Alfred P. Gibbs: His Life and His Hymns

by

Joanna Rénee Betz

A thesis
Presented to the Faculty
of the Department of Music
of Christopher Newport University

In partial fulfillment
of the Requirements for the Degree
Bachelor of Music

December, 2001
Approved by

Clyde W. Brockett, Ph. D.
Director

James R. Hines, Ph.D.
Reader

Mark U. Reimer, D.M.
Reader
ABSTRACT

Alfred P. Gibbs (1890-1967) was born in England, spent his early years in South Africa and lived and worked for nearly fifty years in North America. His conversion to Christianity as a young man and subsequent involvement with the Plymouth Brethren was the starting point for his service to God as a traveling children’s evangelist and teacher among the Brethren. Gibbs is well remembered among the Brethren, especially those of an older generation, for his special gift for speaking, never-ending zeal for the defense of Scriptural truths, ardent interest in people and many talents. His work in the United States and abroad and his musical and poetical abilities encouraged his production of hundreds of hymns and choruses. His writings on Christian topics, like his musical compositions, became immensely popular among the Brethren of his time. This thesis describes the nature and personality of the man and the character and scope of his activities and his works.
I am greatly indebted to numerous individuals who have been of considerable assistance and support in my research endeavors for this project. I would like to firstly extend thanks to Rita Bruce, a member of the Brethren assembly in Newport News, Virginia, for her initial recommendation of the name Alfred P. Gibbs. Without her the subject of my thesis might have been altogether in another mode.

I would like to give a heartfelt thanks to all those who have been involved in my trip in the summer of 2001 to read A.P. Gibbs' diaries. Robert Baylis, author of My People: The History of Those Christians Sometimes Called Plymouth Brethren, I thank, in addition to his letters to me on several occasions, for his mentioning that A.P. Gibbs' diaries are in the possession of Rebecca Nolen in Sugar Land, Texas. Rebecca Nolen herself has been very generous in letting me come to her home to read the diaries and in allowing me to bring back a few with me on loan. Her sharing of photographs and memorabilia of A.P. Gibbs has also been very much appreciated. I am very grateful to the Friends of Music at Christopher Newport University in their endowment of a generous Olive J. Moore scholarship, which made such a trip possible. Without this trip this thesis would be lacking a great deal.

Many people have assisted me by providing their own remembrances of A.P. Gibbs including: Clarence Barinowski of Augusta, Georgia; Ruth L. Bushman of Fayetteville, Pennsylvania; Donald Cole of Chicago, Illinois; Kevin Dyer of the Chicago area, Illinois; John Landis of Philadelphia, Pennsylvania; Bill MacDonald of San Leandro, California; Ruth Stiefler of Blasdell, New York; Mary Louise Thompson of
Houston, Texas; and Nell Byne of Waynesboro, Georgia. To all of these I extend my appreciation, for with their memories the person of A.P. Gibbs was made real to me in a way which no amount of book research can or ever will do.

Paul Gibbs, the grandnepheu of A.P. Gibbs currently residing in Harding, South Africa, has been a wealth of information, especially of his relative's early years in England and South Africa. His collection of family photographs has contributed greatly to this thesis. I also thank Clarence Barinowski of Augusta, Georgia, for lending me his collection of A.P. Gibbs' music manuscripts, through which I have been able to understand better Gibbs' composing procedures.

I extend my appreciation to: John Rush, librarian at Emmaus Bible College, for making numerous searches for information and providing me with photocopies of *Gospel Choruses for Young and Old, No. 3, “Hymns: Their Use and Abuse,”* and bibliographic information on all of the library's holdings on A.P. Gibbs; Michael Finch, school archivist at Sibford School in Banbury, England, for giving me information on Alfred and Edwin Gibbs' admissions registers; George Mosher, administrator of academic records at Moody Bible Institute in Chicago, for providing me with Alfred and Edwin Gibbs' academic files; and Bridget Palmer, assistant librarian at the Royal Academy of Music in London, for looking up and sending me records on Ella Taylor.

I would also like to thank Mae and Susie Cheek of Newport News, Virginia, for sharing with me their memories of A.P. Gibbs and their copies of *Gospel Hymns and Choruses for Young and Old* as well as other hymn books. The following people have also been of assistance to me in some manner: Shirley Bendelow, Jennifer Broberg, Paul Carlson, Roy Carlson, Mary Lou Engle, Stan Engle, Ken Fleming, Jules Godin, William

Finally, I would like to extend thanks for many months of insight, ideas and encouragement to my instructor Dr. Clyde W. Brockett whose knowledge in research has proven exceptional. I also would like to express gratitude to Dr. James Hines for bringing me into a deeper appreciation of music history and Dr. Mark Reimer for his unfailing encouragement over the past four and a half years. My parents, who have proven their steadfast support, loving care and genuine selflessness, I am truly indebted to, for without whom this thesis would have been a virtual impossibility. My mother’s particular assistance in the tedious task of typing much of the contents of Appendix 4 is greatly appreciated. My brother and countless friends and relatives, too, have exhibited their interest and support throughout the length of this project, through which I have begun to learn to say, as it was another’s joy to write:

All the way my Savior leads me,
    Cheers each winding path I tread,
Gives me grace for every trial,
    Feeds me with the living bread.
Though my weary steps may falter,
    And my soul athirst may be,
Gushing from the Rock before me,
    Lo! A spring of joy I see.

(The second verse of Fanny J. Crosby’s hymn
   “All the way my Savior leads me”)
TABLE OF CONTENTS

ABSTRACT................................................................................................................. v

ACKNOWLEDGEMENTS................................................................................................. vi

LIST OF ILLUSTRATIONS.............................................................................................. x

INTRODUCTION.............................................................................................................. 1

CHAPTER I: EARLY YEARS AND EDUCATION: 1890-1922......................................... 4

CHAPTER II: THE MAN AND HIS MISSION: 1922-1967............................................... 22

CHAPTER III: LITERARY WORKS.................................................................................. 41

CHAPTER IV: HYMNS, CHORUSES AND WORK AS A HYMN COMPILER............... 45

CHAPTER V: PRACTICES AND PROCEDURES............................................................. 58

CONCLUSION.................................................................................................................. 74

APPENDIX 1..................................................................................................................... 76

APPENDIX 2..................................................................................................................... 82

APPENDIX 3..................................................................................................................... 85

APPENDIX 4..................................................................................................................... 92

APPENDIX 5..................................................................................................................... 94

APPENDIX 6................................................................................................................... 101

BIBLIOGRAPHY............................................................................................................. 105
# LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>19</td>
</tr>
<tr>
<td>8</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>23</td>
</tr>
<tr>
<td>10</td>
<td>27</td>
</tr>
<tr>
<td>11</td>
<td>35</td>
</tr>
<tr>
<td>12</td>
<td>35</td>
</tr>
<tr>
<td>13</td>
<td>39</td>
</tr>
<tr>
<td>14</td>
<td>49</td>
</tr>
<tr>
<td>15</td>
<td>53</td>
</tr>
<tr>
<td>16</td>
<td>57</td>
</tr>
<tr>
<td>17</td>
<td>68-69</td>
</tr>
</tbody>
</table>
Introduction

Alfred P. Gibbs is well known and remembered among the Christians called Plymouth Brethren for his life as a traveling speaker and teacher, as well as for the abundance of his literary and musical works. In spite of this, no work has ever been written about him. In the modern world, his name is unrecognized even by many of those closely associated with Christian evangelism, and his hymns remain unknown by those most specialized in hymnody. His life and hundreds of hymns and choruses deserve the attention and recognition they have not yet received. For a chronicle of the life of Alfred P. Gibbs and description of his efforts to promote worship and the music of worship, one needs first to be informed of the tenets of the Plymouth Brethren and their cultivation abroad.

In the 1820s various groups of Christians in cities in Ireland and England, namely Dublin, Plymouth, Bristol, and Barnstaple, began meeting together simply as brothers in Christ (hence the name Brethren as they prefer to be called). They based their actions upon their study of early church teaching and practices as revealed in the New Testament and, consequently, their growing frustration with the established church. Many involved were highly educated young people, among whom a few took a leading role in the movement, notably John Nelson Darby and Anthony Norris Groves. Darby himself was the author of numerous hymns.

---


2 Baylis, My People, 17-18
Among their many doctrines, the Brethren firmly believe that Christians, regardless of theological differences or any other differences, should gather together in the name of the Lord Jesus Christ. They possess a particular interest in the Lord's Supper, partaking of it weekly in their "Breaking of Bread meetings," and the Second Coming of Christ. A split among the Brethren occurred in the 1840s, due to theological differences, resulted in two main branches of the movement: the "exclusive" Brethren and the "open" Brethren. Despite being viewed as extremists or even heretics by those of a broader Christian circle, these two groups grew rapidly and more gatherings were soon established in other localities in England. Eventually, through extensive missionary endeavors, the Brethren spread to many countries including China, Singapore, Australia, New Zealand, Canada, the United States, Argentina, Russia, Romania, Germany, Italy, Central Africa, and South Africa.

This thesis details the life and hymns of Alfred P. Gibbs in the following fashion. Chapter One deals with Gibbs' birth in England and move to South Africa, his family—father, mothers, siblings, and distant relatives—early years and education, his conversion experience, and his activity with the Plymouth Brethren. It treats, further, his occupations before coming to the United States, as a builder, chaplain, manager at a gold mine and at a small store, and his education at Moody Bible Institute in Chicago. Chapter Two deals with his life as a traveling speaker and teacher: where he went, how he traveled, with whom he stayed, about what he spoke, to whom he spoke, and characteristics of his speaking. This chapter shows Gibbs as a teacher at Emmaus and

---

1 There is no connection between the Plymouth Brethren and the peoples known as Moravian Brethren or as Bohemian Brethren. nor is there any connection to the Pilgrims who settled at Plymouth in Massachusetts.
Guelph Bible Schools, his hobbies and his personality. The chapter is largely supported by Gibbs' diaries, interviews of those who knew him or were influenced by him and memories of people from the articles and the books “Alfred P. Gibbs: Man of God,” “In Memory of Alfred P. Gibbs,” and My People referenced above.

Literary works of Gibbs are the topic of Chapter Three, including sections on what he wrote—books, pamphlets, tracts, correspondence courses and articles—on what subjects he wrote and who his publishers were. Chapter Four discusses his hymns and choruses relative to their definition, subjects, audience, and inspiration. The chapter also deals with Gibbs' work as a compiler and mentions a few hymn books not published by the Plymouth Brethren that contain his works. Gibbs' thoughts on hymns and choruses will be addressed in Chapter Five as well as his knowledge of hymns and their authors and composers and his favorite hymn: "Take my life and let it be." This chapter treats how Gibbs composed and presents analyses of several of his hymns and choruses while offering generalized traits of his composing style.

This thesis, in its writer's judgement, is the most comprehensive study and most complete source of information on this Christian speaker, writer, and hymn composer now available. Readers in turn may find the following pages to be of both educational and entertaining value as they learn about the significance of this man. That is the aim and hope that have stimulated the present work.
CHAPTER 1

EARLY YEARS AND EDUCATION (1890-1922)

Thomas Gibbs was born on May 18, 1861, in Birmingham England. He apparently became a brewer by trade, ran a public house in town, and later (by 1890) was a brass caster. His marriage to Honour Ann Perks (c.1864-1901), also of Birmingham, brought the birth of their first son Thomas. On October 22, 1890, shortly past midnight, twin boys were born to the Gibbs household located at 172 Barford Street. They named the first child Alfred Perks; the other child, born a few minutes after, they named Edwin Sturge. A few years later their father left for South Africa perhaps being attracted by the gold mining rush of the Witwatersrand near Johannesburg. In 1899 Honour and the boys, left in Birmingham to sell the house and shop, set sail for South Africa. They traveled down the coast of France, around Spain, the length of the Mediterranean Sea and

---

1 Thomas Gibbs' birth date without the year was recorded in the back of Alfred's diary for 1926. Paul Gibbs confirms that date and also gives the year 1861. Paul Gibbs, Harding, South Africa, to author, Newport News, Virginia, letter regarding the Gibbs family history, September 2001.

2 Ibid. and Alfred Gibbs’ birth certificate.

3 Little information is known about son Thomas although Alfred notes in the back of his diary for 1926 that “Tom's” birthday was June 21. P. Gibbs, Gibbs family history.

4 On a visit to England in 1926, Gibbs noted in his diary that a factory had been built in place of the house (Alfred Gibbs's Diary entry, Friday, June 11, 1926) Alfred Gibbs’ birth certificate.


6 Michael Finch, school archivist at Sibford School in Sibford Ferris, England, where Alfred and Edwin later attended, remarks that 'Sturge' is the name of a well-known Quaker family in England who he believes originated in Birmingham.

7 This area of South Africa “was and still is the richest vein of gold mining in the world.” P. Gibbs, Gibbs family history.

8 Ibid.
through the Suez Canal to the east coast of Africa, finally landing in South Africa (likely at the coastal city of Durban). The wife of Edwin, her grandson Paul Gibbs recollects, mentioned that "the boys were very mischievous [sic.] on the sailing ship, and the captain at times tied them to the mast with a length of rope to keep them from causing problems!" The family settled in Dundee, a small coal-mining town north of Durban.

The Boer War, which took place in this area of South Africa, lasted from 1899 to 1902. It was during a battle of this war, the siege at Ladysmith, a town very close to Dundee, that, tragically, Alfred's and Edwin's mother, Honour, died at the age of thirty-seven on March 28, 1901. Her untimely death must have been grievously felt by her young sons who were only ten years old, for Alfred would visit her grave, located in Dundee, every time he visited South Africa after he had grown and left. He would take photographs of the grave while making note of the date of her death in his diaries.

Perhaps in an attempt to care for his boys in the best way under the circumstances, Thomas Gibbs sent Alfred and Edwin back to England to further their education. In August of that year they enrolled at Sibford School in Sibford Ferris near Banbury.

---

9 In a trip Alfred later took from England to South Africa by ship, he made note in his diary that he, having passed through the Suez Canal, was "quite near to spot where [he had] first passed over safely. God is still the same!" Diary entry, Monday, October 4, 1926.


11 P. Gibbs, Gibbs family history.

12 Ibid.

13 Diary entries, Tuesday, November 16, 1926; Wednesday, June 24, 1936, and Thursday, May 3, 1951.

14 Entries 1367 (Alfred) and 1369 (Edwin) of the admissions register at Sibford School. Sibford School is a co-educational day and boarding school that was founded by Quakers in 1842 (Sibford School [Web site], Site address: http://www.sibford.oxon.sch.uk/).
photograph of Alfred and other students at Sibford School appears in Figure 1.\[^{15}\] While there they might have been under the care of their aunt Elizabeth Darby of 93 Bevington Rd., Aston, Birmingham.\[^{16}\]

When Thomas Gibbs remarried a South African woman named Hutchison, the boys left Sibford and returned to South Africa in June 1903 after two years of schooling.\[^{17}\] Presumably a renewed parental care was a benefit to the while family, and together they moved to Rustenburg, a mining community outside Johannesburg.\[^{18}\] While their father became an acting headmaster at a local school, the boys entered the building trade.\[^{19}\]

At about this time the boys' new mother gave birth to three children: Andrew (b. February 4, c. 1903), Honor, presumably named for Honour Ann (b. January 14, c. 1905), and Natalie (b. May 30, c. 1906).\[^{20}\] The Gibbs family photograph and family tree appear in Figures 2 and 3. It appears that Alfred maintained an affectionate relationship with his

\[^{15}\] All of the photographs of Alfred in England and South Africa included in this thesis are from Paul Gibbs.

\[^{16}\] Upon Alfred's visits to England years later he noted in his diaries that he visited "Aunt Lizzie" in Birmingham and other old haunts in Birmingham as well as visiting Sibford School.

\[^{17}\] P. Gibbs, Gibbs family history and admissions register at Sibford School.

\[^{18}\] It appears that Thomas Gibbs owned, at some point, property in Benoni, for in 1919 he sold it for £300. Diary entries, Saturday, February 8 and Monday, February 10, 1919.

\[^{19}\] "There is a story...." relates Paul Gibbs "...that suggests they [the boys] were involved in a little rustling of trained war ponies from the British troops and a while later selling them back to the British for a profit!!" P. Gibbs, Gibbs family history.

\[^{20}\] Birth dates (without years but with their ages) for Alfred's three stepsiblings are listed in the back of Alfred's diary for 1926. Andrew eventually married and had four sons: Andrew (a farmer near Harding, South Africa, at the time of this writing), Peter (deceased), Douglas and Brian. Honor married a farmer named Redvers Shuttleworth and lived not far from Mansfield Mission Station in Izingolweni. Their three children, Gerald, Ian and Margret, at the time of this writing live in Pietermaritzburg where Honor, now senile, also resides. Natalie, who never married, worked on the telephone exchange in Durban her whole life. She died about two years ago. Paul Gibbs, Harding, South Africa, to the author, Newport News, Virginia, E-mail regarding the Gibbs family genealogy, 20 October, 2001, 1
Figure 1. Photograph of Gibbs as a boy with other students at Sibford School in Banbury, England, in 1902. (Gibbs appears in the second row, seventh from the right).

