

HYMNS AND THE SOVEREIGNTY OF GOD 聖詩與上帝的主權

BIBLICAL WORSHIP 符合《聖經》的敬拜

What is true worship? What is the relationship between worship and service?

真正的敬拜是什麼？敬拜與服事之間有什麼關係？

There is a rich tradition in the Reformed faith, from John Calvin (1509-1564) through the English Puritans (1555-1710) to the Evangelical/Great Awakening (1740s-1750s), which can deepen our appreciation for, and devotion to, the praise and worship of our Triune God.

從加爾文 (1509-1564) 到清教徒時期(1555-1710)，一直到大覺醒復興運動 (1740s – 1750s)，改革宗教會傳遞著一個敬虔的大傳統，可以幫助我們深化，體會對我們三一真神的敬拜和讚美。

Worship is focused on the Triune God, not just one person of the Trinity (e.g. our Lord Jesus Christ); it is certainly not focused on ourselves, especially not our feelings.

敬拜的焦點是三一真神，不僅僅是其中一個位格（例如：主耶穌基督）。敬拜的焦點特別不是我們自己，不是我們的感覺。

Therefore worship, as well as the content of hymns should focus on:

因此，敬拜，和聖詩的內容應該以下列為焦點：

上帝的屬性 God's attributes

What is God?

God is a spirit, infinite, eternal and unchangeable in his being, wisdom, power, holiness, justice, goodness and truth. (Westminster Shorter Catechism)

上帝的作為：創造 God's acts: creation

上帝的作為：護理 God's acts: providence

上帝的作為：救贖 God's acts: redemption

上帝的應許 God's promises

上帝的道路（祂的旨意，帶領等） God's ways (His will, guidance, etc.)

人的回應（信心，悔改，順服等） Man's response (faith, repentance, obedience etc.)

WORSHIP AND THE REFORMATION 宗教改革與敬拜

God has given us a hymn-book containing 150 hymns: the Psalms. Let us use it well in our worship.

上帝賜給我們一本含有一百五十首的詩歌本：《詩篇》。讓我們好好使用它來敬拜上帝。

Let us learn from both the “regulative principle” and the adiaphora principle in applying Scripture to our lives and church life with wisdom from above.

讓我們學習：一，上帝在《聖經》中明文吩咐或有例證的，我們要遵行 (regulative principle)。

二，有些事是《聖經》沒有明說的 (adiaphora)，要靠上頭來的智慧應用《聖經》的原則。

Let us deepen our understanding and appreciation of, and devotion to, the Old Testament, especially the Psalms, in order to worship our Triune God more fully and biblically.

讓我們深化我們對《舊約聖經》，特別是《詩篇》的認識和欣賞；好叫我們更加從心底裡，更加的按照《聖經》的原則來敬拜，讚美我們的三一真神。

Let us learn from the lives of the Puritans in order to discern what is true maturity and godliness; let us also practice some of the principles learned from their lives.

讓我們向清教徒的生命學習，以致能知道如何分辨真正的成熟和敬虔；讓我們實踐他們的生命原則與效法他們的榜樣。

WORSHIP AND THE CHURCH 敬拜與教會

Worship is the corporate praise, confession, thanksgiving and petition of the whole church. Personal devotion is the individual's response to God and his covenant (salvation) in praise, confession, thanksgiving and petition.

敬拜是整個教會全體的讚美，認罪，感恩和祈求。個人的敬拜是個人對上帝和祂的約（救恩）的回應：讚美，認罪，感恩，祈求。

However don't broaden the concept of "worship" too much, in order not to lose its original meaning. 可是不要把『敬拜』的概念看得太廣泛，以致不失去它原來的意義。

聖詩主要是為公共（會眾）敬拜而用。附：有些聖詩是為個人敬拜（靈修）或特殊用途。

Hymns are primarily for use in public (congregational) worship.

Note: Some hymns are for personal worship (devotions), or other special uses.

寫作聖詩是為了教會，因此聖詩和聖詩本須由教會來領導。

Hymns are written for the church. Thus hymns and hymnals should be under the church's leadership.

傳統（經典）的聖詩本都由教會委任編輯，或編輯委員會。

Traditional hymnals were edited by an editor or editorial committee commissioned by the church.

WORSHIP AND REVIVAL 敬拜與復興

Let us discern what true revival is, from movements in church history.

讓我們從教會歷史的不同屬靈運動來學習，認辨：什麼是真正的復興。

What is true revival? 真的復興是什麼？

Revival is not an evangelistic campaign when many turned to Christ and joined the church.

很多人在佈道會信主，加入教會：這不是復興。是福音運動。

Revival cannot be planned; it is a special, sovereign coming of the Holy Spirit in power.
人不能計劃復興。聖靈主權的特別來到：這是復興。

Many church leaders prayed for, and prepared for revival, by preaching on sin, the Cross, and repentance. Then revival came: people INSIDE the church repented of sin.

很多教會領袖為復興禱告；預備復興的來到。他們講關於罪，十字架，和悔改的道理。
然後復興來到：很多教會裡面的人認罪悔改。這是復興。

And very often, revival movements bring new hymns. 往往，復興運動帶來新的詩歌。

Cf. Donald Hustad, *Jubilate II*. 參考：《當代聖樂與崇拜》。

The lyrics from the Psalter, Watts, Newton, Cowper, Bonar and others can deepen our prayer and devotional life.

