alexander published multiple books for parents and Sunday-school teachers, including a hymn collection called *Hymns for Little Children*. Married to a bishop in the Church of England, her life was devoted to Christian worship. Alexander was known for helping the sick and poor by “providing food, warm clothes, and medical supplies” to those in need.¹² She also partnered with her sister to found a school for the deaf. Alexander's philanthropy illustrates the necessity and impact of using one's own privileges to extend privileges to others. Growing up in a wealthy and well-connected household, and then marrying into church leadership, Alexander was afforded opportunities that many other women of her time were not. Most importantly, her education provided her with a resource that helped her retain her wealth and minister to the needy. Aside from her physical labor, she used

¹⁰ Woodman Bradbury, “Fanny Crosby,” in *Heroines of Modern Religion*, ed. Warren Dunham Foster (New York: Books for Libraries Press, 1970), 126.

¹¹ John Richard Watson, “Cecil Frances Alexander,” *The Canterbury Dictionary of Hymnology*, accessed December 16, 2019, <https://hymnology.hymnsam.co.uk/c/cecil-frances-alexander/>.

¹² “Cecil Frances Alexander,” *Hymnary.org*, accessed December 4, 2019, https://hymnary.org/person/Alexander_CF/.

her advantages to publish hymn texts that ministered to children, educators, and the disadvantaged.

Catherine Winkworth (1827-1878), also a member of the Church of England, is well-known not for her authorship of unique hymn texts, but rather for her translations of German hymn texts into English. Only educated by private tutors and her mother, Winkworth spent much of her life fighting for the woman's right to higher education, though she herself had not been afforded the opportunity.¹³ She was highly involved in educational centers for women such as Bristol University College, Cheltenham Ladies' College, and Clifton High School for Girls.¹⁴ Winkworth's mastery of both the German and English language was evident in her smooth translations, as they have become commonplace in English-language hymnals. She wrote, "A hymn that sounds popular and homelike in its own language must sound so in ours if it is to be really available for devotional purposes," and popular and homelike they do sound.¹⁵ In taking liberties to create a more natural effect in the English language, Winkworth was also able to influence the message of the hymn texts by carefully choosing the most appropriate, and often more progressive, translation. German hymn texts of the sixteenth and seventeenth centuries were crucial for disseminating the ideas about personal salvation that were introduced in Luther's Protestant Reformation. The Protestant Reformation itself lent opportunities to individuals who wished to develop a close relationship with God but did not have the financial means to pay tithes and indulgences to the Catholic church. The notion that personal salvation can be achieved without an intermediary was introduced to English-speaking congregations by

¹³ "Catherine Winkworth," *Hymnary.org*, accessed on October 20, 2019, https://hymnary.org/person/Winkworth_C/; Watson, John Richard, "Catherine Winkworth," *Canterbury Dictionary of Hymnology*, accessed on October 20, 2019, <http://www.hymnology.co.uk/c/catherine-winkworth/>.

¹⁴ Watson, "Catherine Winkworth," *Canterbury Dictionary of Hymnology*.

¹⁵ *Ibid.*

translators like Catherine Winkworth, who is the most well-known German to English hymn translator.

The most published female-authored hymn in the *Hymnary.org Top 240 Hymns* list is by Frances R. Havergal (1836-1879), who was born to William Henry Havergal, a musician and hymn-tune writer in the Church of England. Havergal experienced an unusual childhood, for her mother died when she was only twelve, and she traveled with her father throughout Europe in addition to attending many different schools. Similarly to Fanny Crosby, Havergal experienced a spiritual awakening that propelled her into hymn writing. Of her earliest hymns is her most popular, "Take my life, and let it be." Havergal's hymn texts stand out from the other three, for she regularly used dominant, masculine language to describe God. Many researchers see this language as appropriate within the context of history, as language such as "master" or "king" in describing God illustrates her profound devotion.¹⁶ As a female hymnwriter, Havergal was not required to write in any differing style, especially in a time when the act of doing so was new and unfamiliar. She was simply a product of her time, in which one's devotion toward God was expressed using powerful language that articulates one's inferiority to God. This language, suggesting submission by the speaker, also demonstrates Havergal's role as a woman in society during this time. While she was fortunate enough to attend school and later to establish a career in writing hymns, Havergal's identity as a woman still deemed her socially inferior to men. As such, she wrote of God as she would any other masculine figure, only stronger. It is surprising that Havergal's hymns became popular among men in faith communities. By referring to God as "master" and "king", male speakers of these hymns are also assuming a role of subordination. Perhaps this was an intentional attempt to simulate the woman's experience by a male speaker,

¹⁶John Richard Watson, "Frances Ridley Havergal," *The Canterbury Dictionary of Hymnology*, accessed December 16, 2019, <http://www.hymnology.co.uk/f/frances-ridley-havergal/>.

equalizing the role of men and women under God to level the playing field of men and women in the church. I hypothesize, however, that Havergal simply wrote in the language with which she was familiar, and her texts became popular because they fit the standards.

These four women found an audience in faith communities with which they could share their theological ideas, but why in the form of a hymn? The act of group singing, as a less obvious form of communication than say, a sermon, provides a less visible environment to invoke active change. After all, Catherine Winkworth herself believed that the singing of hymns “is the mode by which the whole congregation is enabled to bear its part in the worship of God.”¹⁷ Perhaps, also, these women spoke deeply to the silenced figures of the church in a way that overshadowed the backlash they may have received for their contributions. Ultimately, they paved the way for women in many denominations to raise their voices through hymnody. In the following chapters, I will discuss the ways that women have brought their own experiences into the church to better represent themselves and other marginalized groups. I focus specifically on current, prominent figures in English-language hymnody and how they draw upon and expand the perspectives brought forth in hymns by Crosby, Alexander, Winkworth, and Havergal.

Ruth Duck, ordained minister in the United Church of Christ, is one of the most prominent living hymnwriters of inclusive texts. She has spent her career studying theology, teaching, and writing hymn texts that expand the imagery associated with God to include more diverse experiences of faith. Duck emphasizes the use of selective language to achieve this effect, while her contemporary, Mary Louise (Mel) Bringle, focuses on the introduction of new themes. Bringle is a Professor of Philosophy and Religious Studies at Brevard College in North Carolina. She received her undergraduate degree from Guilford College and her graduate degree

¹⁷ June Boyce-Tillman, *Revealing Hidden Wisdom – Women Finding a Voice in Hymnody* (England: The Hymn Society of Great Britain and Ireland, 2010), 13.

from Emory University in practical and pastoral theology. Bringle's journey into hymn writing began in 1998 as "something of a fluke,"¹⁸ and since then she has been named an "emerging text writer" by The Hymn Society in the US and Canada. After a request from one of her former students to write a hymn text for his wedding, she began exploring "medieval women's distinctive spirituality" through the writings of Hildegard of Bingen, one of the first prominent women in her field. She then met hymn composer Sally Ann Morris, who suggested to her that she should join The Hymn Society of the US and Canada. Recognizing the profound community within the group, she began entering and winning hymn competitions. Since then, she has published two single-author collections of hymns with GIA Publications (*Joy and Wonder, Love and Longing* in 2002, and *In Wind and Wonder* in 2007). She also served as President of The Hymn Society at the same time that she was Chair of the Presbyterian Committee on Congregational Song, which selected songs for the new Presbyterian hymnal, *Glory to God* (2013). Bringle views her mission in hymn writing to be to "write texts that give voice to the passions that dwell at the deep heart of faith and questioning,"¹⁹ which include pain, disease, anguish, and, ultimately, peace. At the heart of Bringle's work lies contemporary and prominent themes among the feminist hymn writing community.

These women share similarities in the way they approach hymn writing. Like Winkworth and Crosby, Duck uses intentional language choices to properly convey her own perspectives through hymn texts. Bringle follows the trends established by Alexander to introduce ideas that broaden the themes traditionally discussed in the church setting.

¹⁸ Mary Louise Bringle, *Joy and Wonder, Love and Longing* (Chicago, IL: GIA Publications, 2002), 2.

¹⁹ *Ibid.*, 3.

Chapter 1: Historical Backgrounds

For all of my childhood and early adult years, I sang hymns and said prayers that made no reference to my own identity.

-- Janet Wootton

Peter Berger defines religion as a means for world-construction. This world-construction, or world-building, is a reference to the ways that humans create their own realities, or collectively, how humans create society. The word “society” has been overused in defining many different aspects of social interaction. Berger argues that humans construct a reality called “nomos,” which creates a social order and meaning-system through three processes. First, humans externalize, or project meaning into the world. Then, objectivation, the process by which this meaning becomes systematic, occurs. Finally, humans internalize, or accept the systematic meaning as a part of culture. This cycle creates a constructed reality, but humans use the process of cosmization to imbue this nomos with a cosmic status. Thus, religion is born.

As a part of the natural or cosmic universe, people can rationalize their behaviors as natural processes rather than socially constructed habits. The nomos/cosmos is maintained through social interaction and ritual behaviors, as the only way to perpetuate social construction is to be among those who are co-constructing it. Moreover, humans make and reinforce their own view of society, and a “human craving for meaning” leads to nomos/cosmos, or subjective meaning, layered upon this society.¹ Berger’s theory of religion is not necessarily discrediting religious doctrine; he simply establishes that religion is a social activity, which relies on interaction and shared beliefs to create realities. This indicates just how ingrained religion has become into society. According to sociologist Steve Bruce, the amount of social power one’s group wields depends on the number of people in the group and how seriously they consider the

¹ Peter L. Berger, *The Sacred Canopy: Elements of a Sociological Theory of Religion* (New York: Anchor Books, 1967), 22.

group. Depending on one's relationship with a particular faith community, religion is so closely related to society that it may function *as* society.

Religion and society are therefore tightly intertwined, which informs the historical backgrounds of gender in society. To fully understand the state of hymnody as a representation of gender status, we must first investigate the long-standing traditions of the Protestant church and sacred music, as they pertain to society and gender. What about the past has created the present we now face? In the next three sections, I examine the evolution of the inclusion of women in church, music, and business. Generally, women have been excluded from prominent parts of society, and only welcomed in those domains by male authority figures.

Women in Church

Attempting to define the role of women in the church over a period of more than 150 years across myriad Protestant denominations poses many complications. Frequency of worship and communion, style of music, and institutional roles are some of the differing practices between denominations. These qualities also differ among churches within denominations. One commonality that all denominations share, however, is the act of worship. According to James White, the word "worship" comes from the Old English word, "*weorth-scipe*," meaning "worship."² The origins of the word denote worship as a place where one ascribes worth to someone. In the case of Christianity, worship ascribes worth to God. No matter the denomination, Christians come together to worship, bringing praises and thanksgiving to God, the Creator. Similarly, the word "liturgy" comes from the Greek "*leitourgía*," "composed from words for

²James F. White, *Introduction to Christian Worship*, 3rd edition (Nashville: Abingdon, 2000), chapter 1.; Ruth C. Duck, *Worship for the Whole People of God: Vital Worship for the 21st Century* (Louisville, KY: Westminster John Knox Press, 2013), 3.

work (*érgon*) and people (*laós*).”³ In recent decades, theologians and religious leaders have subscribed to this literal translation of liturgy, as it includes all people of God in worship, rather than just the clergy.⁴ This stems directly from the ideals brought forth during the sixteenth century in the Protestant Reformation.

During and after the Reformation, worshippers attempted to establish their own relationship with God, sparking a divide between biblical interpretations. While many mainline Protestants view the Bible within a historical context as a guide, evangelical Protestants practice a biblical literalism that creates disparities between genders in the church.⁵ Georgia Harkness, a prominent hymnwriter in the 20th century, believed that “the principal factor [of gender disparity] is the pull of a long tradition.”⁶ This long tradition of gender inequality is rooted in the literal interpretations of Bible verses that reflect the state of gender relations when they were written. Women in the Bible are instructed to “submit in everything to their husbands,” “learn quietly with all submissiveness,” and “be self-controlled, pure, working at home, [and] kind.”⁷ Conservatives in the church often cite the Bible to justify discriminatory actions toward women. However, many progressive worshippers combat the argument with other verses, like John 3:16, which states: “For God so loved the world, that he gave his only Son, that whoever believes in him should not perish but have eternal life.” This verse asserts that whoever believes in God’s Son will have eternal life, regardless of gender. Moreover, those who discriminate against women based on the above verses are ignoring Matthew 22:36-40, a dialogue between Jesus and a Pharisee: “Teacher, which is the great commandment in the Law?” And he said to him, ‘You

³ Duck, *Worship for the Whole People of God*, 4.

⁴ Ibid.

⁵ John Green, “Evangelicals v. Mainline Protestants,” PBS, accessed on January 23, 2020, <https://www.pbs.org/wgbh/pages/frontline/shows/jesus/evangelicals/evmain.html>.