Figure 2. Photograph of the Gibbs family, ca. 1905. Back row, left to right: Tom (Thomas, Jr.), Honor, [mother], Thomas, Sr., Ted. Front row, left to right (Edwin), Andrew, and Alfred.
Figure 3. The Gibbs family tree. (Courtesy of Paul Gibbs).
stepsiblings throughout his life, for he looked forward to and enjoyed visiting with them in later years, as indicated in his diaries.

The spiritual upbringing of the Gibbs children remains unknown, although it appears that religiosity was not a part of the Gibbs home. In March of 1912, however, a dramatic change occurred: Edwin, having attended an open air Gospel meeting held by the Brethren, was converted to a Christian commitment on March 17th. A verse recorded in his diary expresses this life-changing experience:

\[
\text{My heart is fixed eternal God} \\
\text{Fixed on thee.} \\
\text{And my immortal choice is made} \\
\text{Christ for me.}^{21}
\]

Edwin took the opportunity to speak to Alfred about Christ and, as Alfred later enjoyed telling, “Edwin faithfully took every bit of... selfrighteousness from [me] by applying God’s Word.”^{22} About nine months after his conversion, Edwin joyfully led Alfred to Christ by Romans 10:9. Later, Alfred would frequently be heard saying:

“I am older than my brother Edwin but I am younger than he is.” Then he would solve this apparent puzzle by explaining that his brother Edwin was saved by the grace of God ere he came to know the Lord. It was through the faithful, persistent witness of Edwin that he was brought to Christ. Thus Edwin was younger than he in a physical sense, but Alfred was younger spiritually.^{24}

---


23 “That if thou shalt confess with thy mouth the Lord Jesus and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved” (KJV).

24 Van Ryn, “In Memory.” 1-8
From the time of his conversion on January 9, 1912, Alfred was a changed man. Both he and Edwin, now living on their own in the mining town of Johannesburg, began to be intensely involved in gospel preaching and meeting among the Brethren. Edwin recalls fondly: "What happy and stirring days they were in Johannesburg, when we young fellows, about a dozen of us met for Bible study, open-air meetings and a tract band!"

Figure 4 shows a photograph of Alfred and Edwin in the Johannesburg tract band. Although he himself, Edwin explains, had been appointed leader of the Bible class, Alfred soon surpassed all those in the group. Alfred began speaking at open-air meetings and children's meetings. Robert Thompson, a life-long friend and fellow Christian worker with Alfred, recalls his first contact with Alfred when he was twelve years old: it was at some children's meetings where Alfred, not having been a convert long, was giving "illustrated talks." The talks, accompanied by glass lantern slides that Alfred had painted himself, would later become a mainstay of his speaking and service.

Two years after Alfred's conversion, his parents were converted, undoubtedly through Alfred's and Edwin's prayer and speaking. Alfred writes in his diary on Friday, February 13, 1914, that he had "received [a] letter from mother saying she had decided for Christ! To God be the glory!" In April his father attended and enjoyed a meeting after which Alfred "[h]ad a talk to him about his soul." Several months later he joyously writes, "Father said he was saved. Hallelujah [sic.]!"
Figure 4. The Johannesburg tract band in March of 1914. (Alfred is pictured fourth from left and Edwin is pictured last on the right).
In March of 1914 Edwin decided to, at least temporarily, lay aside his occupation as a builder and pursue serious Bible study at Moody Bible Institute in Chicago. At about this time, Alfred began attending school every Tuesday and Thursday evening in addition to working as a builder and being a manager at a gold mine. With the onset of World War I, he became a chaplain to the South African armed forces. Here at the Potchefstroom Army Base where he served (along with George Leslie, a close friend and leading member of the Brethren in Johannesburg), Alfred received much practice in preaching and caring for the soldiers in training. Photographs of Gibbs as a chaplain are shown in Figures 5 and 6 and Appendix 1. Here also he matured and developed as a person: experiencing both rejection and warm reception. On Sunday, February 23, 1916, Gibbs wrote in his diary: “Camp practically deserted to-day.... Small party of men came here but left owing to no chaplin [sic]....” Many times, however, responses were positive. “...I spoke on what does it mean to be saved? and had great liberty. There is a stirring going on,” Gibbs writes in the July of 1916. Between April and October of that year at least 216 men were converted through Gibbs’ speaking, and throughout the rest of his hectic days in military service many more were brought to Christ.

In 1918 Gibbs stayed busy working as a manager of a small store, went to Bible classes and occasionally to friends’ houses for “sings.” In December he gave his first

---

30 His address in 1916 was 444 M. Leamington Avenue, Chicago. Illinois. Diary, 1916.

31 Diary, 1914.

32 Diary entry, Saturday, July 22, 1916.


34 Alfred’s address at the beginning of 1917 was c/o 41 Appolina St., Troyerville, Johannesburg, according to his diary for that year.
Figure 5. George Leslie and Gibbs (center) with World War I cadets, ca. 1914-1918.

Figure 6. Gibbs with fellow helpers in the army camp, ca. 1914-1918.
“lantern lecture” at a Rail mission on John Bunyan’s *Pilgrim’s Progress*, as the announcement of a similar lecture is illustrated in the newspaper clipping in Figure 7. Edwin, who had graduated from Moody Bible Institute in 1916, came back to South Africa that year bringing his bride Dorothy Fea (nee Ross) with him. They settled in Izingolweni were they served as missionaries at Mansfield Mission Station for many years to come.

Like his brother, Alfred decided to attend Moody Bible Institute and in 1919 at the age of twenty-eight he began preparing for his journey to the United States. Two days before his departure from Cape Town and after getting his luggage aboard the ship and “getting fixed up with [a] fine set of slides,” Alfred took tea by himself and took a walk on the pier. He must have realized the magnitude of the new adventure on which he was about to embark and was excited to learn what the future might hold for him in a different country. At about 8 on the morning of Wednesday, July 30, Alfred boarded the ship heading for the United States. He was nearly a full month at sea but kept himself occupied by visiting with other passengers and doing other things until his arrival in Boston on August 25. After several days of traveling and appreciating the beautiful scenery, sightseeing (including a brief stay in New York), and visiting with both old and

---

35 Dorothy’s grandfather, Donald Ross, was a pioneer missionary of the Brethren in the United States, originally from Scotland, according to Paul Gibbs (“Edwin Gibbs,” 30). *My People* contains further information on Donald Ross.


37 Also at this time, it appears that Gibbs’ stepmother was severely ill. On Sunday, June 8, 1919 he writes in his diary that he “went to see mother at Jane’s [surnamed Lane?] – she’s bad.” Before leaving for Chicago he visited his father and mother on Wednesday, July 16. This is his last mention of her in his diaries.
new friends, Alfred arrived in Chicago on Tuesday, September 4 where he immediately went to see his sister-in-law's parents, the Rosses, whom he dubbed "very nice people."\textsuperscript{38}

The day after he arrived in Chicago he enrolled at Moody Bible Institute and soon got settled in his residence at 153 Institute Place.\textsuperscript{39} A very sociable man, Gibbs soon became acquainted with many of the students, including a young man named George Landis. Landis, an upperclassman at the Institute, was at the time a pastor of a small congregation. He and his wife of one month, Nora, had been assigned to a table in the dining room with several new students with the responsibility of orienting and taking care of them. Gibbs was among those placed at his table. Landis describes this first encounter with Gibbs:

One of the new men at my table was quite out of the ordinary. He had a mustache, and dressed differently from the average young man in America. He was very tanned. I thought that he probably came from one of the Balkan States, with perhaps some Arab blood in his veins. However, I learned that his name was Gibbs, [and] that he was of English birth..."

Upon getting to know each other, the two found that they had much in common, including what they were studying, their goals, their understanding of fundamental doctrines, and even that they both had twin brothers.\textsuperscript{40} Ruth Bushman, one of Landis' daughters, recounts that her father and Gibbs were

\textsuperscript{38} Diary, 1919

\textsuperscript{39} His Enrolment, Estimate and Recapitulation Card from Moody Bible Institute cites the date Sept. 5, 1919, as his enrolment date. His address is given at the beginning of his diary for 1920. Perhaps it was here that he roomed with a man named Walter Gerow, for in a visit to Caldwell, New Jersey, years later he notes in his diary: "Walter Gerow old MBI roommate came and talked." Diary entry, Monday, November 8, 1954.

Evidently... very good friends quite quickly at Moody and palled around quite a bit the first few weeks until someone said to Alf Gibbs... “What in the world are you doin’ hangin’ around the newly weds?” He did not know my mother and father were newly weds because they were twenty-eight and thirty at the time. They did not see much of him for quite some time thereafter.

However, as Bushman continues “the friendship forged at Moody Bible Institute between my father and Uncle Alf Gibbs was life-long and lasting.”

Within the next few days after his enrollment at the Institute, he began classes in Bible Synthesis, Personal Evangelism, Biblical Introduction, Practical Work Introduction, Child Study, Secondary English and General Chorus. He also began attending and sometimes speaking at Austin Gospel Hall, a local Brethren assembly where Edwin had also met and from whom he had received his letter of commendation for service in South Africa. In addition to Austin Gospel Hall, sometimes he received special assignments to speak, preach, lecture or lead singing at various congregations or children’s meetings. Soon he also began working at a rescue mission that some Brethren assemblies in Chicago had started on Madison Street (Edwin had also been involved in this). T.B. Gilbert, a friend of Gibbs for many years to come, recalled those days at the rescue mission. “Many of us [including the later well-known workers Harold M. Harper,
James G. Humphrey and others] received our apprenticeship at the Mission and on the street corner.  

Gibbs, a hard-working student with a bright mind, completed his first term at the Institute with good grades. He began his second term of school in the winter of 1920 taking Bible Synthesis, Bible Doctrine, Personal Evangelism, Homiletics, and Secondary English. The following spring term he took classes on similar subjects as well as Pedagogy. For recreation, Gibbs worked on improving his tennis skills and the following summer he won a tennis tournament, apparently held at the Institute. He also was a baritone in the General Chorus. Sometimes, too, he would spend time with George Landis and his wife, taking a walk together along the lakeshore or sightseeing in the city.

Things went as usual the rest of 1920 and into 1921. He continued his speaking assignments, speaking for a whole month in June and July at a series of evening tent meetings. Beside the ever-present studies, he kept busy as the class poet, and, having become “a great favorite with students,” his social life was kept full. Two months before his graduation in December of 1921, Gibbs became ill. From October 22 to November


46 According to George Mosher at the Office of Academic Records at Moody Bible Institute the only two pedagogy classes the Institute offers are voice and piano. Considering that Gibbs had apparently not yet taken any piano lessons and occasionally led singing at meetings, it seems likely that he would have taken vocal pedagogy.

47 Diary entry, Saturday, July 10, 1920

48 Enrollment, Estimate and Recapitulation Card.

22 he was in poor health and confined in the Cook County Hospital.\textsuperscript{50} It was after nearly a month of sickness that Gibbs significantly recorded in his diary, "My song accepted for class song."\textsuperscript{51} Over the next month or so Gibbs recovered little by little until his graduation day on Thursday, December 22.\textsuperscript{52} The beautiful hymn Gibbs had composed for the class (or "song", as he had called it), for which the Dean commended him, was performed during the morning exercises.\textsuperscript{53} Gibbs' setting of Psalm 119:18, which he entitled "Bible Student's Prayer" and printed as the second piece in his later published gospel chorus book, may be this hymn, although no evidence has been found to verify this.\textsuperscript{54} If it is not, the title suggests that he might have been a student at Moody Bible Institute when he composed it. The short hymn is illustrated in Figure 8. In the evening, after the graduation exercises earlier that day, Gibbs, ever an articulate student highly regarded among both his peers and those over him, spoke at the supper held in honor of graduates.\textsuperscript{55} The next day he spent in bed, apparently exhausted from the event while still recovering from his illness.\textsuperscript{56}

\textsuperscript{50} The nature of the illness is not revealed in either Gibbs' diary or his Enrolment, Estimate and Recapitulation Card. Enrolment, Estimate and Recapitulation Card.

\textsuperscript{51} Diary entry, Saturday, November 19, 1921.

\textsuperscript{52} Gibbs received his diploma in the Bible Course. Enrolment, Estimate and Recapitulation Card.

\textsuperscript{53} A search of Moody Bible Institute Alumni Association and library records did not produce such a hymn. Alumni Association, Moody Bible Institute, Chicago, Illinois.

\textsuperscript{54} Alfred P. Gibbs, comp., \textit{Gospel Choruses for Young and Old} (Fort Dodge, Iowa: Light and Liberty Publishing Company, 1931).

\textsuperscript{55} As indicated by his diary entry "Got ready for speech. E. [Evening] Supper -- gave a speech on presenting picture -- their diplomas."

\textsuperscript{56} Diary entry, Friday, December 23, 1921.
Figure 7. Advertisement announcing Gibbs' talk on *Pilgrim's Progress* with glass slides.

Figure 8. Gibbs' hymn "A Bible Student's Prayer" from *Gospel Choruses for Young and Old* (1931).
At the conclusion of that year and the close of a maturing period of his life, Gibbs wrote in his diary:

How good God has been to me in this past year. Truly He is a merciful and loving Father to bear with my coldness and hardness, my lack of wisdom, my pride, my self but praise Him in Whom I am accepted — the blessed Lord Jesus Christ — my precious Savior Whom I trust as my alone hope for the past and future and find His grace sufficient for the present. Thou alone are worthy Lord Jesus! A.P.G.

In January of 1922 Gibbs, now living at 741 N. Lotus Ave. in Chicago, decided to take a few electives at the Institute. His interest in music drew him to take piano, notation, and conducting (as well as a class called Advanced Normal Training). In these classes he learned many skills that were essential to his work as a hymn composer.

It is clear that Gibbs’ education and personal and spiritual development were greatly enhanced by his two years at Moody Bible Institute. After his graduation, one individual from the Institute summarized his characteristics:

[He is] one of the finest types of men who ever graduated from the Institute. He has had a deep and lasting education in the word — and has unusual preaching and teaching gifts.... He ... is a splendid sample of that class of noble consecrated — livers of The Book.”

Gibbs was also an influence upon many persons whom he was around, for, by the time of his graduation from the Institute in 1921, of the three-hundred sixty-nine persons he

---

57 His address was given at the beginning of his diary for 1922.

58 Enrollment, Estimate and Recapitulation Card.

59 However, the quote continues: “Sorry to add he was not neat in appearance nor tidy in his room.” Signed “JRS,” under Personal Characteristics on the Enrollment, Estimate and Recapitulation Card.
spoke to about Christ, two-hundred twenty-three had professed conversion. It was at this point, after his upbringing and education, that Gibbs entered into a new era of his life: one of service, to which the treatment of his life now turns.