《詩篇》和瓦茲，牛頓，Cowper, Bonar 等的歌詞都能深化我們的禱告和靈修生活。

I. PSALMODY SINCE THE REFORMATION

宗教改革以來唱《詩篇》的傳統

1. Worship and the covenant of grace. "Covenant" is the theme of the Bible. "Covenant" is the name of our relationship with God. In the covenant there is: grace; there is: law.
敬拜與恩典之約。約 = 《聖經》的主題；我們與上帝的關係。約中有：恩典；律法。
2. Worship and the church. Three goals of the church: worship, edification, witness.
敬拜與教會。教會存在有三個目的：敬拜，造就，見證。
3. The "regulative principle" vs. *adiaphora*: two Reformed principles and traditions.
『聖經的管理原則』和『如何面對沒有明文規定的事』。
4. Conclusion: Scripture's authority, Scripture's application.
結論：《聖經》的權威；《聖經》的應用。
5. What is praise? To God; about God; for God (his glory, his pleasure).
讚美：朝向上帝；講論上帝；為了上帝（榮耀，喜悅）。
6. God has given us a hymn-book containing 150 hymns: the Psalms. Let us use it well.
上帝賜給我們一本含有一百五十首的詩歌本：《詩篇》。讓我們好好使用它來敬拜上帝。
7. Kinds of psalms: 詩篇的分類
 - [1] Praise 讚美
 - [2] Petition 祈求

- [3] Thanksgiving 感恩
- [4] Repentance 認罪悔改
- [5] Wisdom 智慧
- [6] “Kingly” psalms 君王之詩

8. How many psalms point to the Messiah, Jesus Christ? 150. (Edmund P. Clowney.)
詩篇有幾篇是指向彌賽亞，耶穌基督的？ 150 篇。（克羅尼。）
9. The development of Psalm singing (psalmody) and Psalters during the Protestant Reformation: Martin Bucer and Calvin.
宗教改革與《詩篇：布薩爾與加爾文對唱《詩篇》(psalmody) 和編輯『詩篇集』(Psalter) 的貢獻。
Cf. Lawrence Roff, *Let Us Sing*. Great Commission Publications (www.gcp.org), 1987.

CALVIN (1509-1564) – IN GENEVA, 1536-1638; 1541-1564 約翰 加爾文與《日內瓦詩篇集》。
1539 *Strassburg Psalter* (in French).
Clement Marot (1497-1544): contributed 13 metrical psalms to *Strassburg Psalter*.
Composed a total of 49 metrical psalms before we died in 1544.
Theodore Beza (1519-1605): added 41 metrical psalms, 1548-1554.
Louis Bourgeois (1510-1561) moved to Geneva, 1541. Composer of many melodies.
1562 *Geneva Psalter* 《日內瓦詩篇集》: 150 psalms, 125 tunes, 110 meters.
25 editions were issued during the first year. By 1685, 170 editions had been published.
Translated into more than 20 languages.
1592 Available in English.
Classic: Bourgeois, OLD HUNDREDTH. 《詩篇第一百篇》。

10. The English Psalter(s). 英文的『詩篇集』。

ENGLAND 英格蘭：舊版和新版的《詩篇集》(1562, 1696)
1534 Henry VIII broke with England.
1553-1558 Bloody Mary 血腥瑪麗; exiles to Geneva.
1547 Thomas Sternhold (court musician) published 19 metrical psalms.
1549 Sternhold added 18 more metrical psalms. Died 1549.
John Hopkins continued the work.
1562 Sternhold & Hopkins *Psalter* – “Old Version” – 英文《詩篇集》舊版 150 psalms, 46 tunes.
Standard songbook for next 150 years. Not as high in musical literary quality as Genevan Psalter.
1696 “New Version” – 英文《詩篇集》（新版） Nahum Tate (1652-1715) and Nicolas Brady (1659-1726). Improvement in style! But – strong resistance to its use.

SCOTLAND 蘇格蘭：1564, 1650 《蘇格蘭詩篇集》
1556 *Anglo-Genevan Psalter* – 日內瓦英文詩篇集。Transferred Genevan texts and music into English for use by English refugees in Geneva.
1564 *Scottish Psalter*. 《蘇格蘭詩篇集》。Widespread acceptance; long period of use.

1564 *Scottish Psalter* drew from 1561 Anglo-Genevan Psalter and 1562 Strenhold and Hopkins; two Scottish authors wrote the rest. Tunes were drawn from English and French psalters. Much higher quality than English “Old Version,” because it depended more on French sources. 1650 *Second Scottish Psalter*. 《1650 蘇格蘭詩篇集》。No tunes were printed.

NORTH AMERICA 北美洲：《海灣詩篇集》。

1620, 1630 Pilgrims (Baptists) and Puritans (Congregationalists) arrived in Boston.

1640 *Bay Psalm Book*. 《海灣詩篇集》。Richard Mather, Thomas Welde, John Eliot, editors. First book written entirely in America. First book printed on American continent.

27 editions until 1740. Standard Reformed songbook in America until 1740s Great Awakening.

1640 *Bay Psalm Book*: scrupulous to maintain literal translations; almost no literary taste.

1651 New edition.

11. Psalter selections 詩篇示範

[1] Psalm 100 – declaring God’s creation and lordship (English). Trinity Hymnal #62: “Before Jehovah’s awful throne.” Isaac Watts, 1705, 1719.

《詩篇》100 篇，宣告上帝的創造大工與主權。《普天頌讚》#40:『威嚴寶座歌』。

[2] Psalm 90 – declaring life’s fleeting instability, and asking God for wisdom (Chinese).

《詩篇》90 篇，宣告人生的短暫，求上帝賜智慧。《頌讚詩歌》#10:『人生虛幻』。

[3] Psalm 121 – declaring our trust in God for his protection. Trinity Hymnal #82: “Unto the hills around do I lift up.” Psalm 121. John, duke of Argyll, 1877.

《詩篇》121 篇，信靠上帝的保護。《頌讚詩歌》#41:『舉目向山殷殷仰慕天顏』。

[4] A general psalter selection declaring God’s creation and lordship. Trinity Hymnal #1: “All people that on earth do dwell.” Psalm 100. Willaim Kethe, 1561. “The old hundredth.”