⁶ Georgia Harkness, *Women in Church and Society* (Nashville, TN: Abingdon Press, 1972), 27. ⁷ Ephesians 5:22-33, 1 Timothy 2:11-15, Titus 2:3-5.

shall love the Lord your God with all your heart and with all your soul and with all your mind. This is the great and first commandment. And a second is like it: You shall love your neighbor as yourself. On these two commandments depend all the Law and the Prophets.” Women’s rights activists also argue that “cherry-picking” verses (selecting specific verses to support one’s cause) does not accurately represent the meaning of the Bible verses presented, nor does it account for the historical context in which the verses were written. It has been extremely difficult to overcome the traditions of the past due to the opposing perspectives of how to interpret the Bible. Because of this, the church has lagged behind most other social realms in supporting women’s rights.

While unequal gender dynamics have existed arguably for all of human existence, it is curious that gender conflict within and surrounding the church has remained characteristic of religious practice for so long, no matter the advances made in other areas of society. In the 1940s, Protestant evangelists advocated a literal interpretation of the Bible, absolute morality, salvation through Christ alone, and contributions to society through proselytization efforts. Evangelists recruit followers often through conflict tactics. Christian Smith’s Subcultural Identity Theory indicates that religious pluralism is the basis in which religion is able to survive. This theory is based on three ideas: religion needs groups, religion needs boundaries, and religion needs conflict that reinforces these boundaries. Christian evangelicals often use very powerful rhetoric, claiming that their religion is under siege. However, quantitative data proves that this is not the case, as the rates of weekly attendance for evangelical churches has remained relatively consistent for decades. The only evidence of weekly attendance decline is within mainline Protestant denominations, which share more mainstream ideas involving social and

political issues.⁸ Because evangelical movements are stable while mainline denominations decline, biblical literalism only grows stronger among religious communities.

Ironically, in the nineteenth and twentieth centuries, these evangelistic movements were mostly led by women, who worked tirelessly to save society from a number of social ills. In the nineteenth century, religion became a major part of the domestic sphere, which is often defined in relation to the roles of wife and mother. The privatization of religion, or the movement of religion into home dynamics, paved the way for women to display more maternal, feminine, and gentle ideas of God. Many critics saw women's hymn writing of this time as largely too passionate or emotional, and not enough about worship of God.⁹ However, hymns by evangelical women of the nineteenth century, most popularly Fanny Crosby, gained traction despite the opposition due to their authentic and relatable nature.

Though women have gained status in various realms of society since the Women's Liberation Movement during the last half of the 20th century, representation of women in fair proportions to men has been slow to progress in the church. Harkness wrote in the 1970s that because "much of the Women's Liberation literature...has a secular base," the issue of women's roles in the church has been largely ignored by the general public.¹⁰ Comprising 55% of self-reporting Christians in the United States, and well over half of overall church membership in the church, women today still hold fewer governing or leadership positions in the church.¹¹ In the mid-1970s, when the Women's Liberation Movement was well under way, only a few

⁸ Mark Chaves, *American Religion: Contemporary Trends*, 2nd edition, (Princeton: Princeton University Press, 2017), 93.

⁹ Janet Wootton, *This is Our Song: Free Church Women's Ministry* (Eugene, Oregon: Wipf and Stock Publishers, 2013), 59.

¹⁰ Harkness, *Women in Church and Society*, 6.

¹¹ "Religious Landscape Study: Christians," Pew Research Center, Religion and Public Life, accessed December 3, 2019, <https://www.pewforum.org/religious-landscape-study/christians/christian/>.

denominations would accept a female minister or pastor.¹² The official rules have expanded since then, with only Latter Day Saints (Mormon), Missouri Synod Lutheran, Orthodox Church in America, Southern Baptist Convention, and Roman Catholic denominations prohibiting the ordination of women. This statistic has stayed consistent since it was measured in 1998.¹³ Yet, a National Congregations Study survey in 2012 shows that only 11% of American congregations were led by women, despite the fact that women can be ordained in many Christian denominations.¹⁴

Women in Music

As women struggle to gain influence in religious communities, “women have been no more affirmed by musical traditions than by the Church.”¹⁵ The works of female composers were not published until 1557, when Gracia Baptista composed an organ setting of the hymn *Conditor alme*.¹⁶ In 1823, Sophie Bawr wrote a history of women in music, which was the first of its kind. Many cathedrals in Europe still do not allow female choristers. According to a survey conducted by the Baltimore Symphony Orchestra of twenty-one major American orchestras during the 2014-2015 performance season, only 1.8% of the total pieces performed in concert were

¹² Harkness, *Women in Church and Society*, 6.

¹³ Chaves, *American Religion*, 57.

¹⁴ David Masci, “The divide over ordaining women,” Pew Research Center: FactTank, last modified September 9, 2014, <http://pewrsr.ch/1AtXSQq>.

¹⁵ Boyce-Tillman, *Revealing Hidden Wisdom*, 30.

¹⁶ “Women in Music Timeline,” Oxford Music Online, accessed on December 10, 2019, <https://www.oxfordmusiconline.com/page/women-in-music-timeline/>.

composed by women. Perhaps even more shockingly, of the pieces performed by living composers, female composers accounted for only 14.3%.¹⁷

As a product of the slow incorporation of women into the music industry, the numbers of female contributions to hymn tunes are dramatically low compared to their contributions to hymn texts. This is seen across denominations and in every current published hymnal. June Boyce-Tillman writes, “Hymn writing is an area where Protestant women have contributed a great deal to the genre in terms of words.”¹⁸ This disparity in contribution to text and tune is due to many factors, one of which was historically the lack of access to appropriate or official musical training. Now, even those who possess the aptitude to compose hymn tunes may lack the confidence necessary to pursue publishing their works.¹⁹ Those few female composers before the 19th century, such as Barbara Strozzi and Isabella Leonarda in the 1600s, were from prominent or wealthy, often musical, families. Not only could they afford music lessons, but they were either related to or well acquainted with popular male musicians of the time. For those women who were less economically fortunate, it was difficult to learn compositional techniques. Without training, women were more likely to engage in music as listeners or helpers to men who had training. Often, if a woman served as an assistant, she did not receive name recognition or credit upon publication.

¹⁷ Ricky O’Bannon, Baltimore Symphony Orchestra, accessed February 20, 2020, <https://www.bsomusic.org/stories/the-2014-15-orchestra-season-by-the-numbers.aspx/>; The orchestras included are the Atlanta Symphony Orchestra, Baltimore Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Cleveland Orchestra, Dallas Symphony Orchestra, Detroit Symphony Orchestra, Houston Symphony, Los Angeles Philharmonic, Milwaukee Symphony Orchestra, Minnesota Orchestra, National Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, San Diego Symphony, San Francisco Symphony, Seattle Symphony Orchestra, St. Louis Symphony and Utah Symphony – Utah Opera.

¹⁸ Boyce-Tillman, *Revealing Hidden Wisdom*, 9.

¹⁹ *Ibid.*, 30.

Women in Business

Women have had a curious relationship with the workforce outside of the music profession in the past two centuries as well. In both the United States and Great Britain during World Wars I and II, women were recruited to join the workforce to replace positions vacated by men drafted into the military. These jobs included bus and train drivers, civil service workers, and munitions factory workers. Women were also enlisted to serve as army and civilian nurses. During World War I, the number of female munitions workers in the UK rose from 412,000 to 1,647,000 in just four years.²⁰ Though grateful for the opportunity to provide for their family and support their country, women in these positions were only paid a fraction of what the men previously occupying the positions were paid.²¹ When World War I ended, most of the women in the workforce were released from duty, despite the contributions they had made. Only a few were allowed to continue working, though the pay disparities remained for decades. In the case of many women, the gender discrimination was so striking that they would resign from their jobs due to mistreatment.²²

Even now, while women have begun experiencing equal representation in many fields, such as engineering and physics, they still face disparities in hired representation. No matter the representation, women in 2019 received on average only 82 cents compared to every dollar earned by a man, with women of color facing even lower wages than white women.²³ According to the American Association of University Women, at the current rate of progress, the pay gap

²⁰ Sarah Dawood, "Women in wartime: the rise of the female public servant," *The Guardian*, November 8, 2014, <https://www.theguardian.com/public-leaders-network/2014/nov/08/world-war-women-workplace-public-services/>.

²¹ Ibid.

²² Cara Moore, "Women Workers in Wartime: Personnel Records Offer Valuable Insight into Civilian Employees' Lives," *National Archives*, Fall 2016, <https://www.archives.gov/publications/prologue/2016/fall/women-workers#nt6/>.

²³ "AAUW Issues: Equal Pay," AAUW, accessed on November 1, 2019, <https://www.aauw.org/what-we-do/public-policy/aauw-issues/gender-pay-gap/>.

will not close until near the year 2100. The pay disparities and lack of representation in any given field has been seen throughout history. While many of the hymnwriters in the nineteenth and twentieth centuries were women, “the composers (who held the copyrights) and, most significantly, the publishing houses...were male.”²⁴ Because of this, men were earning much higher salaries than women, even though the actual content was produced by the women themselves.

We see a striking example of this income inequality in the case of Fanny Crosby. As a woman, she was subject to copyright exploitation. She was usually paid only a flat fee of one or two dollars per hymn by George Root in their collaborations, and she did not receive any of the royalties that Root collected.²⁵ Often, the composer rather than the lyricist was given full credit for the song. For example, sheet music “generally did not acknowledge Crosby as text author; rather, Root received full credit.”²⁶ Another account of this can be seen when a Scottish woman approached Ira D. Sankey and thanked him for writing “Safe in the Arms of Jesus,” a hymn written by Crosby and set to music by W.H. Doane. He explained that, in fact, Fanny Crosby wrote the words, and initially, the woman was disappointed.²⁷ This miscommunication and reaction is typical of the confusion that often surrounded hymns of that time period, especially those written by women like Crosby. It has been hypothesized that Crosby wrote with up to 200 pseudonyms to maintain a solid reputation, knowing that writing so many hymns would result in

²⁴ Wootton, *This is Our Song*, 79.

²⁵ Blumhofer, *Her Heart Can See*, 154.

²⁶ *Ibid.*

²⁷ Fanny Crosby, *Memories of Eighty Years* (Boston: James H. Earle & Company, 1906), 175.

a good amount of failure.²⁸ But, perhaps more likely, publishing companies did not want so many hymns by a single author to be printed in their hymnals. Wootton reports that Crosby's publishing company, Biglow and Main, "asked her to write under a series of pseudonyms, so that the extent of her contribution would be concealed."²⁹ It is unclear whether she would have had the opportunity to keep more in her own name had she been male. Because of these pen names, the exact number of hymns she wrote can only be approximated. At the end of her life, Crosby published an autobiography called *Life Story*, on the front of which she requested sales so "that she may be enabled to have a home of her own."³⁰ Crosby is perhaps the most striking example of the exploitation of female hymnwriters, for at the end of her prolific career she did not have the resources to live comfortably in a home of her own.

²⁸ "Fanny Crosby," Hymnary.org, accessed January 23, 2020, https://hymnary.org/person/Crosby_Fanny.; Crosby's pseudonyms include: A.V., Mrs. A. E. Andrews, Mrs. E. A. Andrews, Mrs. E. L. Andrews, James L. Black, Henrietta E. Blair, Charles Bruce, Robert Bruce, Leah Carlton, Eleanor Craddock, Lyman G. Cuyler, D.H.W., Ella Dare, Ellen Dare, Mrs. Ellen Douglass, Lizzie Edwards. Miss Grace Elliot, Grace J. Frances, Victoria Frances, Jennie Garnett, Frank Gould, H. D. K., Frances Hope, Annie L. James, Martha J. Lankton [Langton], Grace Lindsey, Maud Marion, Sallie Martin, Wilson Meade, Alice Monteith, Martha C. Oliver, Mrs. N. D. Plume, Kate Smiley, Sallie Smith, J. L. Sterling, John Sterling, Julia Sterling, Anna C. Storey, Ida Scott Taylor, Mary R. Tilden, Mrs. J. B. Thresher, Hope Tryaway, Grace Tureman, Carrie M. Wilson, W.H.D.

²⁹ Wootton, *This is Our Song*, 80.

³⁰ *Ibid.*

Chapter 2: Inclusion through Language

In the sacred moment and sacred place, these shapers of one's reality [words] converge and are experienced not merely as neutral tools for expressing one's faith in God, but as the occasion for forming a new being. Language within worship has the power to renew and enliven or to oppress and destroy.

-- Robert A. Bennett

Women use hymn writing to influence the message of the church. In hymn texts, women include their own experiences in a variety of ways. The introduction of hidden or silenced experiences and theological ideas challenges the dominant patriarchal structures in the church. Not only should women be better represented in church leadership, but their experiences should share space in hymnals and other church resources. Elizabeth Stuart Phelps, a feminist writer in the late nineteenth century, wrote of her negative experiences in the Victorian church:

For it came to seem to me, as I pondered these things in my own heart, that even the best and kindest forms of our prevailing beliefs had nothing to say to an afflicted woman that could help her much. Creeds and commentaries and sermons were made by men. What tenderest of men knows how to comfort his own daughter when her heart is broken? What can the doctrines do for the desolated by death? They were chains of rusty iron, eating into raw hearts. The prayer of the preacher was not much better; it sounded like the language of an unknown race to a despairing girl. Listen to the hymn. It falls like icicles on snow. Or, if it happen to be one of the old genuine outcries of the church, sprung from real human anguish or hope, it maddens the listener, and she flees from it, too sore a thing to bear the touch of holy music.¹

Many popular theologians and hymnwriters of the century shared this sentiment of gendered exclusion from the church, yet many of their opinions did not come to light until much later. Women are credited with using inclusive language to effectively reach more members of the congregation. Inclusive language here may refer to any attempt to create a welcoming environment to those who are otherwise alienated from the church experience, such as women,

¹ June Boyce-Tillman, *Revealing Hidden Wisdom – Women Finding a Voice in Hymnody* (England: The Hymn Society of Great Britain and Ireland, 2010), 14.

the elderly, the disabled, and the impoverished. In this chapter, I focus primarily on gender-neutral modifications, such as the use of inclusive pronouns.