---

60 This likely was the number whom he had spoken to individually rather than while preaching to a crowd, since he had by this time spoken to many more hundreds in large group settings in his eight years of Christian work before coming to Chicago as well as his two years at Moody Bible Institute.
CHAPTER II

THE MAN AND HIS MISSION: 1922-1967

Regardless of what the future held for Gibbs he was sure to be successful for two reasons: he was uncommonly gifted in many ways and he was a man consecrated to God. As to the first reason, one individual wrote that Gibbs was an "excellent type" and "a strong preacher" who "has a picturesque and dramatic way of presenting the Gospel. [He] makes crystal clear the great truths of redemption to old and young with the same facility and power" and "should make a good Bible teacher and Evangelist." 1 As to the second reason, his prayers, accompanied by praises, recorded in his diaries at each of his birthdays and anniversaries of his conversion testify to his dedication and devotion. Gibbs also wrote in his diary that "God has a use for every usable person who will allow himself to be used to the utmost of his usability." 2 It could be these two factors that made him the person that this chapter intends to show.

Gibbs graduated from Moody Bible Institute in December of 1921 but returned the following term to take several music classes. He was commended to full-time ministry in the United States and abroad by the Austin Gospel Hall in Chicago, as Figure 9 illustrates. He thereupon began speaking and leading singing at various Brethren

---

1 The same person said that he "belongs to the Baxter, Banyon (sp?), Flavel (sp?) type of preachers. Enrollment, Estimate and Recapitulation Card.

2 It is not known whether Gibbs invented these words or they were something spoken by another, which Gibbs, impressed by it, wrote down for future reference. Diary entry in memo section after Saturday December 4, 1915.
AUSTIN GOSPEL HALL
758 Lexington Avenue,
Austin, Chicago, Ill.

July 8th, 1919.

To Whom It May Concern:

The bearer, Edwin S. Gibbs, is known by us to be a Minister of the Gospel, devoting his entire time to the work. He is connected with the body of Christians known as Plymouth Brethren, having Missionaries in all parts of the world, with Official Missionary Headquarters at

Echoes of Service, #1 Widcombe Crescent,
Bath, England.

Missionary Home, #393 Third Street, See Cliff
Brooklyn, New York.

Mr. Gibbs is associated with the Christian Assembly at Austin Gospel Hall, Austin, Chicago, U.S.A. and is returning (after an absence of four years) with his wife to his Mission Station at Fansfield Natal, South Africa, to continue religious work, and is entitled to any consideration given to Ministers of the Gospel. He leaves us in complete fellowship and with our approval.

Appreciating courtesies extended.

In Behalf of the Assembly at Austin, Chicago.

(Signed) [Signatures]

Figure 9. Edwin S. Gibbs’ letter of commendation from the Austin Gospel Hall in Chicago.
assemblies.³ While keeping his home base in Chicago⁴ in 1922 he visited Detroit, St Paul, Kalamazoo, Manchester, Minneapolis, Omaha, Lincoln and Waterloo.⁵ He also kept busy “fixing up” a chorus book, perhaps for a friend. The next year, much the same in content, Gibbs traveled and spoke even more. He visited about thirty cities that year in the north central and southeastern United States. The pattern having been set, Gibbs would continue traveling and speaking for the rest of his life.

True to Gibbs’ preference his primary emphasis in his evangelistic work was children and young people.⁶ Accompanied by his quick wit, sparkling sense of humor, and British accent, he would give focused presentations of the gospel that children loved to listen to. Straight-faced humor, that sometimes went over the heads of the young ones but entertained the adults, was a characteristic of Gibbs. One time he was showing slides of Washington, D.C. “‘Notice that some people are blurred because they’re moving and others are perfectly still,’ he said with a straight face,” showing a time-exposed picture taken in a subway station. “‘The still ones are government workers!’”⁷ In his talks he also would use stories of his life back in Johannesburg and from travels. In spite of the

³ Inquiries at Woodside Bible Chapel (formerly Austin Gospel Hall), other assemblies in the Chicago area and Christian Missions in Many Lands revealed no copy of Alfred Gibbs’ letter of commendation. Edwin’s letter, included in Paul Gibbs’ article, “Edwin Gibbs”, may be similar to the one Alfred received.

⁴ He was still residing at 741 N. Lotus Ave. in Chicago until sometime in 1925 according to addresses listed in his diaries.

⁵ Diary entries, 1922

⁶ From his early days in South Africa Alfred Gibbs enjoyed working with and speaking to young people. Perhaps it was the words of one Jimmy Davidson, heard addressing work among children while Gibbs was living there, that helped encourage him (diary entry, Wednesday, November 25, 1914). Although undecided about his future work at the time of his stay at Moody Bible Institute, he favored children’s work, according to his Enrollment, Estimate and Recapitulation Card.

⁷ Perhaps the subway station referred to here actually was a station for some other form of public transportation since the Metro did not break ground until December of 1969, according to the Metro website www.wmata.com/about/history.htm Baylis, My People, 210-211.
jokes and stories, however, he did not put up with any nonsense. He expected children to behave well, and most did. But if any child would whisper or otherwise distract he had a tactful way of dealing with them. As with young people, his ministry to adults was ever solid in their truth and penetrating in their light. He presented the Word of God in purity and with a clarity not matched by many. His talks, which often consisted of seven points (or more), were well-ordered, clear and focused. As August Van Ryn said: "...if anyone did not understand his message, it wasn't Gibbs' fault." 8

In his messages Gibbs would often use lantern slides of Bible stories and other relevant stories and was one of the first evangelists to do so. 9 He would photograph pictures out of Bible storybooks, which he had collected from second hand stores, developing them onto glass slides that were approximately three inches by three inches (or perhaps larger). Then he would paint them. Ruth Bushman and her siblings as children used to love watching him paint the slides:

In our home in Fayetteville, I can remember he set up his whole arrangement on a card table, in front of a window, so that the light would be coming through, and he would paint the various scenes, and we loved it when the particular slide was a picture from one of our books. He had his colors and his brushes and little pots of things and an arrangement where by he could set the slide up and see straight through it. I remember it was a particular shade of red called geranium pink and somebody in every picture usually wore geranium pink clothes. It was a good color, he said. It showed up well.

---


10 Ibid.

11 Baylis, My People. 209
After completing a slide and it was thoroughly dry, he would place a glass cover over it and tape it along all four sides.\textsuperscript{12} When John Landis, son of George Landis, was in art school he helped Gibbs, who was now near the end of his life, paint them.\textsuperscript{13}

*Pilgrim's Progress* by John Bunyan, the first story Gibbs ever presented with lantern slides back in South Africa, remained a favorite for years.\textsuperscript{14} Many people who remember hearing Gibbs speak as children remember his slide presentations of the story of *Pilgrim's Progress*. One man even was so impressed by it that he learned how to do it in three different languages.\textsuperscript{15} Other slide presentations included *The Marvelous City of Mansoul*, another book by John Bunyan, and "The Prodigal Son" from Luke chapter 15, as seen in Figures 10a and b. By the end of his life Gibbs had a collection of sixteen boxes of slides,\textsuperscript{16} the contents of which he had spent hours and hours of work carefully painting, taping, and labeling, often working late into the night.\textsuperscript{17}

As a song leader Gibbs was able to use skills developed in his conducting and pedagogy classes at Moody Bible Institute. This was apparently reinforced by further

\textsuperscript{12} Bushman, "Alfred P. Gibbs -- Comments ."

\textsuperscript{13} When Gibbs left after a visit he would leave some slides for the young man to paint. Upon his return at Christmas time he would examine them and give John Landis some of his colors. Also at this time, Gibbs asked young Landis to make some illustrations of Onesimus (from the book of Philemon), for he had never been able to find any pictures of this story. Illustrations drawn and slides made, Gibbs was only able to give the lecture one time. John Landis donated the illustrations to Emmaus Bible College. John Landis, telephone interview by author, 2 October 2001.

\textsuperscript{14} According to Nell Vyne the *Pilgrim's Progress* slides are now at Moody Bible Institute. Nell Vyne, telephone interview by author, 7 September 2001.

\textsuperscript{15} Don Cole, Cole, telephone interview.

\textsuperscript{16} Diary entry, Saturday, October 16, 1964.

\textsuperscript{17} Diaries.
Figure 10a and b. Photographs of slides of "The Prodigal Son." Robert Thompson, Sr. painted these slides, similar to one Gibbs would have used, with Gibbs' help.
studies from resources like the books *The Way to Sing* and *Super Diction*. Gibb, himself the possessor of a pleasant baritone voice, would often begin his meetings on *Pilgrim's Progress* with the teaching of his choruses, which, according to Don Cole, "were so much better than other children's songs I [he] used to sing." His song leading style kept children in wrapped attention. He frequently led the young people in repeating a chorus several times through and also alternated the singing of boys and girls from one verse to the next until they would all join in together. The result was joyful and spirited singing.

Don Cole, who remembers "Precious Holy Bible" and "Remember Thy Creator" the best of Gibbs' choruses, comments that "None of us who learned these [choruses] from A. P. G. himself can ever forget them."

Gibbs' occupation as a speaker brought him into other mediums of speaking. On May 10, 1928, Gibbs writes in his diary: "After tea to W.R.A.X. [in Curley Hill, PA?] and spoke on Radio at 7/30 on "Me" ["Musings on 'Me'"] to boys and girls. Some experience. A few people inside made me feel nervous."

Having thus begun his ministry on the radio Gibbs would appear many more times throughout the next 30 or more years on radio stations across the country and abroad including WCBC, WCAP and WALT in Chicago, CHEX in Lakefield, Ontario, and on radio stations in Houston, Des

---

19 These titles are written in the "Memoranda" section of Gibbs' diary for 1925 along with their authors and publishers: Frantz Droschousky, Boston; C.C. Birchard, and Louis Gaveure (sp.?), New York; Shirmer and Co., respectively. It is likely that Gibbs later bought them for such study as indicated by a check mark that appears next to each of them.

20 Cole as well as others have reported that Gibbs sang well. Cole, telephone interview.

21 J. Landis, telephone interview.

22 Diary entry, Thursday, May 10, 1928.
Moines, Detroit, Raleigh and even Toowoomba, Australia. In his later years audio recordings of some of his talks were made.

Gibbs' forty-five years of work as an itinerant preacher in the United States and Canada took him to many different places. While he worked mostly in the north central, mid western, southern, and eastern United States (e.g. Illinois, Iowa, Michigan, Pennsylvania, New Jersey, and Florida) he spoke in about thirty states all over the country as well as several provinces in Canada. In his travels abroad he spoke in Scotland, England, South Africa, New Zealand, Australia and the Bahamas. For the first years of his work in the United States Gibbs traveled frequently by train, using railroad companies such as the Baltimore and Ohio, Santa Fe, Illinois Central and Burlington. Sometimes, too, he would take a bus, boat, or someone from the congregation to whom he was speaking would take him by car to the next town. In his two or so trips to speaking engagements in the Bahamas he even journeyed by airplane. One time he traveled from one end of New York State to the other via taxi, train, subway, streetcar,

---

21 A diary entry from Sunday, September 6, 1959, suggests that Gibbs appeared on a TV station in Denver and spoke on "The Four Men." Apparently, once was enough for him, for he never notes in his diaries that he did so again.


25 To be specific, he spoke in California, Colorado, Delaware, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Maryland, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Washington, Wisconsin, and Washington D.C. in the United States and British Columbia, Manitoba and Ontario in Canada. Appendix 2 contains accounts of Gibbs' visits to Newport News, Virginia, the city in which this thesis was written.

26 Diaries, 1961 and 1962
ferry, train and finally taxi again. In 1954, after passing his driver’s test, Gibbs bought his own car. “It is a beauty [-] Plymouth Plaza Suburban,” Gibbs writes excitedly upon his purchase of the vehicle for $2065. Kevin Dyer remembers Gibbs traveling in an old car loaded down with all kinds of things necessary for his work: glass slides, materials for his chalk illustrations and flannel-graph, not to mention his personal luggage. Later, after the station wagon’s many miles and years of service, Gibbs bought another car, a Ford Falcon.

When Gibbs was not at his residence in Chicago but traveling, which was most of the time, he would often stay in homes of families in places where he was speaking. Sometimes he would stay at a motel or hotel, pitch a tent by the side of the road or sleep in the back of his car. One time, on a trip through England, he pitched his tent on a farm. But because of the cows he had to move to an orchard where he slept well! He preferred, however, staying with families. He met a great many people this way and established strong friendships among many, sometimes staying in contact through written correspondence. A very outgoing and good-humored man who most people took a liking to, Gibbs made himself right at home wherever he stayed. Upon his arriving in a

27 The trip was from Hastings-on-Hudson to Westfield. Diary entry, Monday, January 25, 1934.

28 Diary entry, Saturday, May 22, 1954.

29 Kevin Dyer, telephone interview by author, 14 September 2001. A flannel-graph is a board covered with flannel, or some other fuzzy fabric, upon which figures and objects, cut out of felt, are placed. They are often used by Sunday School teachers to illustrate Bible stories as they are telling them.

30 Diary entry, Friday, March 1, 1963.

31 Diaries.

32 Diary entry, Wednesday, August 7, 1935.

33 His diaries indicate that he was a great letter writer, sometimes writing eight or ten letters in one morning.
home many a hostess would, much to her dismay, find him in the bathroom developing slides in the bathtub(!)\textsuperscript{34} However, he was a true delight to the children in whose homes he stayed as they were to him. Don Cole recalls the many happy Christmases “Uncle Alfred” spent with him and his family in Kansas City.\textsuperscript{35} Every year he would take Don and his siblings down town to see Santa Claus and they would wearily return home showing evidence of the consumption of ice cream cones and butterscotch candies.\textsuperscript{36}

Meal times with “Uncle Alfred” were certainly anything but dull for children or adults alike. The rules of his infamous C.P.C., or Clean Plate Club, were drawn up in the Cole home, according to Don Cole:

I was a charter member [of the club], and while Uncle Alf was in residence I maintained my standing, and so did Eddie until that dark night when Mother served spinach. “Come, now!” he demanded, “clean up your plates! Eat up! Eat up!” And if any of us even so much as left a niblet of corn or strand of spinach uneaten, he would fasten a stern eye upon the foolhardy culprit and say, “Junior....” then sputter and grope for words as though the enormity of the offense had unnerved him. But to those who heroically persevered through a spinach wasteland he would grandly distribute butterscotch suckers.\textsuperscript{37}

After dinner, John Landis recalls from his childhood, “Uncle Alf” would turn over his plate, tap on it with his fork and then reach over and, to the amazement of the Landis children, pull a string bean out of his sister’s ear! He also remembers passing around the

\textsuperscript{34} Ruth Stieffler, telephone interview by author, 14 September 2001; Bill MacDonald, telephone interview by author, 25 September 2001, and Cole, telephone interview.

\textsuperscript{35} He was in Kansas City for the Christmases of 1928 through 1932 and 1934 according to his diaries. “Uncle Alfred” frequently joked that his initials A.P.G. stood for “a perfect gentleman,” or, if you prefer, he would continue, “a peculiar guy.” Additionally, the definition of the “P” in his name was something about which he told nearly no one.

\textsuperscript{36} C. Donald Cole, “A Delightful Christmas Guest,” 6.

\textsuperscript{37} Ibid.
supper table a small, bread-shaped box (called “Bread of Life”) containing small cards with Bible verses printed on them. Each child in the Landis family would take a verse and read it aloud. “Uncle Alfred” and their father George, in joke and laughter, would then try to outdo each other in guessing the correct reference of the verse.38

Gibbs never married, for he felt that his ministry in its constitution would deprive a family of his presence in the home. Once he humorously, although in kindheartedness, said that he categorized all Christian homes in one of two kinds: “C” homes or “K” homes. “In a ‘C’ home he would congratulate himself that he had remained single all his life; in a ‘K’ home he would kick himself all around the block for never having married.”39 But Gibbs never had a lack of family: so many of the people he met in his travels cared a great deal for him.

Throughout the years of Gibbs’ life in the United States, he maintained fairly regular contact with his family back home in South Africa. His diaries show that he exchanged letters with his father, his step-siblings Andrew, Honor and particularly Natalie. Occasionally, Edwin and Dorothy, or Ted and Dot, as they were familiarly called, visited the United States where they would visit with Alfred. Edwin and Alfred would occasionally work together at conferences or meetings. In Alfred’s three visits to South Africa after his move to the United States he enjoyed seeing his family again.