《詩篇》100 篇：對上帝的創造與主權的讚美。《生命聖詩》#27:『稱謝歌』。

[5] God is lord over nature and over us. Trinity Hymnal #60: “God, the Lord, a King remaineth.” Psalm 47. John Keble, 1839. 《詩篇》47 篇：上帝是自然界的主，我們的主。（英文。）

[6] 《頌讚詩歌》#28:『頌主慈愛』。詩篇 138 篇。（Chinese only: Psalm 138.）

[7] 《頌讚詩歌》#31:『唯神至高』。詩篇 47 篇。（Chinese only: Psalm 47.）

Prayer 禱告

1. Praise God for his faithfulness and his grace revealed in the covenant (the Bible).

向上帝獻上讚美，祂是信實的神，滿有恩典的主。祂在恩典之約（聖經）裡鮮明祂的信實與恩典（慈愛）。

2. Thank God for the privilege of participating in the three goals of the church:

感謝上帝，我們在教會三個目的上都有份，都可以（應該）參與。

- a. _____
- b. _____
- c. _____

3. Ask God for wisdom in dealing with the adiaphora in your own life and church life.

Trust the Holy Spirit in guiding your application of Scripture.

Ask God for concrete help in this endeavor.

求上帝賜下智慧，讓我們知道如何面對，處理那些《聖經》沒有明文規定的事，包括個人生活和教會生活的事。

4. Take 1 psalm and turn 2 phrases/sentences into praise.
任選一首詩篇。將一句，兩句話化為讚美。

Discussion Questions 討論問題

1. What specific principles did you learn (or re-learn) about the covenant and the church which affect how we view worship? How do these affect your prayer and devotion?
你學到（或重新溫習了）哪些關於『約』和『教會』的《聖經》原則？它們應如何影響我們的敬拜？這些原則應如何影響你的禱告和靈修生活？
2. What are the two main Reformed traditions/principles which affect worship? How can you learn from the strengths of each tradition?
改革宗傳統裡曾出現哪兩個原則？這兩個原則對敬拜帶來很深的影響。你從這兩個原則，分別學到了哪些長處？如何對你有幫助？
3. What of the above principles are those which you already believe? Which principles are new to you? Give thanks to God for both kinds of principles.
上面提到的各方面的原則，有哪些是你已經相信的？哪些對你來說是新的？為兩種原則都獻上感恩。
4. How do you plan to implement these principles in your church life? Small group? Personal study and devotion?
你計劃如何實踐這些原則？在教會生活中。在小組。在個人的查經，學習，靈修。
5. How many kinds of Psalms are there? How many kinds of psalm have you sung? To which kinds of melodies (traditional/classical, contemporary/folk, Chinese, etc.)?
《詩篇》分哪幾類？你唱過的詩篇有幾篇？用哪些的調子？（傳統或古典，當代或民謠，中國調，等）
6. Share your feelings as you sang the psalms. 分享：你唱《詩篇》時的感受。

II. ISAAC WATTS: ENGLISH HYMNODY 以撒瓦茲：英文聖詩

1. THE DECLINE IN PSALM SINGING: INTEREST, SKILL, TONE, LEADER
唱《詩篇》的衰落：興趣，技巧，發音，領詩者的問題
1700 Psalm singing in Reformed churches declined dramatically.

Few worshipers owned a Psalter, or brought one to church.

- [1] Interest was declining.
- [2] Skill was lacking.
- [3] Sound was often terrible.
- [4] Most people did not even try to sing.
- [5] Precentors were often unskilled musically, could not keep the pitch.
- [6] Psalms were sung so slowly – sometimes it takes 2 breaths for each single note!

REASONS FOR DECLINE OF PSALM SINGING 唱《詩篇》衰落的原因

- 1. Less congregational singing in Church of England, because she steered middle course between European reform and traditional Roman Catholic worship.
- 2. Opposition to psalm singing from civil and church leaders – “Geneva Jiggs!”
- 3. Degenerating literary quality of the writing for the sake of textual accuracy. Lifeless.
- 4. “Lining out” the psalms by “precentor” – song leader.
- 5. After 1700, writing of original hymns was catching on: Isaac Watts, Charles Wesley et al.

REASONS FOR CONTINUED PSALM SINGING 為什麼教會仍然唱《詩篇》

- 1. Using God’s own words for worship – deeply satisfying.
- 2. Psalms in OT were written to be sung. God’s intention.
- 3. Psalms’ many references to God’s sovereignty. Source of spiritual comfort, encouragement.
- 4. NT church inherited OT promises to Israel. Psalms remind us of these promises.
- 5. Psalm singing helps avoid extremes: transcendentalism (God is inaccessible) or mysticism (God who exists only for me).

DEFENDERS OF PSALM SINGING 維護唱《詩篇》者

People just lacked respect for the duty of psalm singing!

TRANSITION INTO HYMNODY, 1650-1750 轉變：邁向聖詩，1650-1750

- 1. The literary quality of Psalters were improved.
- 2. Scriptural texts were accommodated to personal circumstances.
- 3. Paraphrasing was extended to New Testament passages and content. This was primary justification for the writing of hymns (hymnody). Hymns supplemented and ultimately replaced psalmody.

LIMITATIONS OF PSALTER 《詩篇》的限制

- 1. Psalms speak of the Savior’s work only through types and symbols. To only sing from the OT psalms – would never sing clearly and directly about the cross, heaven, the Lord’s Supper, the resurrection, Christmas or the fruit of the Holy Spirit.
- 2. The name of Jesus would never be sung!
- 3. More than anyone, Isaac Watts broke the tradition of exclusive psalmody in Britain and North America – he wrote “Christianized” versions of David’s psalms.
- 4. Later, Watts wrote hymns entirely based on New Testament passages and themes. He was the liberator of English hymnody (though not the inventor).

