

**OCCASIONAL
HYMNS: ORIGINAL
AND TRANSLATED**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649660179

Occasional Hymns: Original and Translated by Herbert Kynaston

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

HERBERT KYNASTON

**OCCASIONAL
HYMNS: ORIGINAL
AND TRANSLATED**

OCCASIONAL HYMNS.

(Original and Translated.)

BY

HERBERT KYNASTON, D.D.

PRINTED FOR THE AUTHOR,
BY R. CLAY, SON, AND TAYLOR, BREAD STREET HILL.

1862.

TO THE
CHURCHWARDENS AND CONGREGATION
OF THE
UNITED PARISHES OF ST. NICHOLAS COLE ABBEY
AND ST. NICHOLAS OLAVE

These Hymns,

WITH THE ENCOURAGEMENT
OF THEIR APPROVAL,
ARE AFFECTIONATELY INSCRIBED.

PREFACE.

"A *verse* may reach him who a sermon flies,
And turn delight into a sacrifice."—GEORGE HERBERT.

THE Hymns now offered for a more extensive circulation in the completion of the series were written and printed separately for congregational use at a Special Evening Service, and distributed afterwards among the virtually non-resident members of my parish, and the poorer inhabitants whom I had earnestly invited to occupy, without priority or preference, the void places of a "City Church."

The admonitory and instructive use of "Psalms and Hymns and Spiritual Songs" for the religious edification of others, as well as the expression of our own joyous emotions in the Lord, is a primary object in the reasoning of the Apostle who with Silas so sang praises at Philippi that theirs were not the only prison doors opened, nor the only bands loosed,

when they were heard by others less enlightened and less joyous than themselves. The precepts and examples of the New Testament—if we except only the singing before the Throne itself in the Revelation—point also to private and social rather than public psalmody; and the prolixity of some of the noblest Hymns of the Latin Church,—of Prudentius, Damiani, Hildebert, St. Bernard, for instance,—almost precludes the idea of their having been composed for Service in the congregation, where, in fact, with slight exceptions they were never used, though much of their spirit and very phraseology survives in the psalmody of assemblies the farthest removed by time and place and religious sympathies from the age of their appearing in the world. Those, on the contrary, of Ambrose, majestic as they are in their passionless simplicity and stern rejection of poetic embellishment, in the same proportion as they were designed exclusively for the public service of the choir, supplied little instruction for the world without, and few incentives for private devotion where the sound of the Organ was not heard, and when “the full voiced anthem” swelling “the note of praise” through “fretted roof” had passed away.

There are many considerations which show the importance of our insisting so much on this *instructive, personal, and admonitory*, which is also the *subjective* element of Christian Hymnology, in contradistinction

to its *objective* character, and purely choral usage in the Church,—the compressed as well as expressive form in which we may thus shut up and convey the mightiest events, the most saving truths, the largest charities, the most comprehensive doctrines of the Faith of Christ, with the hearty emotions, the devout aspirations, and the lively experience of an individual believer,—and the difficulty in such a case of selecting any materials but the most solid and massive realities of our belief—this very limitation of the subject-matter tending not only to concentrate our individual attention on the more essential revelations of the one Gospel, but collectively to make us more and more harmonious members of the Body of the Lord, and the general company of faithful believers in the Church. That such is the tendency of our right use of “Psalms and Hymns and Spiritual Songs,” we may judge when we see that the best age of their composition was one also of fast growing and thick coming corruptions, if not the worst darkness of the Western Church. Bonaventura’s Hymn “To the Cross” may qualify its exquisite purity and beauty by a too objective leaning to the material emblem of our Redemption; but in St. Bernard’s prolonged, passionate ejaculations to each portion of his Saviour’s Body, His Feet, His Hands, His Side, His Face, His Heart, represented not only by the Romish Crucifix as pierced before his eyes by nails or lance,

but an image constructed, it is said, to clasp him closely in a material embrace, what is there which the loving and beloved Disciple might not have uttered when he leaned on His Bosom, or sang with Him at the Supper, or stood by the Cross, or the womanly tenderness of Mary Magdalene when she held Him by the Feet and was told to "touch Him not" ?

It is not easy to see why Sacred Lyric Poetry possesses, in general, so few attractions for even the Christian reader, except on the supposition that in public estimation it absolutely requires what Dean Milman concludes to have been essential for the full effectiveness of the best of the ancient Latin Hymns, the support of instrumental and choral music ; or, as we may add, those dramatic embellishments which he has himself interwoven with his own majestic hymnology, and which constituted the chief power of the Chorus of Greek Tragedy of old ; or the excitement of convivial exhilaration which the Apostle so solemnly repudiates, and which, in fact, belongs to an age that has passed away. It is equally true that indifferent poetry of this kind will be readily accepted in our Churches if set to moderately popular tunes, and that without music, outside the Church, the best will scarcely be read at all. Prudentius was to the critic's eye "*Christianus melior quam Poeta*," Hildebert, in the judgment of a contemporary, an "*egregius*

versificator ;” and Newton, in his preface to the Olney Hymns, lays down the rule that “the style and manner suited to the composition of hymns may be more successfully, or at least more easily attained by a *versifier*, than by a *poet*,” and esteems it to have been a kind of condescension in Dr. Watts “to have restrained his fire in order to accommodate himself to the capacity of common readers.”

My belief is rather, that both Hymn-writing and Hymn-writers owe their depreciation to the fact of their being no longer for the most part true to the essential, first beginnings of their own peculiar origin ; and to their abandonment, in general, of that tone of religious, yet impassioned fervour, which, by the power of mutual sympathy, made the one speak to the million, and the million respond, as with one heart and ear, to the tongue of one. Strong personal emotions, or the reality of individual experience, were as necessary adjuncts of Lyric Poetry in general, in the very theory of its nature propounded by an Aristotle or Plato, as they are held by St. Paul to be the true source of a Psalm’s exuberance, and therefore the full measure of its success. Add these supports, which are seldom more apparent than in his own Hymns, to the “perspicuity, simplicity, and ease,” which Newton considers to be the sole requirements of such compositions, and which also he has himself beautifully exhibited no less than his more poetical fellow-labourer, Cowper, and