In *Gender and the Name of God: The Trinitarian Baptismal Formula*, Ruth Duck discusses the underlying themes of patriarchal control in the language surrounding worship. She writes that “the very structure of language in patriarchal cultures reflects the patriarchal pyramid of power,” leaving women and other marginalized groups feeling silenced or devalued.² The “trinitarian baptismal formula,” which includes Father, Son, and Holy Spirit, is a system of masculine language that, because it is traditionally required in worship, further perpetuates patriarchal systems. These common uses of masculine language in reference to God are ingrained in today’s society, as congregations refer to God as Father and Jesus Christ as Son. There are many implications of these associations, including the devaluation of feminine characteristics and the negative connotations of father/child abuse. Duck urges those who have a role in shaping liturgical language to reflect on the meaning of the words they use. Some progressive churches have introduced an alternate version of the trinity language, suggesting that “Father, Son, and Holy Spirit” be replaced by “Creator, Christ, and Holy Spirit.” There is still resistance against using different descriptors for God, as some traditional worshippers struggle to understand why these changes are necessary. But, however subtly, activists like Duck stretch religious norms and change the expectations of faith communities through carefully crafted language choices.

² Ruth C. Duck, *Gender and the Name of God: The Trinitarian Baptismal Formula* (Cleveland, OH: The Pilgrim Press, 1991), 4.

Inclusive Pronouns

Inclusive pronouns are one of the most prominent devices that female hymnwriters make use of to relate to different people in the church. The way worshippers discuss God matters, for these words often define the relationship one has with God. When only masculine descriptors appear, the nature of a woman's relationship with God changes, as does the way she may feel about that relationship. While some writers use "men" as an enveloping term for all genders in a grammatical sense, others use "men" to indicate a specific masculine characteristic or to exclude other genders.³ Moreover, even those who use "men" as an inclusive term are following an antiquated grammar rule that favors masculine over feminine traits. Instead of excluding women by inviting readers to guess the intent of the writer, many female hymnwriters use gender-neutral descriptors. This may include using "humans," "nations," or "people" to denote both genders collectively. Instead of the male pronouns "he" and "him," Fanny Crosby most often used "they" or "them." This can be seen in her hymn "Rescue the Perishing":

Rescue the perishing,
 Care for the dying,
 Snatch them in pity from sin and the grave;
 Weep o'er the erring one,
 Lift up the fallen,
 Tell them of Jesus, the mighty to save.⁴

Rather than using "him," as in many traditional hymns of the time, Crosby specifically includes all with "them." She also refers to groups by their shared characteristics, so instead of limiting groups to specific genders, she refers to them as "the perishing," "the dying," and "the fallen." This technique began in Crosby's time, but has since expanded into a more widely used practice by men and women alike.

³ Boyce-Tillman, *Revealing Hidden Wisdom*, 16.

⁴ Frances J. Crosby, *Bells at evening and other verses* (New York and Chicago: The Biglow & Main Company, 1903), 160.

In addition, female hymnwriters sometimes limit the use of third-person pronouns and bring the hymn to a personal level by using first-person pronouns. In these cases, no one is excluded because readers assume the role of narrator and relate more strongly to the message of the text. The first-person perspective is also a form of inclusive language for it establishes an honesty of expression that helps women share their own personal stories. This can be seen in many of Duck's hymn texts, including "Living Spirit, Holy Fire":

Verse 2: Warm us, draw your people near
 when our love draws weak or cold.
 Free our frozen hearts from fear,
 that each story may be told.

Verse 4: Open hearts; affirm us all,
 many-splendored, one in you,
 we embrace the work, the call:
 You are making all things new.⁵

This text uses gender-neutral inclusive terms such as "your people," "our frozen hearts," "us all," "many-splendored, one in you," rather than the masculine pronouns found in many traditional hymns. Duck includes readers in her own experiences by using the first-person perspective with "us." She also attributes to God traditionally maternal characteristics, referencing a warm hug in the first line. In the fourth line of verse 2, Duck emphasizes equality by acknowledging that every voice should be heard. This represents the plea of feminist hymnwriters to be allowed to speak their truths. Duck further embraces diversity in the second line of verse 4, connecting "many-splendored" people into one group of worshippers together. Lastly, in the final line, she points toward future reform, calling for things to be made new. Not one of the thirty-eight hymns featured in Duck's most recent hymn publication, *Welcome God's Tomorrow*, includes

⁵ Ruth Duck, *Welcome God's Tomorrow* (Chicago, IL: GIA Publications, 2005), 28.

masculine-specific descriptors of God or God's people. Other inclusive hymns are "As Christ Has Welcomed Us" and "Through the Years You Safely Guide Us."

At a time when denominations were still arguing about the way worship should be conducted, Crosby made her hymns personal. She "solved the problem of interpreting the Bible by focusing on the hymnists' personal spiritual experiences rather than on the complexities of science and philosophy" which were highly debated.⁶ Gender-neutral perspectives are instrumental in including women in the religious stories of which they are often left out. In most traditional hymnals, women are represented as servants of God, nurturers of children, or spouses of central figures.⁷ Women are seen in relation to others, instead of simply being. In these roles women are unable to share genuine stories and therefore are not given the opportunity to connect with and empower people in the church. Women are not given their own roles of power or importance. In the hymns from *Bells at evening and other verses*, Crosby rarely uses gender-specific language. One of her unpublished hymns, called "The Greatest of All is Love," includes these lines: "When faith shall close her radiant eyes, / And hope in full fruition dies, / Immortal love beyond the skies / Will fill the realms above."⁸ Referring to faith as "her" rather than "him" or "all" makes it very clear that Crosby wished to make faith feminine and to include women in the spiritual experience. In her hymn "Pass me not, O Gentle Saviour," Fanny connects to women in the communal struggle to be recognized and not to be passed over by God. It reads:

Pass me not, O gentle Saviour,
Hear my humble cry;
While on others Thou art smiling,
Do not pass me by.

⁶ June Hadden Hobbs, *I Sing for I Cannot Be Silent: The Feminization of American Hymnody, 1870-1920* (Pittsburgh, PA: University of Pittsburgh Press, 1997), 11.

⁷ Boyce-Tillman, *Revealing Hidden Wisdom*, 8.

⁸ Fanny Crosby, *Fanny Crosby speaks again: 120 hymns*, ed. Donald P. Hustad (Carol Stream, Illinois: Hope Publishing Company, 1977), 96.

Trusting only in Thy merit,
 Would I seek Thy face;
 Heal my wounded, broken spirit,
 Save me by Thy grace.⁹

In the “humble” request to be recognized by God, Crosby relates to people who do not feel represented in the church. Women are encouraged to be humble and modest while they are passed over for church positions and roles of significance in their religious lives. Crosby speaks directly to the Saviour and indicates that she is humble to Him only. In this way, she reaffirmed her faith and took control over her own spirituality as a woman who could decide how she wanted to worship. In her most famous hymn, “Blessed Assurance,” she claimed her own identity once again, rejoicing in the refrain, “This is my story, this is my song, / Praising my Saviour all the day long.”¹⁰ Crosby was authentic in her hymns, and that is why this particular one became so popular. Like Crosby, Ruth Duck also believes that her hymns “must be authentic to [her] experience of faith and life.”¹¹ This is seen in her consistent use of the first-person perspective. The search for authenticity in hymn texts is shared not only by hymnwriters, but also by members of congregations around the world.

Catherine Winkworth used her linguistic knowledge to manipulate German texts into authentic English versions. This can be seen in her most widely published hymn translation, “Now Thank We All Our God,” which was originally written by Martin Rinkart in 1636. The original German text, a literal translation, and Winkworth’s translation are given below for comparison.

⁹ Crosby, *Bells at evening and other verses*, 158.

¹⁰ *Ibid.*, 170.

¹¹ Duck, *Welcome God’s Tomorrow*, 4.

Rinkart Text	Literal Translation (Google Translate)	Winkworth Translation
<p>Nun danket alle Gott mit Herzen, Mund und Händen, der große Dinge tut an uns und allen Enden, der uns von Mutterleib und Kindesbeinen an unzählig viel zu gut bis hierher hat getan.</p>	<p>Now thank God, everyone, with heart, mouth and hands, who does great <u>things</u> for us and all ends, who us from mother <u>love</u> and childhood innumerable good things has done so far.</p>	<p>Now thank we all our God with heart and hands and voices, who wondrous things <u>has</u> done, in whom the world rejoices; who from our <u>mothers' arms</u> has <u>bless'd</u> us on our way with countless gifts of love, and still is ours today.</p>
<p>Der ewig reiche Gott woll uns in unserm Leben ein immer fröhlich Herz und edlen Frieden geben, und uns in seiner Gnad erhalten fort und fort, und uns aus aller Not erlösen hier und dort.</p>	<p>The eternally rich God wants to give us in our life an <u>ever happy</u> heart and noble peace, and to preserve us in his mercy forever and ever, and us out of all need redeem here and there.</p>	<p>O may this bounteous God through all our life be near us, with ever joyful hearts and blessed peace to cheer us, to keep us in His <u>grace</u>, and guide us when <u>perplex'd</u>, and free us from all ills in this world and the next.</p>
<p>Lob, Ehr und Preis sei Gott, dem Vater und dem Sohne, und Gott, dem Heiligen Geist im höchsten Himmelsthronen, ihm, dem dreieinen Gott, wie es im Anfang war und ist und bleiben wird so jetzt und immerdar.</p>	<p>Glory, honor and praise be to God the Father and the Son, and to God the Holy Spirit in the highest heavenly throne, to him, the triune god, as it was in the beginning and is and will remain so now and forever.</p>	<p>All praise and thanks to God the Father now be given, the Son, and Him who reigns with them in highest heaven, the One eternal God, whom heaven and earth <u>adore</u>: for thus it was, is now, and shall be evermore.</p>

Winkworth's translation adds another layer of emotion to an already joyous text. Translating "Mutterleib" to "mother's arms" evokes in the reader a feeling of comfort and protection. Her interpretation of "Gnad" as "grace" rather than mercy or pardon also softens the effect of the text by changing the perspective of the subject from a subordinate in need of mercy to a worshipper worthy of grace.

Crosby and Winkworth set the example for female hymnwriters today to continue the tradition of speaking authentically through hymn texts. This is one of the main reasons that female-authored hymn texts have gained popularity in the past century. It is not only women who appreciate the value of diverse perspectives in the church; marginalized groups and men alike are joining together to celebrate the new experiences that are coming to light in faith communities.

Metaphorical Descriptors of God

Because of the grand nature of God's existence, past all human understanding, the only way humans are able to quantify God is to ascribe human characteristics to God. Ruth Duck explains that the common Biblical descriptors of God as "rock" and "father" are meant entirely as metaphors.¹² If using the word "father" to describe God is meant to evoke love and comfort, it is perhaps more effective to refer to God with non-masculine metaphors, like "mother," "warmth," or "spirit." Yet, the tight grasp of traditional language remains, as Christians recall hymn texts from the past and present that describe God as aggressive, angry, or demanding. Society's expectations for men attribute to God domineering characteristics, discounting the transcendent nature of God's existence. Identifying God as male implies that masculinity is superior, because God reigns above all beings on earth. This description may also associate God with oppression, as the white male description of God represents a powerful, oppressive force today. This connotation may be subconscious, but it plays a significant part in the way that worshippers see themselves and their relationship with God, which is more relevant than God's presumed gender identity.

Women are more likely to develop identity issues because of a masculine description of God. Sociologist Charles H. Cooley's theory of the looking-glass self refers to identity formation based on how one thinks another views oneself. For example, since God is traditionally described as a white male, a black woman may feel especially subordinate in God's image due to her own experiences with patriarchal and cultural bias in society. Therefore, she begins to inhabit the inferior view of herself. The issue of negative self-esteem is even more prominent in women

¹² Duck, *Gender and the Name of God*, 13.

than in men, according to psychiatric and sociological studies.¹³ Low self-esteem is directly related to higher levels of suicidal ideation and depression. The implications for this on society are huge, for religion dominates the culture of a large percentage of the world's population. A recent study on religion as a risk factor for suicidal attempt and ideation shows that a patient with a religious affiliation is more likely to have attempted suicide, and a patient who ranks religion highly or who attends church services more frequently is also more likely to consider suicide.¹⁴ Being a religious woman, therefore, combines two risk factors that contribute to suicidal ideation. Moving past this gender bias through the use of intentionally inclusive language is particularly important for children growing up in religious settings, for they are most susceptible to socialization into harmful gender roles.