Throughout his life signs of bachelorhood were apparent. He was indifferent and even somewhat eccentric in his appearance,40 buying one suit a year and wearing it every

38 J. Landis, telephone interview.
39 Van Ryn, “In Memory,” iii.
40 Cole, telephone interview.
day until he bought another the following year. Financial constraints also undoubtedly played a role in his dress, noticeably, as he sometimes was receiving clothes as gifts.\textsuperscript{41}

Ruth Bushman recollects that when "wash-and-wear shirts" first came out, Gibbs boasted to her mother that he could travel around the world with only three shirts: one on, one drying and one ready to wear. Mrs. Landis needed only one look at the shirts to discover that they were in sorry condition. He would wash them himself without particular concern, but as long as they were clean he really didn't care what they looked like.\textsuperscript{42}

In addition to Gibbs' speaking engagements at various cities and towns throughout North America were numerous young people's camps and family conferences that included Blue Ridge (North Carolina), Cedar Lake (Indiana)\textsuperscript{43}, Deerfoot Lodge (New York),\textsuperscript{44} Greenwood Hills (Pennsylvania), Guelph Bible School (Guelph, Ontario), Lake Geneva (Wisconsin), Pine Bush Camp (New York) and Word of Life Ranch (New York).\textsuperscript{45} A transcription of one of Gibbs' talks, "Three Ways of Salvation," is printed in Appendix 3.\textsuperscript{46} As a boy Don Cole went to Cedar Lake with his family to hear the great Plymouth Brethren preachers such as Barker, Hogg, and Vine, "but our favorite was Uncle Alf." The most exciting event, Cole recalls from his childhood, was Gibbs' annual

\textsuperscript{41} Lynne, telephone interview

\textsuperscript{42} Bushman, "Alfred P. Gibbs - Comments."

\textsuperscript{43} Gibbs composed a "Boys' Camp Song" and a "Girls' Camp Song" for Cedar Lake as well as the "Cedar Lake Conference Song" (published in Gospel Choruses for Young and Old, No. 2).

\textsuperscript{44} Gibbs composed "The Deerfoot Lodge Boy's Camp Song" (published in Gospel Choruses for Young and Old, No. 3).

\textsuperscript{45} The Word of Life Ranch website can be viewed at www.gospelcom.net/wol/camps/ranch/

\textsuperscript{46} The Greenwood Hills website, which contains the transcription, can be viewed at www.greenwoodhills.org
swim across the lake. In fact, Gibbs was well known for his athletic abilities. He played tennis and ping-pong exceptionally well and was good also at volleyball. For years he served as athletic director and a speaker at Greenwood Hills. He composed “Greenwood Hills Conference Song” and “The Greenwood Hills Girls Camp Song,” the latter is still sung at the camp today. At Guelph, a two- to four-week Bible school held in the summer, as illustrated in Figure 11, he taught classes, such as Homiletics and Songleading – which were particularly helpful – led singing, and played and coached sports with the students. In 1944 he compiled the Guelph Bible School song folder, in which he included many of his own compositions.

In September of 1945, over a month after V-J Day, Gibbs began teaching at Emmaus Bible School. The school, then located in Toronto, had begun in 1941 offering evening Bible classes. Gibbs joined the faculty as a guest lecturer when daytime courses in the full-time school began to be offered. A photograph of the first daytime class appears in Figure 12. Later, the school was moved to Chicago (1953) after an extension of the school had already been established there and, after Gibbs’ death, to Dubuque.

---

47 Cole, telephone interview.

48 Stiefler, telephone interview. Published in Gospel Choruses for Young and Old, No. 2 and Gospel Hymns and Choruses for Young and Old, No. 4, respectively.

49 Baylis, My People, 164.

50 Diary, 1944.

51 H.G. Lockett, “A Guelph Regular,” in “Alfred P. Gibbs,” 7. Gibbs composed the “Guelph Bible School Song” on Saturday, September 16, 1939 (Diary 1939), which was later published in Gospel Choruses for Young and Old, No. 3.
Figure 11. An advertisement for the Guelph Bible Conference in Guelph, Ontario, ca. 1958. Gibbs is listed among the speakers. (Courtesy of My People).

Figure 12. The first daytime class at Emmaus Bible College in Toronto, 1945. Gibbs is pictured in the third row, fifth from the left.
Iowa (1984). As a guest lecturer Gibbs would teach at the school for several weeks out of the year. Usually he taught Homiletics I and II, Personal Evangelism and, at least one time, Song Leading. He composed the Emmaus School Hymn entitled “Lord, Our Teacher Be.” He also wrote the correspondence courses “Personal Evangelism,” “Preach the Word,” and contributed to “What the Bible Teaches” for the school. Mary Louise Thompson (for whom Gibbs composed a wedding hymn), who took a class from Gibbs in the fall of 1948, remembers him as a very good, firm teacher and a dynamic speaker with an amusing sense of humor. According to Kevin Dyer, Gibbs, who always was full of stories, at times would break out in song in the middle of class. Dyer and his brother, both of whom attended Emmaus in the 1950s, came from Tasmania. Gibbs, ever witty, nick-named the two “Tasmaniacs.” Gibbs taught at Emmaus through the 1950s, a term of over ten years.

The financial needs of such a work and living were mostly met by those groups to whom Gibbs spoke. After Gibbs had spoken at an assembly or conference, perhaps in a series of messages or even one or two meetings, he would be given a sum of money, or

---

52 For further details on Emmaus Bible School, or Emmaus Bible College as it later became, see Baylis, My People.


54 See Chapter IV.


56 See Chapter IV.

57 Mary Louise Thompson, telephone interview by author, 20 or 22 June 2001.

58 Dyer, telephone interview.
"fellowship in the gospel," as such was labeled. The amount varied from place to place and time to time, probably depending upon the length of Gibbs' stay as well as the financial resources of the hosting group. "Fellowship in the gospel," occasional gifts from various individuals and royalties (after the publication of some of his writings) largely amounted to the extent of Gibbs' income and provided for all his traveling and living expenses. In Gibbs' later years he also received funds from Social Security and interest from savings bonds and banks in which he had invested. At the start of Gibbs' ministry in the United States, he was clearly in awe of the means whereby his needs were being met. Again and again he would write the words "Phil. 4:19" in his diaries after each month's financial account, sometimes writing out the verse itself: "My God shall supply all your needs according to His riches in glory by Christ Jesus." Gibbs was very prudent with his money and lived simply, but he was not stingy. Throughout his life, following Biblical principles, he gave to others as well: frequently to his fellow workers Robert Thompson and George Landis, his father in his advancing age and his stepsister Natalie, who never married and had to support herself.60

In September of 1967 Gibbs visited Montreal, Quebec, after which he was planning on visiting Hamilton, Ontario, for a couple of weeks. On September 9th while driving to Hamilton he apparently lost control of his car, according to prevalent thought, probably due to a heart attack, although he had been driving with one arm in a sling because of an attack of shingles.61 According to a doctor approaching in another car,

59 The term "fellowship in the gospel" comes from Philippians 1:5.

60 Diaries.

61 Shingles usually attacks one side of the trunk, however it can also attack any part of the body. Its symptoms, severe burning pain and itchy blisters, last for several weeks. Interestingly, Gibbs notes in the back of his diary for 1962 that he was to "get Probenecid or 'Benemid' from Merk" for Gout. The main
Gibbs' car suddenly veered off the highway and turned over three times. Gibbs, who had been thrown out of the vehicle, was badly bruised on the head, had several of broken ribs, in addition to critical internal injuries. He died instantly.\(^{62}\)

The funeral for Gibbs was held on September 15 at 4 p.m. in Augusta, Georgia.\(^{63}\) Although none of his family members were present, all being in South Africa, his close friends were assembled together to commemorate the life of this man whom they had had the privilege of knowing. Figure 13 shows George Landis speaking at the funeral service.\(^{64}\) Since he had made no known prior arrangements for a burial place, Gibbs' body was laid to rest in the plot of the R. Emil Barinowski family in the Summerville Cemetery located in Augusta, Georgia.\(^{65}\)

News of beloved Alf Gibbs' sudden death shocked and saddened his many friends. There would be no more of his jokes and stories at the dinner table, no more of

\(\text{\underline{Symptoms of Gout}}\) are unexpected severe pain and inflammation in the elbow or knee but more commonly in the hand or foot. Left untreated the disease can lay dormant for years, suddenly reappearing later.\(^{64}\) Charles B. Clayman, med. ed., The American Medical Association Family Medical Guide, rev. and updated 3rd ed. (New York: Random House, 1994), 602 and 537.


\(^{63}\) According to Gibbs' diaries he lived in the Chicago area from his initial entrance to the United States in 1919 until his move to Waynesboro, Georgia, in 1961.


\(^{65}\) Ed., "Close Friends Take Part in Funeral Services," in "Alfred P. Gibbs," 8 and Clarence Barinowski, telephone interview by author, 11 September 2001. Gibbs did have a will drawn up and on Monday, May 1, 1950 he signed it in Chicago just before he left for his third trip to England and South Africa since his arrival in the United States (as indicated in his diary). The trustees of the will were Claude Brown, Charles Fouche, and R. Emil Barinowski, Sr. Barinowski, telephone interview. In addition to owning Gibbs' last diary (1967) and many of his hymn and chorus manuscripts, Clarence Barinowski has about a one-page autobiography of Gibbs that was unable to be obtained at the time of this research.
Figure 13. George Landis speaking at Gibbs' funeral service in Augusta, Georgia. September 14, 1967.
his speaking and song leading at conferences, no more of his books and no more of his choruses. But his friend, August Van Ryn, believed, "his death came as he would have liked it. He dreaded lingering illness and being dependent on others in a lengthy decline." Accordingly he had maintained his unbounded energy throughout his fifty-five years of service, from the time of his conversion to his death, to give himself to speak for God in his writings and preaching. As Gibbs often said of the Lord Jesus: "Whom to know is to love, and Whom to love is to serve and Whom to serve is the greatest joy imaginable." 

66 The article "Alfred P. Gibbs" was printed in Letters of Interest immediately following Gibbs' death. It contains many remembrances from his friends, details on the funeral service and an excerpt of Gibbs' obituary by William G. McCartney.

CHAPTER III

LITERARY WORKS

Among the numerous affairs in which he was active during his lifetime, Gibbs is prominent as a prolific writer. His writings, all of which are on spiritual subjects, include books, booklets, pamphlets and tracts, amounting to over 70 titles in all. He wrote Sunday school lessons, correspondence courses and articles as well. Appendix 3 contains a list of Gibbs' published writings, omitting his articles. In these written genres his productivity stemmed from his devotion to God and his work as a speaker. Many of his writings were an outgrowth of his spoken ministry, for, as his diaries suggest, after several years of speaking on a subject from outlines, he would convert them to book, pamphlet or tract format, making them all the more accessible to people. Tens of thousands were indebted to the shining example of his written ministry that he "was endowed by the Lord to put ... in a most orderly, clear, succinct, [and] unique way."\(^1\)

Topics on which Gibbs wrote include reflections on John Bunyan (A Dreamer and His Dream, The Marvelous City of Mansoul), devotion to children and young people (God's Good News, Youth's Guide), guides to those who work with children and adolescents (Through the Scriptures with the Sunday School, Child Evangelism). His pedagogical interests are reflected in instructional books on preaching (Preach the Word, A Primer on Preaching). Other writings that materialize from his thoughts include salvation (Eternal Security, The Forgiveness of Sins, The New Birth), Christian life and service (The Christian's Guide, The Essentials of Christian Service), and Christian

\(^1\) A great deal of research would be required to obtain titles of all of Gibbs' articles. Such an undertaking is beyond the scope of this thesis.
doctrines and practices (What Christians Believe, The Lord’s Supper). 3 His interest in music is manifested in the pamphlet entitled “Hymns: Their Use and Abuse.” 4

In November 1928 Gibbs writes, “Started work on the series of ‘A Dreamer and His Dream,’” and relates, “The Lord gave liberty and I trust will bless this first attempt for publication.” Of this early endeavor Gibbs further reports, “Busy on Dreamer and His Dream. Have 5000 words already.” 5 Two years later the book was published under the title A Dreamer and His Wonderful Dream; or, the Story of John Bunyan and “The Pilgrim’s Progress,” an event that launched Gibbs’ career as a writer. This, as well as Worship, the Christian’s Highest Occupation; The Preacher and His Preaching; The Lord’s Supper and Christian Baptism, remains among his best known works.

The first mention of his writing articles appears in his diary in November 1928 where he noted that he was “busy on P.P. [Pilgrim’s Progress] articles” 6 and “wrote and completed the articles on the Life of Bunyan.” 7 In October of the next year Gibbs writes, “Wrote on P.P. articles at last completed. 57,000 words in all and 67 articles. Praise God for His great goodness.” 8 Throughout the next several decades of his life many more of Gibbs’ articles would appear in Letters of Interest 9 , Assembly Magazine 10 , Echoes of

3 Van Ryn, “In Memory,” iv.
4 The preceding titles of Gibbs’ writings are merely examples of his output along these subjects.
5 The contents of this writing are discussed in Chapter V.
6 Diary entry, Wednesday, November 14, 1928.
7 Diary entry, Thursday, November 15, 1928.
8 Diary entry, Wednesday, October 23, 1929.
10 Diary entry, Friday, April 14, 1944.
Missionary Service\textsuperscript{11}, Help and Food and Light and Liberty.\textsuperscript{12} Subjects of his articles include work among children and youth\textsuperscript{13} as well as reports from his travels around the country.\textsuperscript{14}

These articles, many of which were published in series format, were later published as pamphlets or booklets. His pamphlets and tracts include “Believer’s Baptism,” formerly under the title “Christian Baptism” (not to be confused with his book by the same title), “The Believer’s Biography,” “Indispensable Things,” “The Message of the Couplet,” “A Remembrance of Me,” and the aforementioned pamphlet on hymnody.\textsuperscript{15} He also might have done some work on a paper called \textit{Youth For Christ}.\textsuperscript{16}

Writings and especially lectures by Gibbs further evolved into teaching material. Emmaus Bible College, a school where Gibbs came upon occasion to teach as a guest lecturer, used his correspondence courses “Preach and Teach the Word” and “Personal Evangelism.” Gibbs also wrote a course on homiletics\textsuperscript{17} and contributed to one called “What the Bible Teaches.”\textsuperscript{18}

Several Brethren publishers issued Gibbs’ writings. Walterick Publishers, formerly of Fort Dodge, Iowa, and currently in Kansas City, Kansas, published a great

\begin{itemize}
\item \textsuperscript{11} Diary entry, Tuesday, December 9, 1941
\item \textsuperscript{12} John Rush, telephone interview by author, 9 October 2001. Additionally, his “Inheritance,” a substantial article of twenty-eight pages and some 10,000 words, was submitted for publication to A.S. Loizeaux (Diary entry, June 12, 1947)
\item \textsuperscript{13} Diary entry, Friday, May 2, 1944.
\item \textsuperscript{14} John Rush, telephone interview by author, 9 October 2001
\item \textsuperscript{15} An in-depth discussion and analysis of Gibbs’ writings not related to music are beyond the scope of this thesis.
\item \textsuperscript{16} Diary entry, Wednesday, December 20, 1944.
\item \textsuperscript{17} Diary entry, Monday, October 15, 1945
\item \textsuperscript{18} William MacDonald, “A Good Teacher,” in “Alfred P. Gibbs”, 7.
\end{itemize}
number, about 30 in all. Other publishers were Christian Missions Press,19 Emmaus Bible School,20 Everyday Publications,21 Faithful Words Publishing Company,22 Good News Publishers,23 Gospel Folio Press,24 Light and Liberty Publishing Company,25 Loizeaux Brothers,26 Moody Press,27 and William A. Deans.28 His friend Lloyd Walterick, a founder and publisher of Walterick Publishers, maintained that as a writer Gibbs strove to make all of his products as doctrinally perfect and as grammatically correct as humanly possible, even entering numerous corrections to his writings after several printings. II Timothy 3:17 was his “standard”.29

That the man of God may be perfect, thoroughly furnished unto all good works (KJV).