HYMNS BEFORE WATTS 瓦茲前的聖詩

1. Earliest years of the church.
 2. Early Reformers. Hymns were included in Psalters.
1542 *Genevan Psalter* included: Ten Commandments, Apostles' Creed, Song of Simeon, the Lord's Prayer.
 3. 1562 John Day's Psalter included 19 hymns.
 4. 1562 Sternhold and Hopkins' "Old Version" included 23 hymns.
 5. 1700 Supplement to Tate and Brady's "New Version" included 16 hymns, including: "Wile Shepherds Watched Their Flock by Night."
 6. 1635 Scottish Psalter contained 13 hymns. Used primarily in private family gatherings.
 7. 1660-1707 More and more writers produced hymns, and advocated their use in churches.
 8. Benjamin Keach, pastor of the Particular (Calvinistic) Baptist Church of Southwark:
1673 began to sing a hymn (rather than a Psalm) after communion.
By 1690, he did so every week – sang a hymn after the sermon.
Keach wrote more than 300 hymns for use in his church.
 9. Richard Baxter, minister in Kidderminster, strongly supported psalm singing, but not exclusively. Wrote hymns for congregational singing. He defended the practice in writing.
 10. SCOTLAND: strong resistance against hymns.
General Assembly of the Presbyterian Church in Scotland sent down, several times, hymn collections for consideration by presbyteries. But action was never taken.
But neither was action taken to forbid the use of hymns.
 11. NORTH AMERICA. Strict psalmody continued into 1700s.
Even after Isaac Watts' hymns were written, and were commonly sung in England, it took a long time for the North American colonies to take to them.
But transition did come, during the Great Awakening.
2. Life and Ministry of Isaac Watts (1674-1748). 瓦茲的一生，事工。

FAMILY AND MINISTRY: NON-CONFORMITY 家庭與傳道事工：不從國教派

Born and raised in Southampton – years of youth: English royalty tried to enforce total conformity to the ordinances, services and practices of the Anglican Church.

Watts's father: imprisoned for refusing to confirm to Anglican systems of ritualism.

Watts was trained by his father, and then in a local non-conformist academy.

He was admitted into the university, but refused to go – because it would require him to join the Anglican Church. He studied 4 years at an excellent Dissenting Academy in London.

UNUSUAL WRITING ABILITY 寫作才幹：五歲寫詩

He was a child of unusual piety and writing skill. He wrote this before 6, based on his name:

*I I am a vile polluted lump of earth
S So I've contin'd ever since my birth;
A Although Jehovah grace does daily give me,
A As sure this monster Satan will deceive me,
C Come, therefore, Lord, from Satan's claws relieve me.*

*W Wash me in thy blood, O Christ,
 A And grace divine impart,
 T Then search and try the corners of my heart,
 T That I in all things may be fit to do,
 S Service to thee, and sing thy praises, too.*

At age 16, one Sunday was very dissatisfied with psalm singing at church.
 His father said: "If you don't like what we are singing, then give us something better."
 By evening he wrote his first hymn:

*Behold the Glories of the Lamb
 Amidst his Father's throne:
 Prepare new Honours for his Name,
 And songs before unknown.*

*Let Elders worship at his Feet,
 The Church adore around,
 With Vials full of Odours sweet,
 And Harps of sweeter sound.*

*Those are the Prayers of the Saints,
 And these the hymns they raise:
 Jesus is kind to our Complaints,
 He loves to hear our Praise.*

LIFELONG PASTORAL MINISTRY IN LONDON 在倫敦長期牧會

2 years after graduation – Watts served as assistant pastor of the Mark Lane Independent Chapel in London, where the congregation's spiritual vitality had significantly declined.
 Watt's powerful, eloquent preaching stirred the congregation.
 He remained at Mark Lane for his entire ministry.
 Died in 1748 – when the Great Awakening/Evangelical Awakening were well under way.

INTELLECTUAL ACHIEVEMENTS 思想家

Wrote on educational philosophy. Wrote a logic text, used at Oxford University many years.
 Watts' hymns reflected his fascination with astronomy and the natural world.

3. Isaac Watts, Hymn Writer 以撒瓦茲：聖詩作家

WHY SING HYMNS? 為什麼要唱聖詩？

1. A psalm properly translated for Christian singing is no longer inspired (in form, in language).
Only its raw materials are borrowed from God's Word.
Therefore, other Scriptural thoughts may be composed into a spiritual song.
2. The very purpose and design of psalmody demands songs that will respond to the fullness of God's revelation in Christ.
God's manifestation of his grace and our own devotional response, require GOSPEL songs.
3. Scripture (Eph. 5:19, 20; Col. 3:16, 17) command us to sing and give thanks in Christ's name.

4. The book of Psalms does not provide for all occasions of Christian praise, nor does it express the full range of Christian experience.
5. The gifts of the Holy Spirit in the apostolic church included preaching, prayer and song. Yes, ministers should cultivate the gifts of preaching and prayer.
But why not seek to cultivate the gift for composing spiritual songs as well?

HYMNS (1707) AND “CHRISTIANIZED” PSALMS (1719): “MAKE DAVID A CHRISTIAN”

聖詩與『新約化』的大衛詩篇：把大衛轉化為新約的基督徒

1. 1707 Watts composed *Hymns and Spiritual Songs*.
2. He never intended to reject the psalms. 1719 He published *The Psalms of David Imitated in the Language of the New Testament and Apply'd to the Christian State and Worship*.
3. Intention: turn David into a Christian. Re-write psalms to express OT themes in NT terms.
4. More than 300 Psalm versions, from 138 psalms, were set to old meters.
5. 1719 collection concluded most of Watts' hymn writing.
6. Watts produced a total of 750 hymns to supplement psalm singing of English churches.
7. *Psalms of David Imitated* was very popular. 1st year – thousands of copies. 7 new editions in first 10 years. As late as 1864, 60,000 copies a year were sold.
8. John Rippon's Supplement was used along with the whole collection of Watts' *Psalms of David Imitated*, in Charles Spurgeon's church, London Metropolitan Tabernacle, until 1866.