There is another fundamental flaw with specific comparisons between God and parent figures, whether this be “father” or “mother.” While comforting for many people, these comparisons can also evoke fear and terror for those who have suffered abuse within the home. Many women and children have suffered at the hands of their fathers or husbands, and many also face negative emotions regarding their mother figures. This situation is especially prominent among those whose mothers have been abused by their fathers, as this dynamic can make for an unpleasant reminder that women hold an inferior place in many areas of society. It is not enough to simply replace “father” with “mother,” for this only fixes one aspect of the larger issue of gender structures. Instead, hymnwriters and worship leaders continue to search for ways to

¹³ Dalia M. Adams, David C. Brinkman, Kim L. Lehnert, and James C. Overholser, “Self-esteem deficits and suicidal tendencies among adolescents,” *Journal of the American Academy of Adolescent Psychiatry* 34, no. 7 (July 1995): 920, <https://doi.org/10.1097/00004583-199507000-00016/>.

¹⁴ David Brent, Ainsley K. Burke, Hanga C. Galfalvy, Michael F. Grunebaum, Ryan E. Lawrence, J. John Mann, and Maria A. Oquendo, “Religion as a risk factor for suicide attempt and suicide ideation among depressed patients,” *Journal of Nervous and Mental Disease* 204, no. 11 (November 2016): <https://dx.doi.org/10.1097%2FNMD.0000000000000484/>.

include people, and to expand the imagery surrounding God's love. Ruth Duck asserts that a way to accomplish this is through the use of descriptive metaphors for God and God's people.

Duck expands the expectations of parental roles in her hymn, "Are You a Shepherd?":

Are you a shepherd, good shepherd who leads us
safely through danger, while calming our fears?
Are you a father who shelters and feeds us,
shares in our laughter and wipes away tears?

REFRAIN:

Yes, you are shepherd,
parent and teacher,
but you are greater than all that we know.
Holy and living,
loving and giving,
God, you are with us wherever we go.

Are you a mother, good mother who bears us,
comforts, protects us and helps us to rest?
Are you a teacher who daily prepares us,
making us ready to pass a hard test? *Refrain*¹⁵

This is a clear example of Duck's attempt to shift the cultural perceptions of parent figures and transform the idea of God as a loving parent into a changed notion of parental roles in society. Including shepherds and teachers acknowledges the notion that parental roles can be enacted by figures other than biological parents, diffusing the tension that parent/child relationships may conjure. As she puts it, "I hope that today's children will grow up accustomed to expanded language about God."¹⁶

¹⁵ Duck, *Welcome God's Tomorrow*, 16.

¹⁶ *Ibid.*

Chapter 3: Expansion and New Themes

As I used to tell my Sunday school class, if there were no text writers, the church would have “hums” and not “hymns.”
 -- Mary Louise Bringle

Not only did women change the language of worship, but they also introduced new and underexplored themes. Progress through the dissemination of ideas in hymnals is slow due to the rate of newly published hymnals' integration into faith communities. However, women are finding other ways to incorporate their hymns into the church service. Many publish their own hymn text compilations, while others distribute their texts online. In this age of technology, it has become increasingly easier to find hymn texts that complement certain occasions, such as Pride, which celebrates the LGBTQ+ community.¹ Only some churches celebrate Pride, however, because though the Pride movement has grown at a rapid pace in secular parts of society, the religious realm has not progressed at a proportional rate. As secular society shifts its focus away from gender and race inequality, toward more complex societal issues of reproductive, environmental, sexual, and criminal justice, the church remains unable to keep pace. Mary Louise Bringle has worked tirelessly to introduce social justice themes into faith communities. This reconnection to secular society is only a recent development, and it is propelled forward by the female hymnwriter movement as boundaries are pushed to establish authentic and compassionate faith communities. Among the themes introduced by Bringle and other female hymnwriters are themes of death, God as mother, unsung women, and social justice.

¹ Lesbian, gay, bisexual, transgender and queer (or questioning) and others.

Death, Dying, and Disability

The discussion of death and dying in humans, specifically older adults, often brings forth tension and discomfort in faith communities. Whether these sensitive types of issues should be included in liturgy is up for debate in the church. For fear of making the church experience too negative, some religious leaders leave death and dying out of worship. However, many sociologists have found that faith communities have the power to provide informal, but necessary, support to the aging population. After all, the death and dying process is one of few experiences that all humans share. According to a 2008 study by the CDC, while “some Americans will die because of accidents, acts of violence, suicide, or sudden heart attacks, 70 percent of Americans will die because of a chronic disease.”² As the American population gets older through technological and medical intervention, the time that someone spends suffering at the end of life is expanding. Religious leaders have struggled to deal with these issues in the past, often feeling more comfortable discussing the afterlife than the end of life. In fact, “only about 60% of clergy indicated that they were ‘very comfortable’ providing spiritual care at the end of life” according to a 2008 survey by the Duke Institute on Care at the End of Life.³ This hesitation comes from a lack of educational resources about end of life care, as well as reluctance to face the inevitable pain and grief associated with death. The lost potential for clergy and congregations to give support to those who are struggling through the end of life process, whether as patients or caregivers, leaves patients with a heightened fear of being a burden or with a concern about the loss of dignity.⁴ Increased access to educational resources for clergy and congregations that normalize the dialogue surrounding death and dying has positive benefits for those members of

² Lindley Sharp Curtis, “Empowering, Educating, and Advocating: How Social Workers Can Help Churches Integrate End of Life Care into Congregational Life,” *Social Work & Christianity* 37, no. 2 (2010): 128–29.

³ *Ibid.*, 132.

⁴ *Ibid.*, 135.

faith communities who need support. One way to normalize this dialogue is through the integration of new themes into the hymn repertoire.

Many hymns in standard hymnals include themes of death, but only through the experiences of Jesus's death and resurrection. Do these depictions of death do justice to the common human experience of dying? Few deaths have occurred on a cross, and none lead to a physical resurrection. Hymns that describe Jesus' death provide valuable imagery for those who believe in the spiritual resurrection and afterlife, but the story does not accurately account for the experiences of those who suffer from chronic diseases or sudden accidents. No amount of text could accurately describe the individual experience of each person. Yet, there is an increasing desire to represent common experiences during worship.

Featured in eleven contemporary hymnals is Bringle's most widely published hymn text to date, "When Memory Fades," which serves as a tribute to a friend's mother suffering from Alzheimer's Disease. This incurable condition leads to memory loss and death. The text reads:

When memory fades and recognition falters,
 When eyes we love grow dim, and minds confused,
 Speak to our souls of love that never alters;
 Speak to our hearts by pain and fear abused.
 O God of life and healing peace,
 Empower us with patient courage, by your grace infused.

As the frailness grows, and youthful strengths diminish,
 In weary arms, which worked their earnest fill.
 Your aging servants labor now to finish...
 Their earthly tasks as fits your mystery's will.
 We grieve their waning, yet rejoice, believing,
 Your arms, unwearied, shall uphold us still.

Within your spirit, goodness lives unfading.
 The past and future mingle into one.
 All joys remain, un-shadowed light pervading.
 No valued deed will ever be undone.
 Your mind enfolds all finite acts and offerings.
 Held in your heart, our deathless life is won.⁵

In this text, a caretaker asks God for patience and courage in a time of grief. Bringle writes these words in solidarity with those who must stand alongside loved ones who fail to remember them. By using a first-person narrative, she normalizes the common diagnosis of Alzheimer's Disease, which plagues ten percent of Americans over the age of 65.⁶ An increasingly familiar situation to many Americans, the experience of dementia arouses pain and grief. The text acknowledges this pain while also recognizing God's role in reconstituting personal wholeness through the promise of healing and peace in the afterlife. In the line "The past and future mingle into one," Bringle asserts that our time here on Earth, while worthwhile, is miniscule compared to the eternity shared in the afterlife.

Though "When Memory Fades" is her most popular hymn text, Bringle integrates themes on death and dying into more of her hymns, including "When Acquainted with the Night":

⁵ Mary Louise Bringle, *Joy and Wonder, Love and Longing* (Chicago, IL: GIA Publications, 2002), 146.

⁶ "Facts and Figures," Alzheimer's Association, accessed December 5, 2019, <https://www.alz.org/alzheimers-dementia/facts-figures/>.

When all flesh seems frail as grass,
 loved ones ail, or age and pass,
 sick with grief and loss and pain,
 still we sing this strong refrain: *Refrain*

REFRAIN:
 Neither past nor future hours,
 death, distress, nor raging powers,
 neither peril, fire, nor sword,
 separated us from our God.⁷

As part of a larger hymn, this text also familiarizes worshippers with the theme of death and dying. What stands strong amidst pain and suffering is God's steadfast love, a sentiment shared by many female hymnwriters who face adversity due to their gender. Bringle often lists different scenarios, attempting to envelop multiple experiences and to broaden the reach of her hymn texts. For instance, she includes experiences of sickness and grief, either by peril, fire, or sword, which describes not just one plight, but the predicament of many. Listing allows for Bringle to serve a larger audience, which ultimately welcomes more worshippers into faith communities.

A more abstract approach to the theme of death is the death of worlds. Bringle asserts that the human experience now is not central to the billions of years of God's ongoing care.⁸ Hymn texts that address the death of worlds seek to broaden human understanding of what and who are subject to God's love, and to remind humans that the vast expanse of God's love has existed before and will last far after their deaths. If someone believes that the world is ending due to grief or sorrow, God's expanse provides a larger context. This offers a sense of comfort to faith communities, who rely on the constancy and assurance of God's love during joy and crisis.

Some people also find comfort in the consistency of the Earth's environment. Bringle writes hymns that address environmentalism and ecofeminism, referencing in these texts the

⁷ Bringle, *Joy and Wonder*, 144.

⁸ Mary Louise Bringle, "Aging, Death, and Dying," Plenary Address, The Hymn Society of US and Canada Conference, Dallas, TX, July 16, 2019.

death of nature. Ecofeminism is a relatively new term that combines “the destruction of the natural world and the oppression of women.”⁹ Created by women, this term establishes a connection between oppression of women and the environment by patriarchal systems, and attempts to explain from a human and a cosmic perspective the desire of a woman to preserve life. In a 2019 lecture on “Aging, Death, and Dying” at the annual conference of The Hymn Society of the US and Canada, Bringle discussed the importance of hymn texts that address the death of nature.¹⁰ She stated that not only do we need lamentations for the human contributions to nature’s suffering, but also hymn texts that honor death as an inevitable stage of life’s cycle. In her hymn, “The Garden Needs Our Tending Now,” Bringle addresses both:

The garden needs our tending now—
 the water, soil, and air.
 The very rocks and stones cry out
 for stewardship and care.
 Creation groans, awaiting still
 the consummation of God’s will:
 Earth shall be green and new,
 Eden restored.
 Terra viridissima.

Where air and waters, crystal bright,
 have now grown choked and foul,
 the sparrow’s Maker mourns the loss
 of eagle, falcon, owl.
 Creation groans, awaiting still
 the consummation of God’s will:
 Earth shall be green and new,
 Eden restored.
 Terra viridissima.

When human tribes and nation vie
 to own its fertile yield,
 the Psalmist knows the earth is God’s,
 its fullness, grace revealed.

⁹ Ivone Gebara, “Ecofeminism” in *Dictionary of Feminist Theologies*, ed. Letty M. Russell and J. Shannon Clarkson (Louisville, KY: Westminster John Knox Press, 1996), 76.

¹⁰ Bringle, “Aging, Death and Dying,” 2019.

Creation groans, awaiting still
 the consummation of God's will:
 Earth shall be green and new,
 Eden restored.
 Terra viridissima.

While peoples die in poverty,
 some lives are thick with waste.
 The Prophets warn us: "Simplify!"
 Their challenge must be faced.
 Creation groans, awaiting still
 the consummation of God's will:
 Earth shall be green and new,
 Eden restored.
 *Terra viridissima.*¹¹

Collectively referring to the subject as "peoples" and "Creation," Bringle is not simply using inclusive language. She deliberately emphasizes the central theme of ecofeminism, which is that all exist as one system together. In contrast, patriarchal systems use division to separate groups in society, creating conflict and discord. Gebara writes that "patriarchal, monotheistic religions have been structural accomplices of destruction," and that ecofeminism is "an effort for some to rethink Christian tradition in order to recover values, experiences, and commitments in an understanding of the way human beings are connected to the ecosystem."¹² This exciting approach to religion allows the seeker to explore the divine nature of God's creation, respecting and cherishing it for all its beauty. Each verse of this hymn points to a different aspect of nature's suffering. After the first verse's description of nature's poor state, Bringle discusses extinction of animals, human conflict over resources, and waste in the midst of poverty. Each verse is followed by "Terra viridissima," or "greenest earth." Thus, Bringle acknowledges human contribution to the destruction of the Earth while also reminding readers that the Earth's cycle renews, as does God's love and forgiveness. In the same way that forgiveness of human sin

¹¹ Bringle, *Joy and Wonder*, 120.