19 The Christian Missions Press, located formerly Waynesboro, Georgia, afterward Spartanburg, South Carolina, and currently Oklahoma City, Oklahoma, has released about twenty-one of Gibbs’ titles. Several tracts by Gibbs can be read online at the Press’ website, www.lifehouse: “The Bible Chapel,” “Christian Baptism,” “Five Good Cheers,” “Musings on ‘Me,’” “The Unanswerable Question,” “Three Questions,” and “Your Own.” Some of these and other titles by Gibbs can be ordered from the publisher.

20 Or Correspondence School, three titles reported

21 Scarborough, Ontario, one title reported.

22 St. Louis, Missouri (no longer in operation), four titles reported.

23 Wheaton, Illinois, five titles reported.

24 Grand Rapids, Michigan and Cobourg, Ontario, two titles reported.

25 Fort Dodge, Iowa (no longer in operation), one or two titles.

26 Formerly New York City, currently Neptune, New Jersey, two titles reported.

27 Chicago, one title reported.

28 Wheaton, Illinois (current status of operation unknown), one title reported.

Gibbs’ ability for writing poetry and composing music is manifested in 375 hymns and choruses. These he wrote entirely himself, added verses or composed music to others’ words, or set his own words to others’ music. Soon after his arrival in the United States Gibbs began these musical endeavors in earnest, as indicated by his diaries and ensuing publications. The first hymn Gibbs composed was dedicated to his graduating class at Moody Bible Institute in 1921, illustrated earlier as Figure 8.¹ In the winter of 1922 Gibbs notes in his diary after a visit to the Austin Gospel Hall that “[the] Quartette sang my song.”² It is uncertain as to which piece he was referring. Perhaps Gibbs was referring to an arrangement of a quartet he had done when living in South Africa,³ or perhaps the piece is the hymn for male voice quartet entitled “The Solemn Question” later published in one of his chorus books.⁴

Between spring of 1922 and early Winter of 1925 scattered entries in Gibbs’ diaries suggest that he occasionally helped friends compile or “fix up” their own chorus books.⁵ His diaries further indicate that in late summer of 1925 Gibbs started writing more of his own choruses. Many entries in his diary from this time say that he “worked on choruses,” “fixed

¹ Although Gibbs may have composed hymns earlier, this is the hymn associated with the earliest date yet found. Details on this hymn are included in Chapter I.

² Diary entry, Saturday, January 7, 1922.

³ Diary entry, Thursday, February 12, 1914.

⁴ Gospel Choruses for Young and Old, No. 2. Alfred P. Gibbs, comp., Gospel Choruses for Young and Old, Nos. 1 and 2 in one volume (Grand Rapids, Michigan: Gospel Folio Press, [1933?]).
up choruses," and was "busy typing and composing choruses." On his trip to England and South Africa in 1926 Gibbs continued to work, copying key and time signatures into words of the choruses and collaborating with a musically gifted friend, Ella Taylor, to compose harmonies for a few of the choruses. Back in the United States, he began working intensely on composing more choruses late in 1929, obtaining assistance from friends for timings and harmonizations. He spent much time during the next couple of years not only composing but also revising, altering, and copying choruses, fixing up a "dummy" for the chorus book, and getting a copyright. Clearly, he was preparing a compilation of substance. He visited Thoro Harris of Chicago upon the recommendation of a Mr. Cory of the Publication

Department at Moody Bible Institute, who evidently advised him on how to assemble his book. Finally, in 1931 he published a collection of his compositions, entitling the book

---

5 Namely Warren Carson and T. Bruce Gilbert. Gilbert and Gibbs later compiled Choice Hymns of the Faith together, as discussed later in this chapter.

6 Diary entry, Monday, November 8, 1926. In the back of Gibbs' diary for 1927 is a list of addresses. Among them is one for "Miss E. Taylor" which reads: "c/o Royal Academy of Music, York Gate Marylebone Rd., Regent Park NW 1." Among addresses listed at the end of his diary for 1928 is one for Ella Taylor at 164 Muswell Hall Rd., London N10. Later in 1928 while in London, Gibbs arranged with Ella Taylor to have a personally conducted tour through London (Monday, March 26), and attended a concert of the Royal Academy at Queen's Hall with her (Wednesday, March 28). A request for a search on Ella Taylor at the Royal Academy of Music in London revealed that an Ella Taylor was a student there from 1921 to 1923 and again in 1928. In 1923 her home address was 130 Davenport Road, Durban, South Africa, her date and place of birth July 20, 1899 in Glasgow, her guarantor's name and address John Taylor, Esq. (address as above), and his occupation building contractor. In 1928 her address was 106 Nicolson Road, Durban, South Africa. While in attendance at the Academy she received several medals and honorable mentions for her study in piano, harmony, and sightsinging. (Student Registers, 1923 and 1928, and Prize Lists, The Royal Academy of Music, London).

7 These friends include the aforementioned Ella Taylor, Bill Sommerville, Ella Matthews, Clifford Lloyd, Mary Hyslop, Elizabeth Hayes, and Edna Lotz, all of whom are mentioned as collaborators in Gibbs' diaries and are credited in Gibbs' first chorus book. One D. Vine also harmonized one of Gibbs' choruses.

8 After having visited Mr. Harris, Gibbs commented in his diary that Harris' place was kind of "dingy" and that although he had composed about 10,000 choruses and hymns "none of them [are] outstanding as far as I can see" (Diary entry, Friday, March 7, 1930). Mr. Harris' address was 512 S. Campbell Ave., Chicago, Illinois. Gibbs was also given the name and address of Anderson Bros., 117 W. Harrison by Mr. Cory. (Diary entry, Tuesday, January 21, 1930).
Gospel Choruses for Young and Old. Remarkably, in all the preceding one hundred years of Brethren history, this was the first Brethren songbook containing both words and music ever to be published.  

In the Foreword to the book Gibbs writes:

These choruses and hymns are designed particularly for gospel work amongst young people, and seek to set forth scripturally the need of salvation; the finished work of Christ; God's way of salvation, the assurance of salvation and the privileges and responsibilities of the Christian life.

Grateful acknowledgement is given to all who helped to make this book possible by their gifts, by the harmonization of the music, and by their contributions of choruses.

This book is sent forth with the prayer that God's richest blessing may attend this gospel ministry in song, and that through it many may be led to know Him "Whom to know is life eternal."

A.P.G.

The book contains 102 choruses, to most of which Gibbs had written both words and tunes.

A handful of other writers and composers also contributed a total of twelve choruses to the book. Appendix 4 includes a complete review of the contents of Gibbs' chorus books.

His first book of gospel choruses having been successfully received Gibbs was motivated to publish a new collection of hymns and choruses two years later.  

---

9 The first publisher of the book is uncertain, since the Emmaus Bible College Library owns a book of the same title and year of publication put out by Walterick Printing Co. However, Robert Baylis, author of My People, claims that the book was first published by Light and Liberty Publishing Company (173 and 178). Furthermore, at Gibbs' death William Pell, a founder of Gospel Folio Press, stated that he had printed Gibbs' first chorus in 1931 (Ed., "Alfred P. Gibbs," 8). Perhaps Mr. Pell had indeed done so but not in a collection of choruses under the titled Gospel Choruses for Young and Old. For in Gibbs' diary for 1928 he writes that he went to "P and I [Pickering and Inglis, a publishing company in London] and saw Aitken re Pell's proposal re choruses..." (Monday, April 23) and in 1929 writes that he was "Busy on copying chorouses [sic] to be published and copyrighted. [In the afternoon he] finished 11 of them and sent them to Will Pell of Grand Rapids, Mich" (Diary entry, Thursday, October 31).

10 Baylis, My People, 178.
*Choruses for Young and Old, No. 2* is composed of fifty hymns and choruses by Gibbs and contributing writers and composers. With few exceptions, Edna Lotz of Philadelphia rendered the harmonizations.  

Subsequently, Gospel Folio Press printed both No. 1 and No. 2 in one book.

After a hiatus of a few years in which he composed little, Gibbs began working on new choruses and in 1938 published a little book called *Additional Gospel Choruses for Young and Old*. Its printing was by Faithful Words Publishing Company (later taken over by Walterick Publishing Co). It contains nineteen choruses (both by Gibbs and others) numbered fifty-one through sixty-nine so that it could be pasted on the back cover of the combined edition of *Gospel Choruses for Young and Old, No. 1 and 2*, as directed by Gibbs himself. In this collection, moreover, the choruses are printed in Gibbs' very clean musical notation and the words in his beautiful handwritten print, as shown in Figure 14. Throughout the next few years Gibbs was to continue busying himself in musical endeavors by composing choruses and collecting those by others.

---

11 Accounts in Gibbs' diaries for July of 1931 and March of 1932 say that he received four dollars and three dollars respectively for his chorus book.

12 *Gospel Choruses No. 2* Foreword

13 Edna Lotz later married William Taffner according to her nephew Robert Ramey. She and her husband spent their last days in Roanoke, Virginia, where they are now buried. Robert Ramey, telephone interview by author, 5 November 2001.

14 It is not known who first published Gospel Choruses, No. 2. The only edition of the book the author has seen has been an edition of No. 1 and No. 2 combined. Additionally, the Emmaus Bible College library only owns the combined edition of the two numbers.

Figure 14. Chorus #69 from *Additional Gospel Choruses* showing Gibbs’ clean manuscript.
A third number of *Gospel Choruses* was issued in 1941, this time published by Walterick Printing Co. in Fort Dodge, Iowa. A total of sixty-five choruses are in the book, including those that originally appeared in *Additional Gospel Choruses*, now, however, set in unautographed music type. In 1946 Gibbs published yet another book of choruses with hymns, as reflected in the augmented title *Gospel Hymns and Choruses for Young and Old, No. 4* (Walterick Publishers of Kansas City, Kansas). It contains sixty-four hymns and choruses by Gibbs and others. A fifth number, including fifty-eight hymns and choruses, was issued in 1950 under the same title (Walterick Printing Co. of Fort Dodge, Iowa). In 1960 *Gospel Hymns and Choruses for Young and Old, No. 6* (Walterick Publishers of Kansas City, Kansas) appeared. Fifty works of his own composition and others are included in this book.

After Gibbs had moved to Waynesboro, Georgia, and four years before he died, his final chorus book, *No. 7*, was published (Walterick Publishers, 1963). In addition to his own works and several by his contemporaries, the book features several well known hymns set to new tunes: "How B'lest a Home," "God's Treasure," "At Even," and "O What Shall We Feel?" bringing the total number of hymns and choruses he contributed to fifty-five.17

One learns from the diaries and the back cover of the fourth chorus book that at some time after their issuance, combined editions of books one and two, one through three, one through six, and one through seven were bound together. Appearing on the back cover of numbers four through seven are also advertisements of other writings by Alfred P. Gibbs.

---

16 While the book sold for forty cents per copy, Gibbs records in his diary that he was to be paid six cents per copy in royalties. Diary entry, Wednesday, May 21, 1941.

17 Several diary notations inform that upon publication of each of the books - 1 through 7 - and his reception of copies of them, Gibbs would send out complimentary exemplars to various persons. On his travels around the country and to England, South Africa, and Australia he would also take copies to sell to those with whom he had contact.
Included in the list are his *Gospel Hymns and Choruses for Young and Old* whose advertisement reads: "A collection of Scriptural and singable choruses or hymns, found in no other book. Suitable for Sunday Schools, Young People's meetings and all types of gospel work." This utility and his own service were prime motivators to these chorus books' author. The note at the end of *Additional Gospel Choruses*, "May the Lord be pleased to bless this ministry of song to the glory of His Own Name!" is a clear indication of this.

Gibbs' hymn and chorus compositions as well as his work as a hymn compiler are further shown in the hymn books *Choice Hymns of the Faith,* *Hymns of Worship and Remembrance,* and *Hymns of Truth and Praise,* all of which are still widely used by the Brethren today. *Choice Hymns of the Faith* was published in 1945 after at least two years of examination and collection of thousands of hymns. The committee of compilers consisted of T. Bruce Gilbert, Harold M. Harper, Alfred P. Gibbs, James F. Spink, Mrs. Alfred Mace, William J. Pell, Tom M. Olson, F.W. Schwartz, John Smart, C. Ernest Tatham, Raymond M. Schuster, and Lester Wilson. (With many of these people, if not all, Gibbs had already established lasting friendships). Their goal was "to meet the need, felt by many, for a well-balanced collection of hymns, both Scriptural and singable, which would give adequate emphasis to the gospel message, the second coming of Christ, children's songs, hymns for worship and prayer, and songs for special occasions." An inscription opposite the foreword dedicates the book "to the memory of Elma Doering Gilbert who gathered many of these

---

18 The first indication of when the project was begun is in Gibbs' diary entry for Tuesday, February 9, 1943, where he said that he was "Busy on Bruce [Gilbert's] Hymnbook." A few days later he worked with Gilbert himself on the book (Monday, February 15). T.B. Gilbert et al., comp., *Choice Hymns of the Faith* (Fort Dodge, Iowa: Gospel Perpetuating Fund, 1945). The date of the first printing is uncertain, for while dates in Gibbs' diaries and the book itself indicate 1945, Baylis in one instance (*My People*, 179) states that the book was published in 1944, while in another (212) 1941.
hymns before departing to be with Christ whom she loved and served.”

Mrs. Gilbert was the wife of Thomas Bruce Gilbert, one of the compilers named above and a close friend of Gibbs ever since their service together at the Rescue Mission in Chicago during Gibbs’ study at Moody Bible Institute. The collection includes three hymns with tunes by Gibbs and twenty hymns and choruses with both words and tunes by Gibbs.

*Hymns of Worship and Remembrance* appeared in print in 1960. The compilers, again including Gibbs, sincerely believed that it was “the best collection of hymns that are particularly suitable for worship and the remembrance of our Lord Jesus Christ.” The book includes several of Gibbs’ hymns: three of his poems set to the music of others, five poems of others with verses added by him, five of others’ poems set to his tunes, and three of his poems set to his own music. Gibbs has given all of his tunes names in this book. They often memorialize certain friends of Gibbs: the name EDWIN, presumably a tune for his brother, appears below the title of the hymn “In Remembrance of Thee.” Another tune, called LANDIS, sets to music J.N. Darby’s hymn “Low at the Feet, Lord Jesus.” It was named for George Landis who deeply enjoyed the hymn and used it at the time of his departure from the Baptist ministry and his entrance among the Brethren.

Another, “Lord, Our Teacher Be,” bearing the tune name EMMAUS, is the hymn Gibbs wrote for the Emmaus Bible School, seen in Figure 15. Finally, the hymn “A Wedding Prayer” with the tune name

---

19 *Choice Hymns of the Faith*, Foreword.


21 *Hymns of Worship and Remembrance*, Foreword.

22 Bushman, “Alfred P. Gibbs—Comments.”

23 Confirmed by John Rush of the Emmaus Bible College Library.
Gospel Hymns and Choruses for Young and Old

NUMBER FOUR

Lord, Our Teacher Be

Copyright, 1946, by Alfred P. Gibbs.

Dedicated to the Emmaus Bible School, Toronto, Canada.

A. P. G.

1. Lord Jesus Christ, in Thy dear name we come, To

learn of Thee; Lord, as Thou direct, we may Thine

voice to hear: Speak, Lord we pray, to all our waiting hearts,

pilgrim way: Thy word is truth, O may its precepts be

1. Lord Jesus Christ, in Thy dear name we come, To

learn of Thee; Lord, as Thou direct, we may Thine

voice to hear: Speak, Lord we pray, to all our waiting hearts,

pilgrim way: Thy word is truth, O may its precepts be

2. Low at Thy feet, we now would make our place, Thy

In accents clear: That we may know and love and do Thy

Our guide and stay! Do Thou re-buke, or comfort as we

2. Low at Thy feet, we now would make our place, Thy

In accents clear: That we may know and love and do Thy

Our guide and stay! Do Thou rebuke, or comfort as we

3. Thy word is light, O may its rays illumine Our

our hearts to burn.