WATTS' PHILOSOPHY OF HYMNODY 瓦茲對聖詩的看法

1. Hymns should be evangelical: they should express elements of the Christian gospel which come to clear focus in the New Testament.
2. Hymns should be freely composed. They should not be bound to the precise words of the Bible. But they should faithfully express Biblical truths.
3. Hymns should be contemporary in expression. They should be the reaction of the singer to the gospel's work in his own heart, not the remembrance of the psalm singer to the promises of the gospel 3,000 years ago.

THESE PRINCIPLES OF HYMNODY AS APPLIED TO PSALMS AND OTHER OT/NT PASSAGES

這些原則應用在《詩篇》和其他經文上

1. He identified OT types. Instead of referring to animal sacrifices, he wrote of the Cross, where the Lamb of God was slain.
2. NT concepts: Psalms speak of trust in God, Watts wrote of faith in the risen Son of God.
3. He focused on Christ. Rather than singing about prophecies of a Savior, we now sing of the accomplished fact of our redemption by Jesus Christ.

WATTS' STYLE AND CONTENT 瓦茲的風格與歌詞內容

1. Meter. Wrote all his lyrics in Common Meter, Long Meter, or Short Meter.
“When I surveyed the wondrous cross” is in Long Meter.
Watts' psalms and hymns could be sung to any tune already in use.
2. Vocabulary. “When I survey” as example: Any of the words could be understood by a young person. So many words are one-syllable words.

3. Opening Line. It arrests attention. “When I survey the wondrous cross” immediately brings a powerful picture to the singer’s mind.
4. Climax. “When I survey” brings a dramatic climax – Cross demands: my soul, my life, my all.
5. Watts carefully chose the texts for his hymns. They were comprehensive in scope.
“Joy to the World”: Events affect all creation: the world, earth, every heart, fields, rocks, etc.
6. Totally committed to the Reformed faith. Always directed attention to the person and work of Jesus Christ. Not just general statements about God and his mercy.
7. Watts’ hymns were scriptural in flavor. Full of allusions, paraphrases, and direct quotations.
8. For use in the public worship of God, not private devotions. Language was not of *me* but *us*.
9. Vivid imagery; emotional in impact; full of wonder and awe – his hymns consider the grand dimensions of the sovereignty of God over his entire creation.
10. In every way, Watts’ hymns were *the* Reformed hymns, the climax of Reformed congregational singing.

IMPACT OF ISAAC WATTS 瓦茲的影響

1. He created a lasting place for hymns in the worship of English speaking churches.
 2. He stimulated others to contribute to English hymns.
Joseph Addison, John Rippon, Ann Steele, Philip Doddridge.
 3. He encouraged the production of hymns for use by preachers – to express the theme of the sermon, rather than the season of the Church Year.
 4. He wrote superb hymns for the church, many of them still in use today.
4. Watts’ Psalter Selections. 瓦茲的典型『詩篇』作品。
- [1] A prayer for/by the King (Solomon) is transformed into a praise for the King (Jesus Christ).
Trinity Hymnal #374: “Jesus shall reign where’er the sun.” Psalm 72. Isaac Watts, 1719.
一首為所羅門王寫的，也可能是所羅門王唱過的詩篇（為王禱告），『新約化』之後，成為：《生命聖詩》#16:『主治萬方』。瓦茲，1719。
- [2] A psalm waiting for God’s judgment becomes a hymn of praise that the King has come to judge. Trinity Hymnal #149: “Joy to the world! The Lord is come.” Psalm 98. Isaac Watts, 1719.
一首等候上帝來臨執行審判的詩篇：第 98 篇。王（基督）已經來了！必將再來審判！
『新約化』後成為：《生命聖詩》Hymns of Life #89:『普世歡騰』。
5. Hymns by Watts. 瓦茲寫的聖詩：
- A hymn by Isaac Watts. Trinity Hymnal #186: “When I survey the wondrous cross.”
瓦茲的一首聖詩。《生命聖詩》Hymns of Life #122:『奇妙十架』。

Prayer 禱告

1. Ask God to deepen your commitment to study and obey His Word, especially the Old Testament, in your own devotion, prayer, and walk with the Lord.
求上帝在你自己的禱告，靈修生活和與祂同行上，深化你對祂的話語的委身，特別是學習，遵行《舊約聖經》。
2. Take 1 Old Testament theme from a Watts piece, and praise God with it.

任選瓦茲歌詞的一個舊約主題，用來讚美上帝。

3. Take 1 New Testament theme from a Watts piece, and praise Christ with it.
任選瓦茲歌詞的一個新約主題，用來讚美上帝。
4. Take another OT or NT theme, meditate on it, and thank God for it. Take quiet time to do this.
再選一個歌詞中的舊約或新約主題，默念思想，為它感謝上帝。用一些時間安靜，默想。

Discussion Questions 討論問題

1. What can we learn from the Puritans' approach to life, their commitment to Scripture, and their commitment to worship?
我們可從清教徒的人生觀，他們對《聖經》認真的委身，和他們對敬拜的認真委身，可以學到什麼功課？
2. What "revolution" did Watts bring to psalm-singing among the English speaking people?
瓦茲對英語世界信徒唱詩篇的傳統，帶來什麼『革命』？
3. Take one such "New Testament psalm of David." Can you extract the Old Testament themes as well as New Testament themes in the lyrics?
選一首瓦茲編寫的『新約化』的詩篇。你可從歌詞中抽出舊約主題，和新約主題嗎？
4. From now on, how will you pay more attention to both Old Testament and New Testament themes in the hymns we sing? How will you read the Bible differently from now on?
從今以後，你會如何更加注意歌詞裡的舊約主題和新約主題？你會如何革新你如何讀經？
5. Make plans as to how you will grow in your appreciation of, and study of, both the Old Testament and the New Testament.
現在就做出計劃，如何在欣賞，研讀舊約和新約聖經上，具體的長進。

III. HYMNS OF THE EVANGELICAL AWAKENING: NEWTON & COWPER

IV. 大覺醒的詩歌：牛頓，庫伯

1. Historical background: the Evangelical Awakening in England (North America: Great Awakening).
歷史背景：福音復興（大覺醒）運動的前夕：屬靈生命的低落。
Early 1700s – Decline in the Church of England. Lost much zeal for the gospel.
Age of Reason. Secular humanism. Deism. No need for God, the church, the Bible.