¹² Gebara, "Ecofeminism," 77.

does not encourage people to continue sinning, God's promise that the Earth renews does not advocate the destruction of nature. It instead provides a sense of comfort that goodness prevails, and good deeds will not be unrewarded. This focus on environmental change, despite the controversy surrounding climate change in today's society, is a clear representation of Bringle's bold approach to enacting change in faith communities.

Another bold approach is taken in Duck's hymn texts addressing disability and chronic pain, a theme that is similar to death and dying in that many in the faith community are emotionally unequipped to handle it. Duck writes of her own migraines, saying that they are "frequent" and "debilitating."¹³ In the hymn text "When We Must Bear Persistent Pain" she writes:

When we must bear persistent pain
and suffer with no cure in sight,
come, Holy Presence, breathe your peace
with gifts of warmth and healing light.

Support us as we learn new ways
to care for bodies newly frail.
Help us endure, and live and love.
Hear our complaint when patience fails.

We thank you for the better days
when we may smile to greet the sun
to do your work with clearing mind
and bless your name when day is done.

In ease or pain, in life and death,
to you our fragile lives belong,
and so we trust you in all things.
You are our hope, our health, our song.¹⁴

Duck's text is broad enough that it speaks to anyone who has suffered pain or loss, while remaining authentic to her own experience with chronic pain.

¹³ Duck, *Welcome God's Tomorrow*, 58.

¹⁴ *Ibid.*

Death, dying, and disability are all themes that have only recently begun to appear in liturgical settings. Now, these texts provide comfort to those who seek the words to explain their situation but do not know how to find them. The comforting language in this text, such as “warmth” and “healing light,” allude to God as a traditional maternal caregiver. This language presents to readers an image of God similar to that of a doctor or parent.

God as Mother

As mentioned earlier, most hymns before the twentieth century used the pronouns “he” and “him,” and they often excluded women who desperately sought to make personal connections with God. In response, some women hymnwriters use female pronouns and speak directly to women; others even reference God with female pronouns, illustrating God as a mother or friend. Some consider this to be an extreme remedy. Is the language truly inclusive if it is directed exclusively toward women? June Boyce-Tillman puts it this way: “The use of feminine images for God is not, strictly-speaking, inclusive but it does serve to balance the 2,000-year-old tradition of male names.” While the issue is controversial, there may be some value in attempting to rebalance a scale that has been tipped toward the male audience for so long.

Bringle wrote a hymn in Henderson’s *A Prayer Book for Remembering the Women*, titled “A Starry Flame throughout the Night.” The first and last stanzas read as follows:

A starry flame throughout the night
to guide all paths to God’s delight,
may Wisdom be our shining guide
and travel always by our side.

Hid from the proud, shown to the meek,
her truth will bless all those who seek:
both male and female, bond and free,
made one in Christ, eternally.¹⁵

¹⁵ Bringle, *Joy and Wonder*, 10.

Bringle uses a female pronoun in referring to God's wisdom, stating that "her truth" will be a blessing to all. At the end, she explicitly states that God's people are not to be segregated by gender, in the line "both male and female, bond and free, made one in Christ, eternally."

Bringle's characterization of God's people as flames is an example of Duck's argument that metaphors for God and God's people can work just as well as masculine descriptors in evoking emotion in a congregation.

A perhaps more extreme personification of God as a woman appears in some of Bringle's early hymns, including "Held in the Shelter of God's Wing:"

Held in the shelter of God's wing,
terrors of night, we need not fear.
Our evening joys and cares we bring
as God inclines a listening ear.

Mother and midwife, cradling arms,
comfort when strength dries up like dust,
source of protection from life's harms:
we turn to you, our God, in trust.

None in your love are left alone.
Angels keep watch by those who sleep.
They who at night their tears have sown
by morning's light, in joy shall reap.¹⁶

Depictions of God as father have the potential to make women uncomfortable, for many women have experienced relationships with father figures in a negative way. Just as a father can sometimes be expected to dominate and show aggression, comparisons to God depict similar notions. However, a female representation of God suggests a more calm, caring demeanor. Whether these gender roles are accurate is irrelevant, for the strong negative and positive associations we make with gender roles clearly affect how we view parental comparisons. Thus,

¹⁶ Bringle, *Joy and Wonder*, 56.

Bringle describes God as a mother and midwife with cradling arms not necessarily to perpetuate gender norms, but to draw upon them to reverse the image of God from dominant to nurturing.

Unsung Women

Boyce-Tillman remarks that “if hymns *by* women are difficult to find, hymns *about* women are almost as difficult.”¹⁷ In many accompanying hymn text footnotes, Bringle writes that she is compelled to include forgotten or “unsung” women of the Bible, such as Martha, Ruth, Naomi, Sarah, and Miriam. The inclusion of these figures is an important addition to the cast of characters most commonly found in hymns, such as Jesus, Moses, Jesus’ disciples, and Joshua. There are not many hymn texts on Mary in most Protestant traditions, and those that do include her only do so by referencing her peripherally to Jesus. However, many female hymnwriters, such as Elizabeth Cosnett, Boyce-Tillman, and Madelin Sue Martin, join Bringle in attempting to give voice to women who have been overshadowed by their male counterparts in popular Bible stories. Bringle includes many women of the Bible in her hymn, “Awake with Timbrel and with Dance,” which reads:

Awake with timbrel and with dance
and sing to God on high.
With olive wreath and waving branch,
our Maker magnify!

Join Sarah, blest with laughing child,
And Deborah, fierce and strong.
Join Judith’s spirit, undefiled,
and Miriam’s triumph song.

Hear Christ call, “Little girl, arise!”
as Jairus’ daughter lives.
Watch bent grow straight, and recognize
the healing Jesus gives.

¹⁷ June Boyce-Tillman, *Revealing Hidden Wisdom – Women Finding a Voice in Hymnody* (England: The Hymn Society of Great Britain and Ireland, 2010), 24.

Awake to sing with glad acclaim.
 God's daily gifts discern.
 With Martha, name Christ's holy name.
 With Mary, seek and learn.¹⁸

Women take on different roles in this text. They are mothers, leaders, worshippers, singers, and intellectuals. Christ calls, "Little girl, arise!" in direct conversation with a young girl who desires representation in her church. The inclusion of Biblical stories in hymn texts provides a historical context through which narratives can be expanded. More importantly, these stories directly challenge the Bible verses that limit women to subservient roles.

Social Justice

Contemporary issues of social justice in American society include sexuality, poverty, and domestic violence. Jesus Christ called for justice in his instruction to love one's neighbor. It is becoming increasingly more common for hymnwriters to pen texts on social justice issues, which are at the forefront of secular society.

In the past ten years, the Pride movement toward acceptance of the LGBTQ+ community has developed rapidly. A major aspect of this movement is the advocacy of same-sex marriage. One of the groups most resistant to this justice issue is the Christian community, for conservative Christians argue that marriage is exclusively for man and woman. This sentiment is supported by several passages of the Bible, one of which states that "if a man lies with a male as with a woman, both of them have committed an abomination."¹⁹ Others argue that the book of Leviticus is not relevant to contemporary society, however, as it also instructs followers not to "mate different kinds of animals," "plant your field with two kinds of seed," or "wear clothing

¹⁸ Bringle, *Joy and Wonder*, 22.

¹⁹ Leviticus 20:13

woven of two kinds of material.”²⁰ What is the difference, critics ask, between these everyday “sins” and homosexuality? Modern hymnwriters, as an answer to this question, commission texts to be sung at religious wedding ceremonies for gay and lesbian couples. Duck published “You Have Found Each Other” for a lesbian couple who married later in life and wished to have a Christian wedding ceremony with music that reflected their affection for each other

and God

Verse 1: You have found each other.

What a wonderful surprise
shining in each other’s eyes
as love was growing!
And God has brought you here,
beyond all hope and fear,
and God is in your coming, and your going.

Verse 3: Now you join your pathways,
making covenant to live
by the promises you give,
your love bestowing.
And God is here today
as we are joined to pray,
and God is in your coming and your going.²¹

Similar to her hymn on disability, Duck's words relate the topic to others although it is specific to a personal circumstance by making it accessible to a wider audience. Duck recognizes that there is hope and fear in agreeing to marry a person, regardless of gender identity. She also emphasizes the vast expanse of God’s love, which extends to all people.

One of the most prominent inequalities in the world is mistreatment of the poor. Humans face severe wealth inequality and income disparity throughout the world. In 2018, more than 550,000 people experienced homelessness in America.²² The same year, 38.1 million people

²⁰ Leviticus 19:19.

²¹ Duck, *Welcome God’s Tomorrow*, 70.

²² “State of Homelessness,” National Alliance to End Homelessness, accessed January 24, 2020, <https://endhomelessness.org/homelessness-in-america/homelessness-statistics/state-of-homelessness-report/>.

lived in poverty.²³ How the church addresses these socioeconomic issues is crucial, for faith communities around the world have the power and resources to enact global change. Bringle calls for action in her hymn, “Not Rams or Rivers Rich with Oil”:

When hunger, dread and danger haunt
the lives of urban poor;
when anxious days breed sleepless nights,
all futures insecure
 for homeless, helpless, lost, and least
 of every class and race—
 we worship when we serve the God
 who bears our neighbor’s face.

The slaughter of earth’s innocent
with none to plead their part;
each living creature’s needless pain
aggrieves our Maker’s heart.
 The call of justice summons us
 to love that serves and frees,
 that spreads compassion through the earth
 like waters through the seas.²⁴

She presents the complexity of poverty and homelessness through her listing technique. Those suffering from “hunger,” “dread,” or “danger,” and people who are “homeless,” “helpless,” or “lost,” cannot be lumped together with simply one characteristic. By describing the plights of many, Bringle speaks to multiple experiences and broadens her audience. In lines seven and eight, Bringle compares God’s image with that of a neighbor, which both ascribes value to people on Earth and softens the image of God. She also refers to God as “Maker,” to avoid the implications of using terms like “Father” and “King.” Bringle writes a similarly structured hymn concerning physical abuse, titled “Rejected and Despised”:

²³ Jessica Semega, Melissa Kollar, John Creamer, and Abinash Mohanty, “Income and Poverty in the United States: 2018,” United States Census Bureau, last modified September 10, 2019, <https://www.census.gov/library/publications/2019/demo/p60-266.html>.

²⁴ Bringle, *Joy and Wonder*, 92.

Rejected and despised by men
and women of our race,
he bears transgression's wounding weight
and anguish mars his face.

This Man of Sorrows, born to loss,
acquainted with our grief:
this Christ of God now crucified
astonished belief.

In all the victims of our age,
the battered and the bruised,
Christ lives again, alike with them
by human sin abused:

ascending on a cross to die,
descending into hell,
in torment, suffering, scorn and pain,
we meet our God as well.

Forgive us, Lord, as you forgave
with your expiring breath
the ones whose guilty hands, like ours,
required a guiltless death.

O, mystery of such costly love,
O, depth of grace revealed:
in scourge-marked flesh, we find our
Christ, and by his stripes are healed.²⁵

Domestic violence affects over ten million people annually, most commonly women between the ages of eighteen and twenty-four.²⁶ Bringle first recounts Jesus' story of rejection and violence at the hands of transgressors, then recognizes those who are abused in society today. Comparing victims of abuse with Jesus allows them to find meaning in their pain, as Jesus was rewarded by God for remaining faithful in Him despite mistreatment by humans. Because so many victims of domestic violence are women, this hymn especially empowers female victims with the confidence they need to move past their trauma. Both "Not

²⁵ Bringle, *Joy and Wonder*, 110.

²⁶ "National Statistics," National Coalition Against Domestic Violence, accessed January 25, 2020, <https://ncadv.org/statistics>.

Rams or Rivers Rich with Oil” and “Rejected and Despised” are written in a prayer-like format, asking forgiveness for human contribution to pain and suffering on Earth.

Bringle takes a more general approach in other hymns and explains that all are welcome in God’s kingdom. She illustrates the vast expansiveness of God’s love in her hymn titled, “In Star and Crescent, Wheel and Flame:”

In star and crescent, wheel and flame,
 in rugged cross and empty tomb,
 we image forth one matchless name,
 one holy matrix, fount, and womb.
 Though different cultures, tribes, and lands
 use lenses ground to differing sight,
 each color of the prism’s bands
 refracts from one all-dazzling light.

In burning incense, tithing gifts,
 in breaking bread and pouring wine,
 each act of ardent worship lifts
 our human hearts to Love Divine.
 In Buddhist chant and Muslim prayer,
 in shofar, drum, and sacred song,
 the music thankful spirits share
 give praise in voices millions strong.

With varied hopes and dreams and creeds,
 all titles in one mosaic whole,
 we serve our God in faithful deeds
 on pathways to one common goal.
 No Jew nor Gentile, slave nor free,
 no male and female set apart,
 but all are one, as family
 held close within our Maker’s heart.²⁷

Bringle uses colorful imagery to list some of the major divisions of global society today, including Jew versus Gentile, slave versus free, and male versus female. She discusses culture, territory, color, religion, ritual, profession, and gender in the context of the Maker, who holds all close within its heart. Again she reaches out to all in hopes of bridging the divide between

²⁷ Bringle, *Joy and Wonder*, 68.

different groups of society, expressing that we are all brought together as one in the unity of God's love.