3. Thy word is light, O may its rays illumine Our

our hearts to burn.

will, And that Thy purpose in our lives ful-fil.

need, O blessed Lord and Teacher! now we plead.

Figure 15. Gibbs' hymn "Lord, Our Teacher Be," school hymn for Emmaus Bible

College, from Gospel Hymns and Choruses for Young and Old, No. 4
THOMPSON, included in this book as well as in *Hymns of Truth and Praise*, was composed for the marriage of the son of Gibbs' close friend Robert Inglis Thompson, Sr.²⁴

Only a few years after Gibbs died *Hymns of Truth and Praise* was published.²⁵ It contains three of his poems set to the music of others, three poems of others with verses added by him, four of others' poems set to his tunes, and ten of his poems set to his own music. In addition to containing hymns by hymnodists not associated with the Brethren, this book includes many of the other great Brethren hymn writers such as those in Great Britain, J.G. Deck, J. Denham Smith, C.R. Hurditch, and J.N. Darby, and those in North America, John Ferguson and T.D.W. Muir.²⁶

As far as the present research has proceeded, few hymnbooks, other than those just mentioned, have been found to contain hymns or choruses by Gibbs.²⁷ Yet, the *Worship and Service Hymnal for Church, School, and Home* uses Gibbs' "A Wedding Prayer."²⁸ The compilers of *Hymns*, published by The Stream Publishers in 1966, selected six hymns that Gibbs had composed: "Behold! Behold the Lamb of God" to which Gibbs wrote a fifth verse, "We Would Remember Thee" and "In Remembrance of Thee" for which Gibbs wrote the words, "Amidst Us Our Beloved Stands" and "The Feast of Feasts" whose tunes he

²⁴ See p. 56 for further details.

²⁵ *Hymns of Truth and Praise*, (Fort Dodge, Iowa: Gospel Perpetuating Publishers, 1971)


²⁷ While only the *Worship and Service Hymnal* and *Hymns* are mentioned here, other hymn books may also contain Gibbs' works. However, none was readily accessible to the author at the time of this writing after her search for itemizations of hymnals' contents, thus, no other title could be included.

composed. Finally, one hymn written by the compilers borrows Gibbs' tune to "Amidst Us Our Beloved Stands." 29

The contents of Gibbs' hymn and chorus books concern a profusion of subjects and are written for a variety of occasions. Most of Gibbs' choruses were written for use during children's meetings, Sunday school lessons, young people's rallies, and in short, gatherings where he spoke. He used his compositions as a tool to draw his audience into the spirit and character of the meeting and to reinforce the point he was conveying in his speaking. As such, his choruses were truly an extension of his speaking, as exemplified by many choruses whose subjects, even titles, match those of his talks. "The Pilgrim's Progress," "The Good Shepherd," "Life's Greatest Choice," and "The Heart's Desire" are a few of those choruses that were written with a direct correlation in thought and title to some of his talks. In many such choruses Gibbs intended to present the gospel message, especially to young persons, in a clear and succinct way. Some of his other choruses were written and dedicated to conferences or boys' and girls' camps, such as those for Cedar Lake boys' and girls' camps in Indiana, Greenwood Hills Conference in Pennsylvania, and Guelph Bible School in Ontario, Canada. He also wrote the aforementioned school hymn for Emmaus Bible College entitled "Lord, Our Teacher Be." 30 General subjects of Gibbs' hymns include the Lord's Supper, the Second Coming of Christ, worship, baptism and burial. Gibbs also wrote two wedding hymns. The first was "A Marriage Prayer," his setting of James G. Arcus' words to his own tune, sung at the wedding reception of Agnes Gray and Art Blackwell in Oakland,

---


30 See Chapter II for further details regarding Gibbs' association with these places.
California on June 14, 1941. The other was “A Wedding Prayer,” sung at the wedding of Robert I. Thompson, Jr. and Mary Louise Hollopeter in January of 1949 in the Western Avenue Gospel Hall in Waterloo, Iowa. Also Gibbs composed music for birthdays (“Happy Birthday to You”), anniversaries (“Anniversary Greetings”), and mealtimes (“Thanksgiving for Food”). He composed a chorus to celebrate anniversaries of his conversion in January 1912: “The Wondrous Story” for his twenty-first spiritual birthday in 1933, “Sweet Is the Story” for his “Silver Jubilee” in 1937, “Bless the Lord, O My Soul!” for his fortieth anniversary in 1952, and “How Wonderful to Know!” for his “Golden Jubilee” in 1962. A hymn appears in Clarence Barinowski’s collection of Gibbs’ manuscripts entitled “My Song” and is dated for the anniversary of Gibbs’ conversion of 1941. Clearly the hymn, illustrated in manuscript form in Figure 16, possessed a special meaning to Gibbs, judging from its title, the conversion date, and the frequent use of first person pronouns. The fact that it was composed for solo voice further confirms its personal significance to Gibbs. These choruses are expressions of Gibbs’ inward personal experience of God, while all of his hymns and choruses are undoubtedly an outflow of his adoration and exaltation of God and his heart for the salvation of his fellow men.

31 Diary entry, Saturday, June 14, 1941. The hymn is published in both Gospel Choruses, No. 3 (number 54) and Choice Hymns of the Faith (number 532).

32 Mary Louise Thompson (nee Hollopeter), telephone interview by author, 20 or 22 June 2001 and Mary Louise Thompson, email in August 2001. The hymn is published in Gospel Hymns and Choruses, No. 5 (number 54) and Hymns of Truth and Praise (number 660).

33 Clarence Barinowski, collection of Gibbs’ manuscripts; Gospel Choruses, No. 2

34 Gospel Choruses, No. 3

35 Gospel Choruses, No. 6

36 Gospel Hymns and Choruses, No. 7
Figure 16. Gibbs' chorus "My Song" in Gibbs' own hand. (Courtesy of Clarence Barinowski's collection of manuscripts).

37 The hymn was published in Gospel Hymns and Choruses, No. 3 where, however, it appears without the conversion date.
My Song

Copyright by Alfred Bahr.

Solo.

1. I'll sing of the love of the Savior—Wonderful, infinite love! Deeper, deeper, deeper.

2. I'll sing of the power of the Savior; Risen triumphant enthroned; He now was, is, and evermore shall be.

3. I'll sing of the Savior's best promise; One day from heaven to come; Gather here, ye faithful.

O-cian

Higher than heaven above. Thus loved and lifted now from the glory

Non-derful

At God's right hand has been crowned. He liveth to save to the utmost

Pep-ple

Into his beautiful home! There'll be no more sin, death, or sorrow, nevermore.

Die on the tree; Love for the guilty, the lost, the vile—Love for a sinner like me.

Pent and de-liever; Saves from sin's penalty and its pow'r All who this Savior re-

Ga-e-him a-gain; With Him and like Him, to praise Him e'er—E'en so, come quickly, a
As an intelligent man, both well educated in the Bible and experienced as a hymn writer and composer, Gibbs held particular views as to the use of hymns. These views are collected in his pamphlet, *Hymns: Their Use and Abuse*. Here Gibbs addresses the scripturalness of hymns, the essentials of a hymn, and the advantages, disadvantages and suggestions as to the effective use of choruses. He also gives recommendations as to how to use the hymnbook better and how to “give out”, or propose the singing of, a hymn in a church meeting appropriately. He devotes a brief section to the past two-thousand years of history of the hymn, giving approbation to a few, including “When I survey” by Isaac Watts, “Hark, my soul, it is the Lord” by William Cowper, and “O for a thousand tongues” by Charles Wesley. He also mentions the nineteenth-century Brethren hymn writers J. N. Darby, R. C. Chapman, and J. G. Deck. Hymns required that those God-gifted persons, of whom there was no shortage, write music appropriate for them. “In fact,” in Gibbs’ words, “many of these hymns are so wedded to a particular tune, that to sing it to any other tune would spoil the hymn for quite a number.” In his discussion on the essentials of a hymn, Gibbs stresses the importance of the singability of the tunes and their suitability to the words

---

1 Alfred P. Gibbs, *Hymns: Their Use and Abuse* (Fort Dodge, IA: Walterick Printing Company, [1952?]). Gibbs wrote the pamphlet in 1949 according to entries in his diary.

that they convey. Suitability of tune, Gibbs explains, goes beyond the correct meter, for “the theme of the hymn will determine the kind of tune, and the tempo, or speed, at which it should be sung.” Gibbs also believes that the tone of voice used in singing should be appropriate to the sentiment of the hymn. One of Gibbs’ criteria for a hymn is that some distinct direction of spiritual truth be stated concisely in select wording. Gibbs presents a hymn by Rossier as an example:

The storm that bowed Thy blessed head
Is hushed for ever now,
And rest divine is ours instead,
Whilst glory crowns Thy brow.

Gibbs states, “surely this verse could not possibly be improved upon.”

Gibbs discusses at some length the choruses which were abundantly accessible to Christians, particularly to Christian workers among young people, of the 1910s to at least 1950. Choruses, which are often set to pleasant tunes, “serve the excellent purpose of presenting the truth of the gospel clearly, succinctly and effectively” to the unbeliever as well as set forth “the blessedness, privileges and responsibilities of the Christian life” to the believer. These choruses, available by the thousands, can, according to Gibbs, “be classified under the heading of good, bad and indifferent, with the last predominating.” Advantages of choruses are that they are more easily retained than lengthy hymns, that in some cases they set Scripture to music, and that many young people simply enjoy singing them. Their disadvantages encompass their frequent use as substitutes rather than supplements for hymns, the character of many of them sketched more by a “sickly sentimentalism” than by Scriptural

---


truth, and that the doctrines of many of them, truthfully sung only by believers, are being taught to unbelieving young people.\textsuperscript{5} Gibbs, after having gained a great deal of experience in using choruses in his work with children himself, next presents several suggestions as to their effective use. The leader of a song service should carefully select the numbers for his program and understand how to clearly teach new choruses, in some cases by lifting or lowering his hand to indicate whether the next note is higher or lower than the previous one.\textsuperscript{6}

In this pamphlet Gibbs not only presents some viable considerations for the use of hymns and choruses, offers his thoughts on the subject.

As a compiler of at least two hymnals and seven chorus books, Gibbs must have been well versed in the hymn and gospel chorus repertoire. Quotes from hymn poetry scattered throughout his diaries suggest such knowledge. The third verse of a hymn by Thomas Kelly, "Praise the Saviour, ye who know Him," appears copied in Gibbs' diary for 1914.\textsuperscript{7} The last line is slightly changed (perhaps inadvertently) and the pronouns are altered so that the verse becomes a kind of personalized prayer:

\begin{quote}
Keep me Lord, oh, keep me cleaving,
To Thyself and still believing,
Till the hour of my receiving
Promised joys in heaven.\textsuperscript{8}
\end{quote}

\textsuperscript{5} Ibid., 31-36.

\textsuperscript{6} Ibid., 38-39.

\textsuperscript{7} Diary entry, Friday, January 9, 1914 (the second anniversary of Gibb's conversion). A portion of the hymn was also jotted down in Gibbs' diary entry for Wednesday, January 9, 1924.

\textsuperscript{8} The original verse reads
Another hymn, a single-verse composition by an anonymous writer, appears in Gibbs' diary for 1923. In it, too, has Gibbs made a couple of changes.

Lord Jesus, make Thyself to me
A living bright Reality,
More present to faith's vision,
Than any earthly object seen;
More dear, more intimately nigh
Than e'en the dearest earthly tie.

The original reads:

Lord Jesus, make Thyself to me
A living bright Reality,
More present to Faith's vision keen,
Than any earthly object seen;
More dear, more intimately nigh,
Than e'en the closest earthly tie.

Later this hymn would be included in Gibbs' first chorus book, set to a tune by Bertha M. Birch and given the title "The Christian's Desire." In 1941 Gibbs records the following couplet in his diary:

Keep us, Lord, O keep us cleaving
To Thyself and still believing
Till the hour of our receiving
Promised joys with Thee.


9 Diary entry, Monday, January 1, 1923.

10 Gospel Choruses, No. 1 Birch's hymn in manuscript form is included in Clarence Barinowski's collection of Gibbs' manuscripts.
Take my life and let it be
Consecrated Lord to Thee.¹¹

This is, of course, the beginning of the famous hymn by Frances Ridley Havergal.

Apparently Gibbs was so impressed—like many thus moved—by the simple purity and depth of meaning of the poetry that over years to come he would continually rewrite it in his diaries. It recurs there especially at times of re-consecration such as at the turn of a new year, the anniversary of his conversion, or his birthday. Sometimes he would modify the verse, perhaps to suit his need in prayer at that time, or include the whole of the first verse:

Take my life and let it be
Consecrated, Lord, to Thee;
Take my moments and my days,
Let them flow in ceaseless praise.¹²

Eventually Gibbs set the entire hymn of six verses to his own music and published it in his Gospel Hymns and Choruses, No. 6 where he entitled it "Consecration Hymn."¹³ The hymn might have also inspired his own single-verse hymn, judging from the first line (the same as the title) and its thought and style:

Take Thou my life, Lord Jesus,
Through it have Thine own way;
Use it to glorify Thee,
Keep it beneath Thy sway!

¹¹ Diary entry, Wednesday, January 1, 1941

¹² Diary entry, Tuesday, January 1, 1946

¹³ Originally Gibbs probably knew the hymn to Henri Abraham Cesar Malan’s (1787-1864) tune HENDON. It could be that Gibbs, wishing to include the hymn in one of his chorus books, was unable to obtain permission from the tune's copyright holders and decided to compose another tune for it, or perhaps Gibbs simply wanted a fresh tune for the old hymn. The hymn is also included in Choice Hymns of the Faith and Hymns of Truth and Praise.
Because of the obvious influence that Ms. Havergal's hymn had on Gibbs and his frequent reference to it in his diaries, it was surely his favorite. Other older hymns possibly much appreciated by Gibbs may have led him to set them to his own new melodies. Thus, Gibbs also set John Newton's hymn, "How sweet the name of Jesus sounds," to music as he also did Charles Spurgeon's, "Amidst us our Beloved stands."14

In addition to keeping hymns that were well known among his memoranda, Gibbs twice inscribes totally unknown verses in his diaries:

Our God is not unrighteous to
   Forget Your work of love
In shewing kindness towards His saints
   Redeemed by precious blood.
Our Lord and Savior's "In as much"
   Doth show that in "that day"
His commendation and reward
   Shall amply you repay. 15

and:

The angels from their homes on high
   Look down on us with pitying eye,
That where we are but passing guests
   We build such strong and solid nests.
But where we hope to live for aye
   We scarce take heed one stone to lay. 16

14 "How sweet the name of Jesus sounds" is included in both Choice Hymns of the Faith and Hymns of Truth and Praise while "Amidst us our Beloved stands" is included in only the latter.

15 Under "Memoranda" in the back of Gibbs' diary for 1930.

16 In the back of Gibbs' diary for 1935. Searches through all seven of Gibbs' chorus books and Hymns of Worship and Remembrance, Choice Hymns of the Faith, Hymns of Truth and Praise, The Believers' Hymn Book, Hymns for The Little Flock and several other hymn books have revealed no hymns containing these two sets of verses.
Probably Gibbs himself penciled the verses. Inspired by them, he hastily scribbled them down in the backs of the diaries for future reference to include in some hymn but never set them to music. If this were true, they would be the only two pieces of poetry not associated with a tune known to exist by Gibbs. This would prove true what Bill McCartney wrote of Gibbs in his obituary that he was an author of poems.\(^\text{17}\)

In addition to data from his diaries, other sources exhibit Gibbs' knowledge of hymns. Kevin Dyer, a student of Gibbs at Emmaus Bible College, remembers his occasionally breaking out in song in the middle of class with a hymn or chorus.\(^\text{18}\) One could consider an expert recall necessary for such an impromptu reaction! Similarly, he would frequently refer to the hymns of others, as well as to some of his own, in his writings to reinforce the point he was trying to make. The tracts "Christian Baptism" and "Musings on 'Me'" draw on a couple of hymns by other writers. In the "Christian Baptism" Gibbs includes the entire hymn "When we walk with the Lord" by John H. Sammis. In "Musings on 'Me'" he quotes the first verse of a recognized hymn, "Blessed assurance, Jesus is mine," by the prolific writer Fanny Crosby. Gibbs calls upon a great many hymns in augmentation of his writing in the book *Worship: The Christian's Highest Occupation*.