大覺醒：向大眾傳救恩的信息的講員。吃教會的閉門羹；戶外大型聚會。聖詩的興起。
Evangelical Awakening: God raised up a number of powerful preachers, many of them Anglican priests. Their ministries revived the church, shook society, and headed off civil upheaval.

Their message of salvation (regeneration) did not win friends in the Church of England. Churches closed themselves to their preaching. They preached to vast numbers of the spiritually hungry in the open air (countryside). Their outdoor preaching services – often on Sunday afternoons – included enthusiastic hymn singing – a welcome change! (Churches often hired orphans to form choirs – these struggled through metrical psalms on Sunday mornings.)

DEMAND FOR MORE HYMNS 需要更多的詩歌

As more meetings were held, the demand for more hymns increased.

Isaac Watts and Charles Wesley provided for the first wave.

But Watts' hymns tended to be impersonal – the setting for preaching during the Great Awakening was emotionally charged.

Wesley's hymns contained too much Arminian theology for the Calvinistic preachers.

2. George Whitefield (1714-1770): Stood out among all others during the Great Awakening. An Anglican priest, and an early associate of the Wesley brothers. Preached on regeneration. Whitefield first began preaching outdoors, when he was barred from Anglican church pulpits. Whitefield left his journals behind, and many sermons and letters. He preached powerful messages to crowds as large as 80,000, driving home the guilt of sin and the need for repentance. George Whitefield and John Wesley shared a passion for the souls of sinners, and a love for the public preaching of the gospel. They also shared a common love for the singing of hymns. Wrote no hymns, but enthusiastically endorsed their use, and promoted their production. 1753 He supervised the publication of a hymnal for his use in his tabernacle at Moorfields. Most were written by Watts. Many Wesley's compositions were included, with texts revised to accommodate Whitefield's Calvinism. Very influential in the revivals, and gradually found use in chapels, and Anglican churches.
3. Lady of Huntingdon (1707-1791) 支持講員，建堂，出版聖詩的貴族夫人。 Selina, Countess of Huntingdon – supported the evangelical preachers and hymn writers. Born into nobility. She loved the Anglican Church. Widowed at age 49. She was devoted to evangelical causes after her conversion through the Methodists' preaching. She spent much time with the new preachers, opened her home for fellowship, and used her wealth and influence for the advancement of the evangelicals' causes. Lady Huntingdon liked Whitefield's Calvinism, and appointed him as chaplain. She gave generously to subsidize the evangelists, to construct chapels where they could preach. She erected more than 70 chapels in her lifetime. She aided in publishing hymnals, and supervised a final collection for all the chapels in 1780.
4. John Newton (1725-1807). 約翰牛頓。

PARENTS 家庭背景

Born in London, July 24, 1775. Father was captain of a merchant vessel – prolonged absences. John's mother provided in-depth training until he was 7 – she died.

John spent some time in a boarding school. Age 11: he talked his father into taking him to sea.

YEARS AT SEA – REJECTED GOD 長期航海；離開上帝

Voyages into the Mediterranean Sea – among coarse, un-educated, irreligious sailors.

Their lifestyle + libertarian philosophy of the 18th century encouraged him to reject God.

Age 17: Newton was appointed manager of a slave house in Jamaica.

He missed his ship – fell in love with 14 year old Mary Catlett.

John's father made arrangements for him on another merchant vessel.

Before long, John was pressed into service on a naval ship.

Conditions aboard the naval ship deteriorated – His hatred for the captain, and increasingly pagan lifestyle made his life totally miserable. His infatuation for Mary haunted him.

1745 Newton convinced the captain to trade him off to a slave-ship captain.

This service was also unsatisfactory – He hired on with a slave trader at Sierra Leone.

1 year of cruel treatment – Newton escaped to a ship, whose captain was a godly man.

Newton cruelly ridiculed him.

TOWARD CONVERSION 逐步回轉

Newton was far from religious sensibility – but would soon experience the power of the gospel.

1748 He returned to England – the ship was caught in a hurricane.

His thoughts returned to the God he rejected for so many years. (This commitment was brief.)

He landed safely in England. He was offered command of a slave ship.

On board, he reversed to his old habits. At Sierra Leone, he was struck by a deadly fever.

Weak, almost delirious, he threw himself on the mercy of God.

THIS LED TO A GENUINE REVIVING OF HIS SOUL.

MARRIAGE; SPIRITUAL GROWTH; CALL TO THE MINISTRY 結婚；成長；蒙召傳道

Back in England, he proposed to Mary, married in 1750.

Accepted command of a slave-trading ship. During prolonged ocean voyages, he read.

Profoundly affected by Thomas a Kempis' *Imitation of Christ*, and Philip Doddridge, *The Rise and Progress of Religion in the Soul*.

Worked as customs official in Liverpool – heard George Whitefield preach.

A call to the ministry seemed possible. John began to be invited to preach.

PASTORAL MINISTRY; WILLIAM COWPER; OLNEY HYMNAL 牧會；庫伯；詩歌集

1764 Ordained, and appointed as Perpetual Curate for the parish church in Olney – where his preaching and teaching prospered among the poverty-stricken people of the country parish.

During these years, he took William Cowper under his wing.

Published a hymnal for use in their Tuesday evening prayer services.

LATER YEARS 後期

Age 57 – Newton accepted call to St. Mary Woolnoth Church in London.

Spent rest of his life in that slum community.

1789 Growing and painful tumor was detected in Mary's chest. 1790 Mary died.

John continued to preach into his 80th year. December 21, 1807 he died at age of 82.

5. William Cowper (1731-1800): A Tragic Life. 庫伯：悲劇人生

From his pitiful, tragic life came some of the most treasured hymns in our repertoire.