Chapter 4: What's Next?

Like Mel Bringle and Ruth Duck, many other female contemporaries around the globe contribute research to the field of feminist hymnody. Rev. June Boyce-Tillman exposes some of the most integral aspects of female hymn writing in a paper on women finding their voices in hymnody. She has spent her career focusing on religious education, music, and spirituality, having researched the musical development of children and women in hymnody extensively. After diving into the field of hymnody, Boyce-Tillman joined Janet Wootton to compile a book of hymn texts written by women, called *Reflecting Praise*. Now for over thirty years, Boyce-Tillman has contributed hymns on feminist themes to the field of hymnody, in addition to her research on women and feminism in the church. Currently a professor at the University of Winchester, and an Extraordinary Professor at North-West University in South Africa, Boyce-Tillman is an involved teacher of music. She is also ordained as an Anglican priest and has served in many London parishes.¹

Women like Boyce-Tillman, who spend their lives committed to bettering the lives of others, have profound connections to the hymnwriters discussed earlier in this paper. Crosby and Alexander, who dedicated themselves to helping the physically disabled and economically challenged, and Havergal and Winkworth, who encouraged the role of women in both education and spiritual awakening, are linked to the women who fight for similar issues today. While much has changed in society, and women have gained more freedom than ever before, a significant difference between the lives of the hymnwriters then and now is their ability to use their voices boldly and publically. Crosby, Alexander, Havergal, and Winkworth were resourceful in finding ways to express themselves in their religious spaces. Because they did,

¹ June Boyce-Tillman, "Biography," June Boyce-Tillman, accessed on December 16, 2019, <https://juneboycetillman.wordpress.com/biography/>.

contemporary women in the field have been empowered to speak loudly and unapologetically.

It is important to note that the congregations from which these prominent hymnwriters and scholars come are those that have historically been more supportive of women in the church. Mel Bringle (Presbyterian), Ruth Duck (United Church of Christ), and June Boyce-Tillman (Church of England) all belong to denominations that allow female ordination and occupation of clergy roles as of 1998 at the latest. Even the women whose hymns were featured in the Hymnary.org Top 240 Hymns list belonged to denominations that have historically been more accepting of women (Crosby, Methodist/Episcopal; Havergal, Winkworth, Alexander, Church of England). Methodist, Episcopal, and Presbyterian churches granted ordination rights to women in the mid-20th century, and the Church of England did the same in 1994. Pressure on patriarchal leaders of these congregations led to social change that ultimately improved mental health and wellbeing among marginalized members of society. Undoubtedly these denominations were inspired by social pressures to change, but congregation members' relationships with church leaders also played a large part in facilitating the rise of women. As women sparked change in their churches, they created an environment in which the church could continue facilitating more women to step forward and lead.

According to many sociological studies, representation matters. Clearly, the ability for women to participate as leaders in their congregations, and subsequently the opportunity for young women and girls to view these leaders in positions of power, has major implications for the future of the Christian church. The women that I discuss in this paper have all contributed new themes and inclusive language to the field of hymnody, facilitating a more welcoming environment for all people in the church. They have also contributed literature about a wealth of

topics, including gender, disability, and race. Without the capacity to represent themselves in their own realms of society, the church suffers.

Steps toward Progress

As we move into a more progressive future, we must continue to fight for active change in our congregations. This struggle includes mindfulness, courage, and repeated action. Members of faith communities must work toward having mindfulness, or the ability to see a situation from multiple perspectives. Mindfulness comes from appropriate education, which should include compassion and social skills as a fundamental component. Although it was against societal norms, Cecil F. Alexander possessed the mindfulness to contribute her talents to the impoverished and uneducated. If this sort of compassion is taught to members of faith communities, it will facilitate less strict theological ideas and practices. Mindfulness encourages a person to consider the context of a situation and assess how one feels it based on this context. It then advises the person how to make rational decisions regarding this situation going forward. With mindfulness comes the necessity of courage, for one's own perspective will not always be reciprocated. If faced with adversity, a person must possess the will to speak anyway. Courage can take on many forms, as seen in the different ways that female hymnwriters have approached the enactment of positive change. Catherine Winkworth, for instance, was one of the few female German-to-English hymn translators, yet she insisted that her work was worthy of publication and she persisted. Rather than succumbing to outside pressures, Duck published her own research to support her style of inclusive hymn writing. Present in each of their decisions to act was a bold disposition, an attitude that even if one fails, she will rise again. Ultimately, mindfulness and courage are only put to use in the process of

repeated action. Speaking up, even when it may not feel comfortable, is the only way to inspire change in a system that will otherwise continue following tradition forever. There are many ways to raise one's voice, whether it be through writing hymn texts, participating in church, or demanding equal pay for a role. Crosby did just this, writing thousands of texts even though only a fraction of them were successful. Her conviction that hymn writing was her calling propelled her into repeated action throughout her life.

It is also important that women are not alone in the fight for equality. Just as female hymnwriters include other marginalized groups by writing their stories, men should join the fight for justice in the church. A large percentage of a congregation has the potential to shape the community. It is with mindfulness, courage, and repeated action that any change is made to an aspect of society.

The field of hymn writing is just one of the domains that has inspired change in the church. Yet, it has given voices to countless women who had been told to be quiet. Perhaps, if one is looking to engage in positive change, they should first start with mindfulness and introspection. Then, with courage, they may begin to write how they feel, incorporating their own experiences, and subsequently construct their first hymn text. Then, following in Fanny Crosby's footsteps, perhaps they might even feel inclined to produce thousands. Mindfulness, courage, and repeated action, enacted.

Moving Forward

In 2019 at the annual conference of The Hymn Society of the US and Canada, I discovered that many church leaders have moved on from the issue of women in hymnody. While gender inequality remains in many congregations around the United States, the conference attendees

seemingly came from more progressive faith communities. So, they were among the first to address gender inequality in their churches. Now, popular topics in the Hymn Society include the more complex aspects of gender identity, such as transgender, nonbinary, and intersex classifications and where they fit into the realm of God's love. Another related focus is the sexual orientation of those who are neither straight nor gay, but pansexual, questioning, asexual, aromantic, or two-spirit. These newly recognized classifications of gender identity and sexuality require attention in the religious setting. An online hymn compilation of LGBTQ+-friendly texts called "Songs for the Holy Other" was released at the conference. The collection "emerged from a desire to make queer hymns...accessible to a wider range of congregations."² Though half the project's working group identifies as members of the LGBTQ+ community, many of the queer hymn contributors are allied members, meaning they identify as straight but support the community nonetheless. One of these allied members is Mel Bringle, who contributed three hymns to the collection.

The Hymn Society recently published another collection called "Hymns in Times of Crisis" on responses to tragedy due to "death, natural disaster, [and] family struggles."³ More specifically, the *Index of Categories and Topics* includes the following sections:

² "Songs for the Holy Other: Hymns Affirming the LGBTQIA2S+ Community," The Hymn Society, accessed on January 25, 2020, <https://thehymnsociety.org/resources/songs-for-the-holy-other/>.

³ "Hymns in Times of Crisis," The Hymn Society, accessed on January 25, 2020, <https://thehymnsociety.org/resources/hymns-in-times-of-crisis/>.

AGING: Dementia, Alzheimer's
 CARING: Compassion, Confession, Inclusion, Lament
 CARE OF CREATION: Ecological Damage
 HOPE: Assurance, Comfort, Facing Difficult Times
 NATURAL DISASTERS: Earthquakes, Floods, Hurricanes
 OVERCOMING: Division, Doubt, Fear, Restoring Faith
 PEACE: Seeking Freedom, Justice
 PERSONAL LOSS: Grief, Loneliness
 VIOLENCE: Abuse, Rejection, Migration
 VIOLENCE: Acts of Terrorism, Overcoming Despair
 VIOLENCE: Conflict, War, Overcoming Divisions
 WORSHIP

Female contributors make up 57% of the 53 hymns, with New Zealand native Shirley Erena Murray authoring almost 40% of those. Bringle and Duck also contributed hymns to this collection (seven and one, respectively). In this collection there is an emphasis on overcoming hardship. Through this acknowledgement of human struggle, the church can reach more people with the love of God. Thus, contemporary hymnwriters have shifted focus toward different and more complex issues because they belong to progressive faith communities that embrace change more quickly. In time, select texts from these online collections will be added to new editions of hymnals and join the hymn repertoire of other churches.

Conclusion

Hymn text writing has been a means for religious growth and transformation over the past two centuries, but it has been a tool for oppression of women and other minorities for much longer. Common hymnals serve as physical artifacts of socio-religious history. Unfortunately, the rate at which they are available for updating does not allow for much change to occur in the church's musical culture. Some religious leaders take it upon themselves to search for more inclusive hymns online or through the purchase of small hymn collections by a particular hymnwriter, but many are not even aware that these resources exist. The inclusion of women into different roles in the church is especially important for younger people, who are influenced by who they see in positions of power and how those people use their power. Without representation, and with the continuing pressure of gendered discrimination in the church, young women are forced into roles that create poor mental health outcomes and dissatisfaction with their experiences in the church.

After being silenced for so long, women have a lot to say to their faith communities. Though the church has been slow to change, women have passionately fought for their rightful place alongside men in positions of power. They have worked tirelessly toward inclusion of all people in worship, through the introduction of new themes and the use of inclusive language in hymn texts. The contributions of researchers and hymn text writers continue the momentum created long ago by pioneers of change such as Crosby, Alexander, Havergal, and Winkworth. Moving forward, I hope more women have the bravery to break the glass ceiling and reach for the stars, just as these courageous women did so long ago.

Appendix: Hymnary.org Top 240 Hymns

A

1. A Mighty Fortress
 - a. Text: Martin Luther, Trans.: Frederick H. Hedge
 - b. Tune: Martin Luther
2. Abide with me: fast falls the eventide
 - a. Text: Henry Francis Lyte
 - b. Tune: William H. Monk
3. Ah, holy Jesus, how hast thou offended
 - a. Text: Johann Heermann, Trans.: Robert Bridges
 - b. Tune: Johann Cruger
4. Alas, and Did My Savior Bleed
 - a. Text: Isaac Watts
 - b. Tune: Hugh Wilson
5. All Creatures of our God and King
 - a. Text: William H. Draper, Author: St. Francis of Assisi
 - b. Tune: Ralph Vaughan Williams
6. Away in a Manger
 - a. Text: Martin Luther, Anon., John T. McFarland
 - b. Tune: James R. Murray
7. At the Name of Jesus
 - a. Text: Caroline M. Noel
 - b. Tune: Ralph Vaughan Williams
8. At the Lamb's High Feast We Sing
 - a. Text: Robert Campbell
 - b. Tune: Wolfgang Amadeus Mozart
9. As with Gladness Men of Old
 - a. Text: W. Chatterton
 - b. Tune: Conrad Kocher
10. Angels We Have Heard On High
 - a. Text: French carol
 - b. Tune: French carol
11. Angels From the Realms of Glory
 - a. Text: James Montgomery
 - b. Tune: Henry T. Smart
12. And Can it Be, That I Should Gain?
 - a. Text: Charles Wesley
 - b. Tune: Thomas Campbell
13. An Evening Hymn
 - a. Text: Thomas Ken
 - b. Tune: Thomas Tallis
14. America the Beautiful
 - a. Text: Katharine Lee Bates
 - b. Tune: Samuel A. Ward
15. Amazing Grace!
 - a. Text: John Newton
 - b. Tune: Folk tune
16. Alleluia, Alleluia, Give Thanks
 - a. Text: Donald Fishel
 - b. Tune: Donald Fishel
17. Alleluia! Sing to Jesus
 - a. Text: W. Chatterton Dix
 - b. Tune: Rowland High Prichard
18. All Things Bright and Beautiful
 - a. Text: Cecil Frances Alexander
 - b. Tune: Martin F. Shaw
19. All People That on Earth Do Dwell
 - a. Text: William Kethe
 - b. Tune: William Kethe
20. All Hail the Power of Jesus' Name
 - a. Text: Edward Perronet
 - b. Tune: Oliver Holden, James Ellor, or William Shrubsole
21. All Glory, Laud and Honor
 - a. Text: J. M. Neale, Author: Theodulf, Bishop of Orleans
 - b. Tune: Melchior Teschner

B

22. Baptized in Water
 - a. Text: Michael Saward
 - b. Tune: Lachlan Macbean
23. Battle Hymn of the Republic
 - a. Text: Julia Ward Howe