In his diaries Gibbs evinces an interest in and knowledge of the stories behind hymns and their composers. During a visit to England in 1926 he mentions visiting the graves of Isaac Watts and Susanna Wesley, mother of the famous Methodist hymn-writer Charles Wesley, as well as John Bunyan's grave, all of which are in Bunhill Fields (a well-known


\(^\text{18}\) Dyer, telephone interview.
cemetery in London). A month later, on a trip to Land's End, he saw the rock upon which Charles Wesley composed "Upon a narrow strip of land" (what appears to be a hymn). The next day he traveled to Barnstaple and visited the meeting house on Gravenor St. that Robert C. Chapman attended. Chapman, the chief figure in the establishment of the Brethren movement in Barnstaple, wrote several hymns with which Gibbs was likely familiar. In 1955, while passing through Georgia, Gibbs went to St. "Simms" [Simon's] Island where John and Charles Wesley preached. As a minister, he would be, and indeed was, most interested in visiting these places where famous preachers had spoken, while as a hymn writer and composer he was fascinated by the lives of such famous hymn writers.

Gibbs' method of composing his music involved intense labor at the piano, contrary to his own limitations on the instrument. A great deal of his composing was done in the homes of friends where he was staying on his travels. Don Cole recalls:

During those years [when Uncle Alf was visiting my family] in Kansas City he toiled at the piano, pecking out tunes for his choruses. As a small boy I often stood beside Uncle Alf as he tested his notes on our old upright grand piano.

One can also assume that the pieces Cole mentions here are the very hymns and choruses that constitute the first two numbers of Gospel Choruses for Young and Old. Ruth Bushman also remembers hearing Gibbs compose when he visited her house as a child:

---

19 Diary entry, Monday, May 31, 1926.

20 Diary entry, Tuesday, June 29, 1926.


22 Diary entry, Thursday, March 10, 1955.
Over and over and over again we’d hear the tune. He’d pick it out on the piano. He couldn’t harmonize very well, but he had a good sense of melody and timing. Indeed, of the ninety or so chorus tunes by Gibbs contained in his first chorus book, all of which are set to four-part harmony, only two were harmonized by him. Apparently, he believed others could do this more efficiently than he could, having received only a small degree of training in piano and notation while attending Moody Bible Institute, indicated on his transcript. Again, in Gibbs’ third chorus book all harmonizations were produced by others except number sixty-five which, judging from no acknowledgement being given, might have been composed by Gibbs. His appeal to others for help in the harmonization of his tunes and his minimal keyboard skills recommend that it was a keen ear accompanied by a creative mind that produced the many attractive hymns and choruses.

But the amount of effort he put into his composing was well worth the results. “He took great delight in his chorus books,” John Landis recalls. “He would say: ‘I’m almost finished with another chorus book’” and would enthusiastically sit down at the piano and play and sing a chorus a couple times through for the family. “Then he’d say, ‘Now you sing it with me’ and we would have to sing it with him”

Of the hundreds of hymns and choruses he wrote several are worth particular examination. A special favorite among the Brethren, the chorus “Sweet is the Story,”

---

24 Ibid.
25 Bushman, “Alfred P. Gibbs – Comments.”
26 Names of those who helped with harmonizations are included in Appendix 5.
27 Landis, telephone interview
(copyright 1938 with words and tune by Alfred P. Gibbs), furnishes an example. Two different versions of this chorus are extant, one in *Choice Hymns of the Faith* and the other in *Hymns of Truth and Praise*. In the first instance shown in Figure 17a, the three verses of the chorus are set to a two-part tune in the key of F major in common time. The melody is in the alto part and, according to the note at the bottom of the hymn, is to be sung by boys. Girls are to sing the soprano part. This seems to be a compositional technique employed more than once by Gibbs in his choruses, and indeed it must make it all the more entertaining to sing for the children.

Gibbs arranges the same chorus differently in *Hymns of Truth and Praise*, shown in Figure 17b. Here it is set in typical hymn fashion, with the melody in the soprano, and a straightforward harmony in the key of A-flat major. It is a well-constructed tune that is easily remembered, and simple to sing despite its irregular meter, 57.97.67.85. Moreover, it begins oddly with a quarter note on the fifth scale degree proceeding to a half note on the third scale degree in the manner of a pick-up. Instead, it is a downbeat with the half note being held over beats two and three. This configuration places emphasis (in the first verse) on the word *is*, which is rather insignificant, and results in a somewhat awkward and unbalanced sensation at the beginning. On the other hand, these musical and textual quirks awaken interest.

Perhaps the best-known hymn tune composed by Gibbs is the one to "A Thousand, A Thousand Thanksgivings" (copyright, 1933, by Alfred P. Gibbs), shown in Figure 18. The poetry of this hymn was written in the 1600s by Ernst C. Homburg and was translated by

---

24 Although not designated a chorus in *Choice Hymns of the Faith*, the style of the piece suggests that it is a chorus rather than a hymn. The first version of this chorus is printed on the cover page of the December 1967
Sweet Is the Story

1. Sweet is the story of the Savior's wondrous love, How
2. May we, the Savior, now in simple faith receive, And
3. One day, from heaven, shall the Lord Himself appear, The

Christ the Lord of life and glory came to earth from heaven above,
bravely own Him as our Lord, His own ex-serv-ing Word believe;
dead in Christ, the sinner then living, both shall meet Him in the air;

To seek and to save us, His own precious life He gave,
Then by alway serve Him, gratefully His praise song sing,
Be with Him and like Him, from all sin and sorrow free;

That each sin by trusting in Him, He might be-ly save,
Grow in grace and in the knowledge of Our Lord and King!
And shall praise their dear Redeemer for eternity!

Figure 17a. “Sweet Is the Story” from Choice Hymns of the Faith.
Sweet Is the Story

Alfred P. Gibbs, 1890-1967

1. Sweet is the story of the Saviour's won-down love, How Christ the Lord of life and glory Came to earth from Heav'n above, To seek and to save us, His own as our Lord, His Own assuring Word believe; Then loy-al-ly serve Him, gain ful-sant's been living. Both shall meet Him in the air, Be with Him and like Him, From all precious life He gave, That each sin-ners trust-ing in Him, He might freely save! His praise-ers sing, Grow in grace and in the knowl-edge of our Lord and King, sin and sor-row free, And shall praise their dear Re-deem-er for e-ter-ni-ty!


Figure 17b. “Sweet Is the Story” from Hymns of Truth and Praise.
Figure 18. “A Thousand, a Thousand Thanksgivings.”

29 His address, as recorded in Edwin Gibbs’ Enrolment, Estimate and Recapitulation Card from Moody Bible Institute, was 5424 Ohio Street, West Austin, Illinois.
Frances Bevan from the German roughly two hundred years later. All three of the above-mentioned hymnbooks as well as Gospel Choruses, No. 2 contain this hymn, however only Hymns of Truth and Praise and Hymns of Worship and Remembrance provides the tune name of BENDELOW. Thomas Bendelow was a friend of Gibbs who lived in Chicago. The music is appropriately marked “Slowly, with feeling,” considering that the subject of the text is a believer’s thanksgiving to the suffering Savior at His crucifixion. The text meter is 98.98 D, the time signature $\frac{3}{4}$, and the key G major.

A lesser known hymn is one entitled “Listen to the Story,” (copyrighted 1941, words and music by Alfred P. Gibbs) seen in Figure 19. It is included in Gospel Hymns and Choruses, No. 3. and Choice Hymns of the Faith. The hymn consists of three verses in the meter 13.13.13.13 (58.58.67.76) with chorus. It is written in the key of C major and is in common time. The music is not particularly noteworthy until the chorus is reached. At this point all four voices exclaim “Sing it!” and while the soprano and alto hold their pitches, the tenor and bass sing “Sing the Gospel!” This is not unusual, but here the presumed accented first syllable occurs on a short note and the unaccented other syllable fills out the measure’s duration and thereby creates an irregular declamation. After a measure of all four voices singing homorhythmically, the soprano and alto once again hold their pitches while the tenor and bass echo. The effect of this is much like the gospel songs often associated with African American singing. The alto and tenor sing the final words “in Christ the Lord” with a plagal cadence. Much like a final “Amen,” this cadence calls to mind the style of many traditional liturgical hymns.
Listen to the Story!

A. F. G.

ALFRED P. GIBBS

1. Listen as we sing the story of the Savior's love,
   On that cross, dis-pled for sake of, He, who knew no sin,
   His son now and glo-ri-fied at God's right hand above,

Christ, the Son of God, came from His Father's home above; Holy, harmless,
In His body bore our sins, salvation thus to win; By His own merit
Through each lost and guilty soul He pleads in tender love; "Come to Me, ye

sinner, He His Father glo-ri-fied, Yet to take away our sins, for
precious blood availed with God He made, By His death, our debt of sin, the
A-bring sons, by sin and fear oppreß, Trust Me as your Savior now, and

Crown

was cru-ci-fied (crucified), Sing it! Sing it!
Savior fully paid (fully paid),
I will give you rest (give you rest), Sing it, was the debt paid May He, who bore the debt,

Sing the glorious tidings of God's Word
   Come now

Word, of God's Word! Come now, as a sinner.

Copyright 1941, by Alfred P. Gibbs

Figure 19. "Listen to the Story."
Upon examination of several other choruses and hymns by Gibbs one can view a broader picture of his compositional style. Sentiments and tempos of the pieces, which range from soothing to amiable to boldly triumphant, are indicated by markings in the top left corner of the score. These markings include "reverently," "softly with feeling," "in flowing time," "brightly," and "in marching time." Keys, most, if not all of which, are major, are set frequently in C, G, F, E-flat, D, and A-flat. Time signatures remain in $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{4}$, or sometimes $\frac{5}{4}$ or $\frac{7}{8}$. Mild chromaticism, creating a sweet richness, is frequently yet tastefully employed. With few exceptions Gibbs' compositions were easy to learn and perform, which was the composer's intent.
The life of Alfred P. Gibbs is epitomized in his work as an itinerant evangelist, teacher, author of Christian literature, composer, writer and compiler of many hymns and choruses. His birth in England, his growing up in South Africa and his many years of work in the United States and Canada show him to be a man of international stature. His education in all three of these countries proved to be vital factors of his burgeoning career as an itinerant evangelist, Christian writer and composer of hymns and choruses. Furthermore, his travels as a speaker to England, South Africa and Australia introduced his literary and musical writings to an international audience, whereby he received worldwide recognition among fellow Brethren.

Although gifted in many ways Gibbs considered himself foremost a servant of God. As such, he used his many abilities, accomplishments and occupations to the glory of God and the advancement of the cause of his Redeemer and not for personal recognition or profit. Indeed, his personal attraction was doubtless a boon to his career. His numerous friendships of all ages reveal that he was admirably personable and would be a welcomed guest in many homes to be a companion to adults, an advisor to young people, and a playmate to children. His particular attachment to children and their delight in him gave his work with them a special effectiveness and satisfaction that would have been difficult otherwise to procure. Such concerned care for people combined with his articulateness of speech and earnestness of spirit made him a splendid teacher. The teaching techniques he used for children, such as object lessons, flannel-graph and
chalkboard illustrations, served his teaching purposes well, while glass slides became such an indispensable tool to him that they almost became synonymous with his name.

As a hymn and chorus writer-composer, Gibbs showed his depth of understanding of both the meaning of these genres and their invention through his hundreds of poetical and musical compositions. In spite of a limited amount of musical training, his natural talent for such compositions succeeded in influencing two generations of Brethren as he endeavored to walk in the footsteps of those gone before him who shared his dedication to music. His compositions and his critique of the hymn and chorus repertory evidence an abiding interest in the fine art of sacred music. His contributions of music add both literary and musical value to worship and remain a testimony to the life and productivity of this spirited man while they invite due recognition of his place among twentieth-century American hymnodists.
Appendix 1

An Album Containing Photographs and Other Memorabilia of Alfred P. Gibbs

1. Alfred P. Gibbs' birth certificate from 1890.
<table>
<thead>
<tr>
<th>No.</th>
<th>Date of Birth</th>
<th>Place of Birth</th>
<th>Sex</th>
<th>Father's Name</th>
<th>Mother's Name</th>
<th>Date of Birth</th>
<th>Place of Birth</th>
</tr>
</thead>
<tbody>
<tr>
<td>113</td>
<td>22nd October 1890</td>
<td>St Martin, Birmingham</td>
<td>M</td>
<td>Alfred Perks</td>
<td>Ann Gibbs</td>
<td>22nd October 1890</td>
<td>St Martin, Birmingham</td>
</tr>
</tbody>
</table>

Certified to be a true copy of an entry in a register in my custody.

CAUTION: THERE ARE OFFENCES RELATING TO FALSIFYING OR ALTERING A CERTIFICATE AND USING OR POSSESSING A FALSE CERTIFICATE. CROWN TRESPASS.

WARNING: A CERTIFICATE IS NOT EVIDENCE OF IDENTITY.
2. Army chaplain Alfred P. Gibbs with Soldiers Christian Service of South Africa during World War I, ca. 1914. (Gibbs is in the center of the group wearing a white shirt and tie).

3. Alfred P. Gibbs, standing on the right, with colleagues at Potchefstroom Army Base, ca. 1914.
4. Alfred P. Gibbs, standing in the back right corner, with a few of his beloved children. The Star Seaside Home was (and still is) a vacation destination for less fortunate children and is sponsored by The Star newspaper in Johannesburg. At the time of Gibbs' apparent involvement in the organization, which emphasized things of a spiritual nature, the leaders of the group brought children by train to the Home located in Durban and stayed for two weeks of activities.

6. Photograph of Alfred Gibbs, ca. 1924, pasted on the inside cover of his diary for 1924.

8. From left to right: George Landis (long-time friend of Gibbs), R.E. Harlow (a founder of Emmaus Bible College), John Smart (another founder of Emmaus Bible College) and Alfred Gibbs, ca. 1960s.
Figure 4. Alfred P. Gibbs (from *My People*).

Appendix 2

Alfred P. Gibbs' Visits to Newport News, Virginia

Newport News, Virginia, the city in which this thesis originates, was visited by Gibbs three times. The following brief section, seeing that it is of particular local interest, accordingly narrates his visits to the area. Unless otherwise indicated all information has been obtained from Gibbs' diaries from 1944, 1945, and 1963. The interviews of Newport News residences Mae Cheek, William O. Millar and Elizabeth Bailey all revealed small amounts of information which have been included. Interviews of Hazel Roman, Rose Michael, Rose Karam and Barbara Werner, all current or former members of the congregation at Bethany Gospel Chapel (or Hall, as it was called in Gibbs' day) in Newport News, did not reveal any details necessary for their inclusion.

On Saturday, February 12, 1944, after sightseeing in Washington D.C. and Richmond, Gibbs traveled by train to Newport News for the first time. He was met by a Mr. Millar (perhaps John Millar, Sr. or William O. Millar, Sr.), who, having politely asked if he could help Gibbs carry one of his two suit cases, was given the heaviest one, the one full of glass slides! Gibbs was then taken to the Williams home at 315 68th Street. On the following days he handed out cards at "Daniel School" (probably invitations to gospel meetings in the evening), wrote letters, went downtown, read, rested, and worked on his tracts "Indispensable Things" and "The Spacious Firmament." Every evening he spoke at Bethany Gospel Hall located at 40 Ballard Rd. (off Harpersville

---

1 William O. Millar, Jr., telephone interview by author, 6 September 2001
On Wednesday the 16th he enjoyed a ferry ride across Hampton Roads to Sewell's Point to Norfolk, adjacent to the Naval Base (the hour's ride costing 35 cents) where he saw the [U.S.S.?] Anvoys ready to leave [for the War?]. The next day John Millar took him to the Mariner's Museum and the day after that he went to Hampton and saw the "Colored Institute" and the beach, among other things. After completing "Indispensable Things" on Saturday the 19th, he went to the Campbell's home for the afternoon and evening.