Born into a family of spiritual vitality.

He experienced the deaths of 3 brothers, 2 sisters in their infancy, then their mother.

Reclusive, insecure in school. Entered legal profession, but found no satisfaction as a lawyer.

He was terrified at the thought of failing the required qualifying examinations.

He determined to take his own life.

[1] He bought a vial of laudanum to poison himself, but didn't have courage to put it to his lips.

[2] When he took a knife to kill himself, the blade snapped.

[3] Hanging was unsuccessful. On his first attempt, an iron pin broke.

[4] Next, the wooden spar to which he had fastened the cord cracked.

[5] On his third try, the cloth noose tore, dropping him to the floor.

He spent 18 months in an asylum for the insane.

THE INFLUENCE OF JOHN NEWTON; HYMN WRITING 牛頓牧師的影響；寫詩

After release, he lived with the Unwin family. They gave him spiritual counseling.

Read Philip Doddridge's *The Rise and Progress of Religion in the Soul* and Newton's autobiography.

Later the Unwins moved to Olney, so that Cowper could hear Newton's preaching.

John Newton graciously befriended Cowper. He guided him through many years of stability.

Hymns at the Tuesday evening prayer service. More were needed to coincide with sermons.

So Newton asked Cowper, a gifted poet, to write hymns for the Olney congregation.

Cowper found a sense of usefulness in this. Began to assist Newton in many other ways as well.

RETURN OF DEPRESSION 回到憂鬱

The depression returned. Cowper again was convinced that he should end his life.

1774 He hired a coachman to drive him to the River Ouse that he might drown himself.

But the darkness of the night prevented the driver from finding his way.

Cowper was returned to his doorstep.

Aware that God had intervened, he wrote the words to "God Moves in a Mysterious Way."

Soon after this he slipped back, to remain the rest of his life in deep gloom.

GOD MOVES IN A MYSTERIOUS WAY 庫伯的名作

Cowper often struggled with depression and doubt. One night he decided to commit suicide by drowning himself. He called a cab and told the driver to take him to the Thames River. However, thick fog came down and prevented them from finding the river (another version of the story has the driver getting lost deliberately). After driving around lost for a while, the cabby finally stopped and let Cowper out. To Cowper's surprise, he found himself on his own doorstep: God had sent the fog to keep him from killing himself. Even in our blackest moments, God watches over us.

*God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea
And rides upon the storm.*

*Deep in unfathomable mines
Of never failing skill
He treasures up His bright designs
And works His sovereign will.*

*Ye fearful saints, fresh courage take;
The clouds ye so much dread
Are big with mercy and shall break
In blessings on your head.*

*Judge not the Lord by feeble sense,
But trust Him for His grace;
Behind a frowning providence
He hides a smiling face.*

*His purposes will ripen fast,
Unfolding every hour;
The bud may have a bitter taste,
But sweet will be the flower.*

*Blind unbelief is sure to err
And scan His work in vain;
God is His own interpreter,
And He will make it plain.*

6. The Olney Hymnbook.

1779 The hymnbook by Newton and Cowper. 348 hymns: 280 by Newton, 68 by Cowper.
A true revival hymnbook, intended for midweek evangelical meetings, which Newton started.
Hymns differed from the Wesleys' – they were didactic (teaching) rather than evangelistic.
As many as 20 hymns from the Olney collection may be found in hymnbooks today.

Newton wanted to put his theology into rhyme to be sung – thus more easily remembered.
Newton's hymns – inspired by his own life experiences – are filled with one theme: the
unbounded love of the Savior.
They expressed doctrines of sovereign grace, and described experiences of a redeemed sinner.
"Amazing Grace, how Sweet the Sound"
"Glorious Things of Thee Are Spoken, Zion City of Our God"
"How Sweet the Name of Jesus Sounds in a Believer's Ear"

Cowper's hymns touch every Christian emotion: joy, sorrow, faith, fear, hope, love, trial, etc.
"God Moves in a Mysterious Way"
"Sometimes a Light Surprises"
"There is a Fountain Filled with Blood"

*There is a fountain filled with blood drawn from Emmanuel's veins;
And sinners plunged beneath that flood lose all their guilty stains.
Lose all their guilty stains, lose all their guilty stains;
And sinners plunged beneath that flood lose all their guilty stains.*

*The dying thief rejoiced to see that fountain in his day;
And there may I, though vile as he, wash all my sins away.
Wash all my sins away, wash all my sins away;
And there may I, though vile as he, wash all my sins away.*

*Dear dying Lamb, thy precious blood shall never lose its power
Till all the ransomed church of God be saved, to sin no more.
Be saved, to sin no more, be saved, to sin no more;
Till all the ransomed church of God be saved, to sin no more.*

*E'er since, by faith, I saw the stream thy flowing wounds supply,
Redeeming love has been my theme, and shall be till I die.
And shall be till I die, and shall be till I die;
Redeeming love has been my theme, and shall be till I die.*

*Then in a nobler, sweeter song, I'll sing thy power to save,
When this poor lisping, stammering tongue lies silent in the grave.
Lies silent in the grave, lies silent in the grave;
When this poor lisping, stammering tongue lies silent in the grave.*

7. Evangelical Hymn Writers. 福音（復興運動）的作家。(Cf. Roff, *Let Us Sing*, pp. 100-102)

These other hymn writers were not formal, ritualistic Anglicans, but vibrant evangelists, staunch Calvinists, and committed to the Church.

Their hymns reflect these characteristics, especially the Calvinism absent in Wesley's hymns.

Philip Doddridge (1702-1751) – Wrote 370 hymns.

William Williams (1717-1781). Welsh revival preacher – “Guide Me Thou O Great Jehovah”

John Cennick (1718-1755) – Produced 500 hymns.