- b. Tune: William Steffe
24. Be Still, My Soul
- a. Text: Kathrina von Schlegel,
Trans.: Jane Borthwick
- b. Tune: Jean Sibelius
25. Be Thou My Vision
- a. Text: Mary E. Byrne,
Versifier: Eleanor H. Hull
- b. Tune: David Evans
26. Because He Lives
- a. Text: Gloria and Bill Gaither
- b. Tune: Bill Gaither
27. Beneath the Cross of Jesus
- a. Text: Elizabeth C. Clephane
- b. Tune: Frederick C. Maker
28. Blessed Assurance
- a. Text: Fanny Crosby
- b. Tune: Phoebe Palmer Knapp
29. Blest Be the Tie That Binds
- a. Text: John Fawcett
- b. Tune: Lowell Mason
30. Bread of the world, in mercy broken
- a. Text: Reginald Heber
- b. Tune: John Sebastian Bach
Hodges
31. Break Thou the Bread of Life
- a. Text: Mary A. Lathbury
- b. Tune: William F. Sherwin
32. Breathe on me, Breath of God
- a. Text: Edwin Hatch
- b. Tune: Robert Jackson
33. Brightest and Best of the Sons of the
Morning
- a. Text: Reginald Heber
- b. Tune: Joseph Francis Thrupp,
James P. Harding
34. Children of the Heavenly Father
- a. Text: Ernst W. Olson,
Author: Carolina Sandell
- b. Tune: Swedish folk song
35. Christ is Alive! Let Christians Sing
- a. Text: Brian A. Wren
- b. Tune: Thomas Williams,
anon.
36. Christ is Made the Sure Foundation
- a. Text: J. M. Neale
- b. Tune: Henry T. Smart
37. Christ the Lord is Risen Today
- a. Text: Charles Wesley
- b. Tune: John Walsh, John
Arnold, Paul Sjolund
38. Christ, Whose glory fills the skies
- a. Text: Charles Wesley
- b. Tune: Charles F. Gounod
39. Come Down, O Love Divine
- a. Text: Bianco da Siena,
Trans.: Richard Frederick
Littledale
- b. Tune: Ralph Vaughan
Williams
40. Come let us join our cheerful songs
- a. Text: Isaac Watts
- b. Tune: Henry Lahee, Johann
Cruger, Lowell Mason & C.
G. Glaser
41. Come, Christians, Join to Sing
- a. Text: Christian H. Bateman
- b. Tune: Spanish traditional
melody
42. Come Thou Almighty King
- a. Text: Anonymous
- b. Tune: Felice de Giardini
43. Come, Thou Fount of Every Blessing
- a. Text: Robert Robinson,
Martin Madan
- b. Tune: Anon.
44. Come, Thou long expected Jesus
- a. Text: Charles Wesley
- b. Tune: Christian F. Witt,
Rowland High Prichard
45. Come, Ye Faithful, Raise the Strain
- a. Text: J. M. Neale, Author: St.
John of Damascus
- b. Tune: Arthur Sullivan
46. Come, ye thankful people, come

- a. Text: Henry Alford
- b. Tune: George J. Elvey
- 47. Come, ye that love the Lord
 - a. Text: Isaac Watts
 - b. Tune: Aaron Williams, Robert Lowry
- 48. Comfort, comfort ye my people
 - a. Text: Catherine Winkworth, Joahnn Olearius
 - b. Tune: Louis Bourgeois, Johann Schop
- 49. Crown Him with Many Crowns
 - a. Text: Matthew Bridges
 - b. Tune: George T. Elvey
- 50. Crucifixion to the World by the Death of Christ
 - a. Text: Isaac Watts
 - b. Tune: Lowell Mason, Edward Miller, I. B. Woodbury

D

- 51. Dear Lord and Father of Mankind
 - a. Text: John Greenleaf Whittier
 - b. Tune: Frederick C. Maker

E

- 52. Eternal Father! Strong to save
 - a. Text: William Whiting
 - b. Tune: John B. Dykes

F

- 53. Fairest Lord Jesus
 - a. Text: Anonymous
 - b. Tune: Silesian folk melody
- 54. Faith of our fathers, living still
 - a. Text: Frederick William Faber
 - b. Tune: J. G. Walton, Henri F. Hemy
- 55. Fight the good fight
 - a. Text: John S. B. Monsell
 - b. Tune: William Boyd, John Hatton

- 56. For all the Saints, who from their labor rest
 - a. Text: William Walsham How
 - b. Tune: Ralph Vaughan Williams
- 57. For the Beauty of the Earth
 - a. Text: Folliott Sandford Pierpoint
 - b. Tune: Conrad Kocher
- 58. For the Fruits of His Creation
 - a. Text: Fred Pratt Green
 - b. Tune: Francis Jackson, Welsh melody
- 59. For the Healing of the Nations
 - a. Text: Fred Kaan
 - b. Tune: Henry T. Smart, Henry Purcell, Samuel Webb
- 60. Forgive Our Sins as We Forgive
 - a. Text: Rosamond Herklots
 - b. Tune: Bradshaw

- 61. From All That Dwell Below the Skies
 - a. Text: Isaac Watts
 - b. Tune: John Hatton, Louis Bourgeois, Ralph Vaughan Williams

G

- 62. General Intercessions
 - a. Text: Traditional Prayer Response
 - b. Tune: Byzantine Chant
- 63. Gift of Finest Wheat
 - a. Text: Omer Westendorf
 - b. Tune: Robert E. Kreutz
- 64. Gloria
 - a. Text: International Committee on English in the Liturgy
 - b. Tune: None
- 65. Gloria Patri
 - a. Text: Anonymous (2nd Century)

- b. Tune: Henry W. Greatorex,
Anonymous, C. Meineke
66. Gloria, Gloria
- a. Text: Communaute de Taize
- b. Tune: Jacques Berthier
67. Glorious Things of Thee are Spoken
- a. Text: John Newton
- b. Tune: Joseph Haydn
68. Glory to God
- a. Text: Anon.
- b. Tune: None
69. Go, Tell it on the Mountain
- a. Text: John W. Work
- b. Tune: African-American
Spiritual
70. God Be with You Till We Meet
Again
- a. Text: Jeremiah Eames
Rankin
- b. Tune: William G. Tomer
71. God is Here
- a. Text: Fred Pratt Green
- b. Tune: Cyril V. Taylor
72. God Moves in a Mysterious Way
- a. Text: William Cowper
- b. Tune: Thomas Ravenscroft
73. God of Grace and God of Glory
- a. Text: Harry Emerson Fosdick
- b. Tune: John Hughes
74. God of Our Fathers, Whose
Almighty Hand
- a. Text: Daniel C. Roberts
- b. Tune: George William
Warren
75. God, My Hope on You is Founded
- a. Text: Robert Bridges,
Joachim Neander
- b. Tune: Herbert Howells
76. Good Christian Men, Rejoice
- a. Text: John Mason Neale
- b. Tune: German melody
77. Gospel Acclamation
- a. Text: International
Committee on English in the
Liturgy
- b. Tune: Frank Schoen
78. Great is Thy Faithfulness
- a. Text: Thomas O. Chisholm
- b. Tune: William Marion
Runyan
79. Guide me, O Thou great Jehovah
- a. Text: William Williams,
Peter Williams
- b. Tune: Thomas Hastings
- H
80. Hail the Day That Sees Him Rise
- a. Text: Charles Wesley
- b. Tune: Robert Williams
81. Hail to the Lord's Anointed
- a. Text: James Montgomery
- b. Tune: Scripture Songs
82. Hark! The Herald Angels Sing
- a. Text: Charles Wesley
- b. Tune: Felix Mendelssohn
83. Hark, the Glad Sound
- a. Text: Philip Doddridge
- b. Tune: Thomas Haweis
84. Have Thine Own Way, Lord
- a. Text: Adelaide A. Pollard
- b. Tune: George C. Stebbins
85. He Is Lord
- a. Text: Marvin Frey
- b. Tune: Traditional Tune
86. He Leadeth Me
- a. Text: Joseph H. Gilmore
- b. Tune: William B. Bradbury
87. Here I Am, Lord
- a. Text: Daniel L. Schutte
- b. Tune: Daniel L. Schutte
88. Here, O my Lord, I see Thee face to
face
- a. Text: Horatius Bonar
- b. Tune: James Langran
89. Holy God, We Praise Thy Name

- a. Text: Clarence A. Walworth,
Ignace Franz
 - b. Tune: Anon.
90. Holy, Holy, Holy! Lord God
Almighty!
- a. Text: Reginald Heber
 - b. Tune: John B. Dykes
91. How Great Thou Art
- a. Text: Carl Gustav Boberg,
Stuart K. Hine
 - b. Tune: Swedish folk melody
92. How Sweet the Name of Jesus
Sounds
- a. Text: John Newton
 - b. Tune: Alexander R. Reinagle
93. How firm a foundation, ye saints of
the Lord
- a. Text: K., George Keith, R.
Keen
 - b. Tune: John Francis Wade

I

94. I Come with Joy
- a. Text: Brian A. Wren
 - b. Tune: American Folk Tune
95. I heard the Voice of Jesus Say
- a. Text: Horatius Bonar
 - b. Tune: John Bacchus Dykes
96. I know that My Redeemer Lives
- a. Text: Samuel Medley
 - b. Tune: John Warrington
Hatton
97. I Love to Tell the Story
- a. Text: Kate Hankey, William
G. Fischer
 - b. Tune: W. G. Fischer
98. I Need Thee Every Hour
- a. Text: Annie S. Hawks,
Robert Lowry
 - b. Tune: Robert Lowry
99. I love Thy kingdom, Lord
- a. Text: Timothy Dwight
 - b. Tune: Aaron Williams

100. I sing th'almighty power of
God
- a. Text: Isaac Watts
 - b. Tune: Anon.
101. If Thou but Suffer God to
Guide Thee
- a. Text: Georg Neumark,
Catherine Winkworth
 - b. Tune: Georg Neumark
102. Immortal, Invisible, God
Only Wise
- a. Text: Walter C. Smith
 - b. Tune: Welsh hymn melody
103. In Christ There Is No East or
West
- a. Text: John Oxenham
 - b. Tune: Alexander R. Reinagle
104. In the cross of Christ I glory,
Towering o'er the wrecks of time
- a. Text: John Bowring
 - b. Tune: Ithamar Conkey
105. Infant Holy, Infant Lowly
- a. Text: Piotrowi Skardze, Edith
M. G. Reed
 - b. Tune: Polish melody
106. It Came Upon the Midnight
Clear
- a. Text: Edmund H. Sears
 - b. Tune: Richard Storrs Willis

J

107. Jesu, Jesu, Fill Us with Your
Love
- a. Text: Tom Colvin
 - b. Tune: Ghanaian folk song
108. Jesu, Thou joy of loving
hearts!
- a. Text: Ray Palmer, Bernard of
Clairvaux
 - b. Tune: Henry Baker
109. Jesus Calls Us, O'er the
Tumult
- a. Text: Cecil Frances
Alexander

- b. Tune: W. H. Jude
110. Jesus Christ is Risen Today
a. Text: Anon. Latin hymn
b. Tune: Anon.
111. Jesus Loves Me, This I Know
a. Text: Anna Bartlett Warner
b. Tune: William B. Bradbury
112. Jesus Shall Reign Where'er
the Sun
a. Text: Isaac Watts
b. Tune: John Hatton
113. Jesus, Lover of my Soul
a. Text: Charles Wesley
b. Tune: Simeon B. Marsh
114. Jesus, Priceless Treasure
a. Text: Catherine Winkworth,
Johann Franck
b. Tune: Johann Cruger
115. Jesus, Remember Me
a. Text: Jacques Berthier
b. Tune: Jacques Berthier
116. Jesus, the Very Thought of
Thee
a. Text: Bernard of Clairvaux,
Edward Caswall
b. Tune: John B. Dykes
117. Joy to the world the Lord is
come!
a. Text: Isaac Watts
b. Tune: George Frideric
Handel, Lowell Mason
118. Joyful, Joyful, We Adore
Thee
a. Text: Henry Van Dyke
b. Tune: Ludwig van Beethoven
119. Just as I Am, Without One
Plea
a. Text: Charlotte Elliott
b. Tune: William B. Bradbury

K

120. Kyrie
a. Text: Greek/Latin chant
b. Tune: None

L

121. Lamb of God
a. Text: Scripture
b. Tune: None
122. Lead on, O King Eternal
a. Text: Ernest W. Shurtleff
b. Tune: Henry T. Smart
123. Leaning on the everlasting
arms
a. Text: E. A. Hoffman
b. Tune: A. J. Showalter
124. Let All Things Now Living
a. Text: Katherine Davis
b. Tune: Traditional Welsh
Melody
125. Let All the World in Every
Corner Sing
a. Text: George Herbert
b. Tune: Basil Harwood
126. Let Us Break Bread Together
a. Text: African-American
Spiritual
b. Tune: African-American
Spiritual
127. Let Us With Gladsome Mind
a. Text: Michael Saward, John
Milton
b. Tune: John B. Wilkes, John
Antes
128. Let all mortal flesh keep
silence
a. Text: Gerard Moultrie
b. Tune: French carol, 17th
century
129. Lift High the Cross
a. Text: M. R. Newbolt, George
William Kitchin
b. Tune: Sydney H. Nicholson
130. Lift Up Your Heads, Ye
Mighty Gates
a. Text: Catherine Winkworth,
Georg Weissel
b. Tune: Anon.

131. Lo! He Comes with Clouds
Descending

- a. Text: Charles Wesley
- b. Tune: Thomas Olivers

132. Lo, How a Rose E'er

Blooming

- a. Text: Theodore Baker
- b. Tune: Anon.

133. Lord Jesus, Think on Me

- a. Text: Allen William
Chatfield, Synesius of
Cyrene, Bishop of Ptolemais
- b. Tune: William Daman

134. Lord of All Hopefulness

- a. Text: Jan Struther
- b. Tune: Irish folk tune

135. Lord, Speak to Me That I
May Speak

- a. Text: Frances R. Havergal
- b. Tune: Robert Schumann

136. Lord, You Give the Great

Commission

- a. Text: Jeffery W. Rowthorn
- b. Tune: Cyril V. Taylor

137. Lord, dismiss us with Thy
blessing, Fill our hearts with joy and
peace

- a. Text: John Fawcett
- b. Tune: Sicilian melody

138. Love Divine, All Loves

Excelling

- a. Text: Charles Wesley
- b. Tune: John Zundel

139. Low in the Grave He Lay

- a. Text: Robert Lowry
- b. Tune: Robert Lowry

M

140. May the Grace of Christ Our
Savior

- a. Text: John Newton
- b. Tune: Ludwig van Beethoven

141. Memorial Acclamation A

- a. Text: ICEL

b. Tune: None

142. Memorial Acclamation C

- a. Text: ICEL
- b. Tune: None

143. Morning Has Broken

- a. Text: Eleanor Farjeon
- b. Tune: Gaelic tune

144. My Faith Looks Up to Thee

- a. Text: Ray Palmer
- b. Tune: Lowell Mason

145. My Hope is Built on Nothing

Less

- a. Text: Edward Mote
- b. Tune: William B. Bradbury

146. My Jesus, I Love Thee

- a. Text: William R.
Featherstone

b. Tune: Adoniram J. Gordon

147. My Song Is Love Unknown

- a. Text: Samuel Crossman
- b. Tune: John Ireland

N

148. Near the Cross

- a. Text: Fanny Crosby
- b. Tune: W. Howard Doane

149. Nearer, My God, to Thee

- a. Text: Sarah Flower Adams
- b. Tune: Lowell Mason

150. Now Thank We All Our God

- a. Text: Catherine Winkworth,
Martin Rinkart
- b. Tune: Johann Cruger

151. Now the Green Blade Riseth

- a. Text: John Macleod
Campbell Crum
- b. Tune: Old French tune

O

152. O Come, All Ye Faithful

- a. Text: John Francis Wade,
Frederick Oakeley
- b. Tune: John Francis Wade

153. O Come, O Come,
Emmanuel
a. Text: John Mason Neale
b. Tune: Anon., Thomas Helmore
154. O God, Our Help in Ages
Past
a. Text: Isaac Watts
b. Tune: William Croft
155. O Jesus, I have promised
a. Text: John Ernest Bode
b. Tune: A. H. Mann
156. O Lord, Hear My Prayer
a. Text: Taize Community
b. Tune: Jacques Berthier
157. O Love That Wilt Not Let
Me Go
a. Text: George Matheson
b. Tune: Albert L. Peace
158. O Love, How Deep, How
Broad, How High
a. Text: Thomas a Kempis,
Benjamin Webb
b. Tune: English ballad melody
159. O Master, Let Me Walk with
Thee
a. Text: Washington Gladden
b. Tune: H. Percy Smith
160. O Sons and Daughters, Let
Us Sing!
a. Text: Jean Tisserand, J. M.
Neale
b. Tune: French melody
161. O Word of God Incarnate
a. Text: William Walsham How
b. Tune: Felix Mendelssohn
162. O Worship the King all
glorious above
a. Text: Robert Grant
b. Tune: Joseph Martin Kraus,
Michael Haydn
163. O for a Thousand Tongues
a. Text: Charles Wesley
- b. Tune: Lowell Mason
164. O little town of Bethlehem
a. Text: Phillips Brooks
b. Tune: Lewis H. Redner
165. O perfect Love, all human
thought transcending
a. Text: Dorothy F. Gurney
b. Tune: Joseph Barnby
166. O sacred head now wounded
a. Text: Bernard of Clairvaux,
Arnulf, Abbot of Villers-la-
Ville, Paul Gerhardt, James
W. Alexander
b. Tune: Hans Leo Hassler
167. Of the Father's Love begotten
a. Text: Aurelius Clemens
Prudentius, H. W. Baker, J.
M. Neale
b. Tune: Plainsong melody
168. Oh, How I Love Jesus
a. Text: Anon., Frederick
Whitfield
b. Tune: Anon.
169. On Jordan's bank the
Baptist's cry
a. Text: Charles Coffin, John
Chandler
b. Tune: Bartholomaeus
Crassellius
170. On Jordan's stormy banks I
stand
a. Text: Samuel Stennett
b. Tune: Matilda T. Durham
171. Once in Royal David's City
a. Text: Cecil Frances
Alexander
b. Tune: Henry J. Gauntlett
172. Onward, Christian Soldiers
a. Text: S. Baring-Gould
b. Tune: Arthur Sullivan
- P
173. Parting Hymn
a. Text: John Ellerton

- b. Tune: E. J. Hopkins
174. Praise God From Whom All Blessings Flow
- a. Text: Thomas Ken
- b. Tune: Louis Bourgeois
175. Praise for the Fountain opened
- a. Text: William Cowper
- b. Tune: Early American melody
176. Praise the Lord! Ye Heavens Adore Him
- a. Text: Anon.
- b. Tune: Joseph Haydn
177. Praise to the Lord, the Almighty
- a. Text: Joachim Neander, Catherine Winkworth
- b. Tune: Anon.
178. Praise, my soul, the King of heaven
- a. Text: Henry Francis Lyte
- b. Tune: John Goss
179. Precious Lord, Take My Hand
- a. Text: Thomas Andrew Dorsey
- b. Tune: George Nelson Allen
180. Psalm 23 (Antiphonal)
- a. Text: Psalm text
- b. Tune: Richard Proulx
181. Psalm 51 (Antiphonal)
- a. Text: Psalm Text
- b. Tune: Patricia Craig

R

182. Rejoice, Ye Pure in Heart
- a. Text: E. H. Plumptre
- b. Tune: Arthur Messiter
183. Rejoice, the Lord is King!
- a. Text: Charles Wesley
- b. Tune: John Darwall
184. Ride on! Ride on in majesty!
- a. Text: Henry Hart Milman

- b. Tune: John Bacchus Dykes
185. Rock of Ages, Cleft for Me
- a. Text: Augustus Toplady
- b. Tune: Thomas Hastings
- S
186. Sanctus
- a. Text: Sanctus
- b. Tune: None
187. Save us, Savior of the world
- a. Text: Anon.
- b. Tune: None
188. Savior, Like a Shepherd Lead Us
- a. Text: Dorothy A. Thrupp
- b. Tune: William B. Bradbury
189. Seek Ye First the Kingdom of God
- a. Text: Karen Lafferty
- b. Tune: Karen Lafferty
190. Send Me, Lord
- a. Text: Traditional Zulu hymn
- b. Tune: David Dargie
191. Shall We Gather at the River?
- a. Text: Robert Lowry
- b. Tune: Robert Lowry
192. Silent Night, Holy Night
- a. Text: Anon., Joseph Mohr, J. Freeman Young
- b. Tune: Franz Gruber
193. Sing Praise to God Who Reigns Above
- a. Text: Frances E. Cox, Johann Jakob Schutz
- b. Tune: Anon.
194. Sing, My Tongue, the Glorious Battle
- a. Text: Venantius Honorius Clementianus Fortunatus, J. M. Neale
- b. Tune: Gregorian chant
195. Softly and Tenderly Jesus Is Calling

196. a. Text: Will L. Thompson
b. Tune: Will L. Thompson
Soldiers of Christ, arise
197. a. Text: Charles Wesley
b. Tune: George J. Elvey
Songs of Thankfulness and
Praise
198. a. Text: Christopher
Wordsworth
b. Tune: Jakob Hintze
Soon and Very Soon
199. a. Text: Andrae Crouch
b. Tune: Andrae Crouch
Spirit of God, Descend upon
My Heart
200. a. Text: George Croly
b. Tune: Frederick C. Atkinson
Spirit of the Living God
201. a. Text: Daniel Iverson
b. Tune: Daniel Iverson
Stand Up, Stand Up for Jesus
202. a. Text: George Duffield
b. Tune: George J. Webb
Stand up, and bless the Lord
203. a. Text: James Montgomery
b. Tune: Aaron Williams
Sun of my soul, Thou Savior
Dear
204. a. Text: John Keble
b. Tune: Anon.
- 204. Take My Life, and Let It Be**
a. Text: Frances Ridley
Havergal
b. Tune: Henri A. Cesar Malan
205. a. Text: Timothy Dudley-Smith
b. Tune: Walter Greatorex
Take Up Thy Cross, the
Savior Said
206. a. Text: Charles W. Everest
b. Tune: Henry Baker
Tell Out, My Soul
207. a. Text: Timothy Dudley-Smith
b. Tune: Walter Greatorex
The Church's one foundation

208. a. Text: S. J. Stone
b. Tune: Samuel S. Wesley
The Day of Resurrection
209. a. Text: St. John of Damascus,
J. M. Neale
b. Tune: Henry T. Smart
The First Noel the Angel Did
Say
210. a. Text: Anon.
b. Tune: Traditional English
carol
The God of Abraham Praise
211. a. Text: Daniel ben Judah,
Thomas Olivers
b. Tune: Meyer Lyon
The Head That Once Was
Crowned With Thorns
212. a. Text: Thomas Kelly
b. Tune: Jeremiah Clark
The King of Love My
Shepherd Is
213. a. Text: H. W. Baker
b. Tune: John Bacchus Dykes
The Lord Be With You
214. a. Text: ICEL
b. Tune: None
The Lord's My Shepherd
215. a. Text: Francis Rous
b. Tune: Jessie Seymour Irvine
The Lord's Prayer
216. a. Text: Liturgical text
b. Tune: None
The Servant Song
217. a. Text: Richard Gillard
b. Tune: Richard Gillard
The day thou gavest, Lord, is
ended
218. a. Text: John Ellerton
b. Tune: Clement C. Scholefield
The strife is o'er, the battle
done
219. a. Text: Francis Pott

- b. Tune: Giovanni Pierluigi da Palestrina
- 219. There Is a Balm in Gilead
 - a. Text: African American Spiritual
 - b. Tune: African American Spiritual

220. There's a Wideness in God's Mercy

- a. Text: Frederick William Faber
- b. Tune: Lizzie Tourjee
- 221. Thine Is the Glory
 - a. Text: Richard Birch Hoyle, Edmond Budry
 - b. Tune: George Frederick Handel

- 222. This Is My Father's World
 - a. Text: Maltbie D. Babcock
 - b. Tune: Franklin L. Sheppard

- 223. This Is the Feast of Victory
 - a. Text: John W. Arthur
 - b. Tune: Richard Hillert

- 224. This Joyful Eastertide
 - a. Text: George Ratcliffe Woodward
 - b. Tune: Dutch carol

225. To God Be the Glory

- a. Text: Fanny Crosby
- b. Tune: William H. Doane

- 226. Trust and Obey
 - a. Text: John H. Sammis
 - b. Tune: Daniel B. Towner

W

- 227. Walking with God
 - a. Text: William Cowper
 - b. Tune: John B. Dykes

- 228. We Gather Together
 - a. Text: Theodore Baker
 - b. Tune: Eduard Kremser

- 229. We Give Thee But Thine

Own

- a. Text: William Walsham How

- b. Tune: Robert Schumann
- 230. We plough the fields, and scatter

- a. Text: Jane M. Campbell, Matthias Claudius

- b. Tune: J. A. P. Schulz

- 231. We three kings of Orient are
 - a. Text: John H. Hopkins
 - b. Tune: John Henry Hopkins

- 232. Were You There
 - a. Text: African-American spiritual
 - b. Tune: African-American spiritual

- 233. What Child Is This
 - a. Text: W. Chatterton Dix
 - b. Tune: English ballad

- 234. What Wondrous Love Is This
 - a. Text: Anon.
 - b. Tune: Anon.

- 235. What a Friend We Have in Jesus

- a. Text: Joseph Medlicott Scriven
- b. Tune: Charles C. Converse

- 236. When Morning Gilds the Skies

- a. Text: Edward Caswall
- b. Tune: Joseph Barnby

- 237. When Peace, Like a River
 - a. Text: Horatio Gates Spafford
 - b. Tune: Philip Bliss

- 238. When in Our Music God Is Glorified

- a. Text: Fred Pratt Green
- b. Tune: Charles V. Stanford

- 239. While shepherds watched their flocks

- a. Text: Edith Sanford Tillotson, Nahum Tate
- b. Tune: George Frideric Handel

Y

240. Ye Servants of God, Your Master Proclaim
- a. Text: Charles Wesley
 - b. Tune: Joseph Martin Kraus, Michael Haydn

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