Augustus Toplady (1740-1778) – “Rock of Ages Cleft for Me”

John Fawcett (1739-1817) – “Blest be the Tie That Binds”

Edward Perronet (1726-1792) – “All Hail the Power of Jesus' Name”

Thomas Olivers (1725-1799) – “The God of Abraham Praise”

8. Hymns by Newton, Cowper, and Bonar: Newton, Cowper, Bonar 寫的聖詩：

[1] A hymn on sin and repentance. Trinity Hymnal #421: “Rock of ages, cleft for me.” Augustus Toplady, 1776.

一首以罪和悔改為主題的聖詩：《生命聖詩》# 190: “Rock of Ages” 『萬古磐石』。

Augustus Toplady, 1776.

[2] Another hymn on repentance. Trinity Hymnal #403: “Not what my hands have done.”

Horatius Bonar, 1861. 又一首悔改的聖詩。

[3] A hymn on prayer. Trinity Hymnal #531: “Come, my soul, thy suit prepare.” John Newton, 1779.

一首禱告的聖詩。《生命聖詩》Hymns of Life #429: 『誠心備禱』。 John Newton, 1779.

[4] A hymn on faith in the midst of depression. Trinity Hymnal #21: “God moves in a mysterious way.” William Cowper, 1774.

在憂鬱中寫的信心的宣告：《生命聖詩》#31：『上主作為何等奧妙』 = 《普天頌讚》#430：『主意奧妙歌』。William Cowper, 1774.

[5] A hymn for use in the communion service. Trinity Hymnal #310: “Here, O my Lord, I see thee face to face.” Horatius Bonar, 1855. 一首聖餐的聖詩。Horatius Bonar, 1855.

9. Communion as sign and seal; Christ’s role in communion.

聖餐是約的記號和印記。基督在聖餐時所扮演的角色。

10. Other Puritan/Evangelical Awakening hymns: 其他清教徒，大覺醒時期的詩歌：

[1] A hymn about our sin and the cross of Christ. Trinity Hymnal #195: “Alas and did my Saviour bleed.” Isaac Watts.

一首關於我們的罪和基督的十字架的聖詩：《生命聖詩》Hymns of Life #119: “At the Cross”『主在十架』。瓦茲。

[2] A hymn of trust in God’s Word and his faithfulness. Trinity Hymnal #80: “How firm a foundation.” “K” in Rippon’s Selection, 1787. Many passages from Isaiah 40-66.

信靠上帝的话和不變的信實：《生命聖詩》# 274:『穩當根基』。“K” in Rippon’s Selection, 1787. 取材自以賽亞書 40-66 章多段。

[3] A hymn declaring our heart’s need for Christ to sustain and protect us. Trinity Hymnal #400: “Come thou Fount of every blessing.” Robert Robinson, 1758.

承認我們需要基督保護支持我們。《生命聖詩》#76『萬福源頭』。Robert Robinson, 1758.

[4] A hymn of trust in God for going through life’s struggles and through death (Jordan river).

Trinity Hymnal, #501: “Guide me O thou great Jehovah.” William Williams, 1745 (Welsh).

在走過生命的掙扎，在面臨死亡時都信靠上帝：《生命聖詩》#323:『求神領我』。

William Williams, 1745 (Welsh).

Prayer 禱告

1. Take one phrase/sentence from a hymn on sin/repentance, meditate, and pray to God with it.

任選一首關於罪或悔改的聖詩。默想歌詞。用歌詞來向上帝禱告。

2. Take 2 phrases/sentences from the hymn on prayer. Ask God to teach you how to pray with these principles. Pray to him with these sentences/principles.

選一首禱告的詩歌裡的兩句歌詞。求上帝教導你，如何用這些真理（原則）禱告。用這些歌詞禱告。

3. Take one phrase/sentence from the hymn on faith and depression. Ask God how you can pray with this principle. Pray to God and ask him to deepen your faith in this way.

從一首講到信心或憂鬱的聖詩，選出一兩句歌詞。求上帝教導你如何用這些真理（原則）禱告。用這些歌詞禱告，求上帝這樣的賜你更大的信心。

4. Take 1-2 phrases/sentences from the hymn on communion. Ask God to deepen your appreciation of, and commitment to, these biblical truths about communion. Worship God/praise Christ right now for this truth/these truths.

從一首聖餐的聖詩選出一兩句歌詞。求上帝教導你，深化你對這些聖餐原則的體會和委身。用這些歌詞中的真理，現在就禱告，敬拜上帝。

Discussion Questions 討論問題

1. What were the historical circumstances behind Watts? Behind Newton and Cowper?
瓦茲的歷史背景有哪些歷史事實？牛頓和 Cowper 的一生又有哪些歷史背景？
2. How should these men's lives and ministries impact our pursuit of godliness/holiness?
這些牧師，作者的一生和事工，該如何影響我們更加追求敬虔（聖潔）？
3. Take one hymn written by any one of the three: Watts, Newton, Cowper. List the biblical themes you see highlighted in the lyrics. Which kind of music would you want to sing these lyrics? Pray that God will gift you or other Christians to compose new tunes!
任選一首瓦茲，牛頓或 Cowper 寫的聖詩。列出詩歌裡的聖經主題。你會喜歡用哪種風格的音樂（調子）來唱這些歌詞？求上帝給你或其他信徒聖靈的恩賜，創作新的聖詩曲調！
4. Explain how the cross of Christ is the center of the Bible. Explain how the rest of the Bible is important to understanding, appreciating, and worshipping God for the cross of Christ.
解釋：基督的十字架如何是《聖經》的中心。解釋：《聖經》的其他部分，對了解，欣賞，敬拜基督（和祂十字架）是如何的重要。
5. How do you plan to grow in your appreciation of, and devotion to, the cross of Christ? Make specific plans.
你計劃將如何在欣賞，委身於基督的十字架上有所長進？現在就作一些具體的計劃。

To be continued ...

- V. CHARLES WESLEY
- VI. ROMANTIC HYMNS
- VII. GOSPEL SONG

February 10-11, 2017 Subang, Malaysia
Expanded March 8-11, 2017 Taipei, Taiwan