During his first visit to Newport News he also went to Colonial Williamsburg, the "first Capital of Virginia. A town restored and kept as it was of old." While he was there he saw the Wythe house, Governor's Palace, Paradise House, Capitol and Gaol. He also saw "William and Mary U." the main building of which, he notes, was designed by Christopher Wren. He continues, "Here the great patriots met and Jefferson was educated." Ensuing days in Newport News brought Gibbs into contact with a Mrs. Richcreek, a Ms. Knuckles, the Meenas, and Chancellor Bailey. Gibbs ended his first visit to Newport News when he left for Raleigh via Richmond on Saturday, February 26.

In his February cash account located at the end of his diary Gibbs notes that he received $100 for his speaking in Newport News.

---


3 The Mariner's Museum is next door to Christopher Newport University, where this thesis was presented.

4 Now called Hampton University.

5 Actually, Jamestown was the first capitol of Virginia. In 1699 the capitol was moved to Williamsburg.

6 Even though the College of William and Mary is a university, it has maintained its original name. The College of William and Mary, since 1693. Sometimes visitors to the area refer to it as William and Mary University.

7 Diary for 1944
Gibbs' second visit to Newport News came the following year, 1945. He boarded in Baltimore a boat destined for Newport News on Friday, May 18th. The boat was so full that he could not get a berth and that night he had to sleep on two armchairs! The next morning a "Bro[ther]" met him and took him to William Millar's [Sr.] where he slept all morning—apparently the armchairs had not been very comfortable. In the evening he went to John Millar's for "tea and a chat." While in town he went to Norfolk by ferry and took a ride to Ocean View, wrote letters, visited with people (such as the Murphys and John Millar III), and as usual spoke. On May 28th he went to Hampton by streetcar, went to the old cemetery and attended graduation exercises at "Negro Hampton Institute" where he heard the "quite eloquent" Dr. Mordecai Johnson speak. He also worked on some of his choruses including writing words for Brahms' Cradle Song ("Lullaby"), on June 1st. He left for Chicago on Monday, June 4. His records show that he received $50 from the assembly in Newport News.

In 1963, about four years before he died, Gibbs visited Newport News a last time. This time, on Friday, March 8th, he drove in his new Ford Falcon coming from Fayetteville, North Carolina, on Highway 301 to Emporia, then on Highway 58, crossing the James River Bridge, to Newport News. During this stay he visited Williamsburg, Jamestown, the Mariner's Museum, and worked on his notes. In the evenings he spoke at Bethany Gospel Hall. He left on Friday, April 5th bound for Westfield, Pennsylvania.

---

8 Dr. Mordecai Johnson (1890-1976) was a black minister and civic leader who later influenced Martin Luther King, Jr. and became president of Howard University.
9 Diary for 1945
10 Diary for 1963
Appendix 3

The following is a transcription of a talk given by Alfred P. Gibbs. It was obtained from the web site of Greenwood Hills Conference in Pennsylvania: www.greenwoodhills.org.

Three Ways Of Salvation
by Alfred P. Gibbs

Turn with me, please to the Book of Job, Chapter 40, commencing with Verse 6. "Then answered the Lord unto Job out of whirlwind, and said, gird up thy loins now like a man. I will demand of thee and declare thou unto me. Wilt thou also disannul my judgment? Wilt thou condemn me that thou mayest be righteous? Hast thou an arm like God or canst thou thunder with a voice like him? Deck thyself now with majesty and excellency, and array thyself with glory and beauty. Cast abroad the rage of thy wrath and behold every one that is proud, that abase him. Look on every one that is proud and bring him low, and tread down the wicked in their place. Hide them in the dust together and bind their faces in secret. Then will I also confess unto thee that thine own right hand can save thee."

And now a word in Luke Chapter 10, Verse 25. "And behold a certain lawyer stood up; and tempted him, that is Christ, saying Master, what shall I do to inherit eternal life? And He said unto him, what is written in the law? How readest thou? And he answering said, Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind, and thy neighbor as thyself. And He, Jesus, said unto him, Thou hast answered right. This do and thou shalt live."

And now Ephesians Chapter 2, Verse 4. "But God, Who is rich in mercy, for His great love wherewith He loved us, even when we were dead in sins, hath quickened us together with Christ, by grace ye are saved, and hath raised us up together, and made us sit together in heavenly places in Christ Jesus, that in the ages to come He might show the exceeding riches of His grace in His kindness toward us through Christ Jesus. For by grace are ye saved through faith, and that not of yourselves, it is the gift of God, not of works lest any man should boast."

May God add His blessing to the reading of His Word.

Our subject this evening is three ways of being saved. Brethren, curb your rising gooseflesh. The title may sound quite unorthodox but don't be alarmed, for what we have to say is based on the sure and the certain Word of God. The first way of salvation is propounded by the Father in the Old Testament, the second by the Son in the gospels, the third by the Spirit of God in the Epistles.

You know, there are quite a number of folk who object very strenuously to be confined to one way of salvation. And they object, I have my own ideas on this subject, I don't like to have rammed down my throat there's only one way of salvation. I've got my way; you've got your way, and after all, it doesn't matter what a man believes providing he's sincere in what he believes, he'll wangle his way to heaven somehow, sometime, somewhere even if it happens to be the beautiful isle of somewhere.

There's a great need these days to clarify the salvation question, and by the process of elimination, to show plainly that though there are three ways of salvation there's only one way for folks like you and me.

Let us think if you can of three doors. Door number 1 over there, door number 2 behind me, door number 3 over there. Each door leads into salvation. Above each door is a placard containing the conditions that a person must comply with if he would enter door number 1 or door number 2 or door number 3. If you find you cannot fulfill the conditions attached to entering door number 1, well, don't get downhearted, try number 2. If you can't fulfill the conditions attached to doorway number 2, try number 3. But after number 3, there's no more. You're out. You've had it. Your goose is cooked and your stuffing is overdone. Now then, way of salvation number one. What are the conditions? Simply they are these, by demonstrating deity. All you have to do is to demonstrate that you're as wise and powerful as God and you don't need to be saved like an ordinary, common or garden person. You can enter the door of salvation on your own merits because of what you are in yourself. In other words, by possessing and manifesting the prerogatives of deity or being like God.
What are the circumstances of Job's case? Job is an afflicted man. He has lost all of his possessions, he's lost his family and now he's lost his health. And there he sits on an ash-heap, and famous so-called friends come along Mr. Eliphaz, Mr. Bildad and Mr. Zophar.

Eliphaz, the sensationalist. He says to Job. “Did ever a spirit pass before your face? Did ever your hair stand on end? No? Too bad. Then listen to me. I've had such an experience.” He's a sensationalist and he speaks as one who has had weird experiences, but he brings no comfort to Job.

Bildad, he is a traditionalist. He can quote motto by the score. Biff bang, biff bang, poor old Job get it, but remember that for every Oliver he gives him two Rolandis. Every one chapter of these friends he replies to with two chapters.

And then comes Mr. Zophar and he was well named because he just went so far and no further. He's the legalist who argues that God gives so much salvation for so much merit. No human merit, no salvation. Miserable comforters they were.

And in the midst of this discussion, Job, in despair, cries out, “Oh, that I knew where I might find him, thou might come even to his seat; I would set my cause before him and fill my mouth with arguments. I would know the words if he would answer me and understand what he would say unto me.” And finally the words of Job's friends are silent, and God takes a hand. God comes to him in a vision and speaks to him out of a whirlwind and says to him, “Gird up thy loins now like a man.” You wanted to come before my seat, now is your opportunity, Job. Stand up from that ash-heap and answer these questions that I'm going to put to you.

“I will demand of thee and declare thou unto Me. Wilt thou also condemn Me that thou mayest be righteous? Hast thou an arm like God? Canst thou thunder with a voice like Him? Deck thyself now with majesty and excellency and array thyself with glory and beauty. Cast abroad the rage of thy wrath. Behold every one that is proud and abase him. Look on every one that is proud and bring him low, and tread down the wicked in their place. Hide them in the dust together and bind their faces in secret.” Then when you've done all that, Job, I'll confess unto thee that your own right hand can save you because you don't need Me at all. You can become your own saviour. All you have to do is to demonstrate deity.

So the first condition then over doorway number 1 is this: If you demonstrate deity, you may enter here. Now what does it mean to demonstrate deity? Well, first of all, a person must be omniscient, that is he must know all things. He must know as much as God knows.

Turn to the 38th Chapter of Job and let's see the quiz that God gives to Job. He has an IQ and I doubt very much whether any of us would pass it. Job 38, Verse 4: now Job, “Where wast thou when I laid the foundations of the earth?” Now where were you when God laid the foundations of this earth?

Do you know? Well, you weren't even in existence. Oh. Then you're not like God for God was there when it happened.

Verse 5, “Whereupon are the foundations thereof fastened? Or who laid the cornerstone thereof when the morning stars sang together, and all the sons of God shouted for joy?”

Verse 12, “Hast thou commanded the morning since thy days, and caused the dayspring to know his place?” Did you have anything to do with the rising of the sun this morning? Did you kindly give the sun permission to rise above the east in the horizon? And did you have anything to do with the sun setting in the west?

An old African chief thought he had that prerogative and every morning before sunrise he did come out of his old filthy hut, and with the rags of royalty about him, he would give a Lordly gesture and say, “Sun, you may now rise,” and the sun very kindly rose. Both over the horizon and to the occasion. And then just as the sun was about to set, he would say again in that Lordly tone, sun, you may now set, and the sun very kindly set. We laugh at the folly of that individual. Are we any better?

Verse 16, “Hast thou entered into the springs of the sea? Or hast thou walked in the search of the depth?”

Verse 18, “Hast thou perceived the breadth of the earth? Declare if thou knowest it all.” Come now, you little know all, come, tell Me that.
Verse 21, "‘(Knowest thou it, because thou wast then born? Or because the number of thy days is great?’"

Verse 22, “Hast thou entered into the treasures of the snow? Or hast thou seen the treasures of the hail, which I have reserved against the time of trouble, against the day of battle and war?”

There is a very interesting question in physics. “By what way is the light parted, which scattereth the east wind upon the earth.”

And then a lesson in astronomy. Verse 31, “Canst thou bind the sweet influences of Pleiades or loose the bands of Orion? Canst thou bring forth Mazzaroth in his season? Or canst thou guide Arcturus with his sons?”

Some years ago, 1933 to be exact, Chicago put on a world’s fair. The only world’s fair, as far as I know, that ever paid its way. And every night there was a most interesting ceremony. The light from Arcturus, which by the way takes 150 years to reach the earth, every night the lights of that fair were put on by a delicate photo-electric cell which caught the rays of the star Arcturus.

“Canst thou guide Arcturus with his sons?” Do you have anything to do with those constellations of the heavens, the moving of the planets, those great galaxies way yonder back in space?

Verse 33, “Knowest thou the ordinances of heaven? Canst thou set the dominion thereof in the earth?”

Verse 35, “Canst thou send lightnings, that they may go, and say unto thee, here we are.” Lightning? Yes, Lord. Strike that tree. Bang. Do you have any control of the lightning? I’ve seen people crawl under beds, put away all the silver when a little bit of lightning flashes.

And by the way, if you really want to see lightning flash, go to Johannesburg. They have the greatest lightning fatality in the whole world per capita in Johannesburg. I had the lightning crack right behind me. Scared the wits out of me. Why believe me, when the lightning cracks and you hear the crack of the lightning before you hear the thunder, then you know you’re jolly near that lightning.

Verse 36, “Who hath put wisdom in the inward parts?” A little lesson in psychology. “Or who hath given understanding to the heart?”

Job, can you answer those questions? And I see Job getting smaller and smaller and smaller as those questions are put to him. He makes no attempt to answer them because he has no answer. He realizes he is not omniscient.

All right, Let’s try something else. He must be omnipotent. Verse 9, “Hast thou an arm like God?” Ever try your hand at a little creating? Start with something small, a worm. That’s not hard to make. Get a little mud, just rub it like this. There you’ve got a worm. Now all you have to do is to put the life principle in that worm and give it a digestive tract. There you are. Simple as A, B, C. Start early in the kindergarten. Anyone ever do that? No.

Then when you’re through with making a worm, try your hand on a man. Try your hand on a man. There are eyes that can see, ears that can hear, a mouth that can talk and a mind that can reason. Hands and feet do the bidding of the mind. Don’t forget to give him a complex personality.

I remember at this same world’s fair in 1933 one of the most interesting exhibits was a robot known as Willy. Willy the robot. And my the folks just crowded to see Willy perform every hour on the hour, and I was amongst those present to see Willy do his stuff. Willy was a mechanical man. Sat on a chair. Maker of this man said, “Willy, stand up,” and you heard the machinery. And suddenly, before your astonished eyes, Willy rose to his feet. “Willy, work the vacuum cleaner.”

Away went the vacuum cleaner. Wonderful.

And as the last act, the crowning act of intelligence, Willy actually smoked a cigarette with no danger whatever of lung cancer and blew it out his nose. Wonderful, wonderful, wonderful. And all the mechanism necessary for standing up, running a vacuum cleaner, smoking that cigarette occupied the rest of his body.

And people were saying, my, isn’t that wonderful to invent a thing like that, never realizing that every time they look into a mirror and saw the reflection therein they were looking at a marvel ten thousand, million, billion, trillion times more complex than Willy the robot.

And when you’ve made a man, try bringing a few worlds into existence. Speak and see it happen. Well,
that's how this world came into being. God spake, it was done. He commanded, it took place. Through faith we understand that the world was framed by the Word of God. So you're not omnipotent. Oh, that's too bad.

So you must also be omnipresent. You must be everywhere at the same time. "Behold all those that are proud and abase Him and look on every one that is proud and bring him low." Do you know where I was on October 14, 1897 at 10:45 a.m.? I don't and you don't, but God does.

Because knoweth not God of all things? For God is everywhere, everywhere present "Though I take the winds of the morning and dwell in the uttermost parts of the earth, even there shall Thy right hand leave me and Thy right hand shall guide me."

But more, Job. If you're going to be able to save, yourself, you must be able to clothe yourself with majesty and excellency and glory and beauty. Did you ever do that? Did you ever deck yourself with majesty and excellency and glory and beauty so that when men saw you they fell at your feet as dead in worshipful adoration? Well, no, no one ever did that to me. No, but God does.

"I saw the Lord high and lifted up and His train filled the temple" and those holy beings before that glorious being that sat upon that throne cried continually, "Holy, holy is the Lord God of hosts, the whole earth is full of His glory." Isaiah said, "Woe, is me; I am undone. On the Mount of Transfiguration, the Lord Jesus decked Himself with majesty and excellency and glory and beauty so that his face shone like the sun. He was transfigured before His disciples.

What was the effect on Job as he saw himself in the light of God's wisdom and power and majesty and glory and excellency? He prostrated himself in the dust and this is what he said. "Behold, I am vile. What shall I answer thee? I spoke once, yea twice. I'll proceed no further. I'm through." He put his hand up on his mouth.

And in Chapter 42, he says, "I have heard of Thee by the hearing of the ear, but now mine eyes seeth Thee. Wherefore I abhor myself, and repent in dust and ashes. So poor Job couldn't go through doorway number 1. He wasn't able to demonstrate deity.

Anyone here who can demonstrate deity, who possesses all knowledge, all power, all presence? No? Then doorway number 1 is not for you or for me. Am I correct? Well, eliminate from your mind from now on all thoughts of getting in at doorway number 1. Only by fulfilling those conditions will God say to you, "There you are. I confess thine own hand can save thee."

Now let's try doorway number 2. A lawyer comes to the Lord Jesus. Puts this interesting question to him. Good Master, what shall I do to inherit eternal life? Note the emphasis here is on the word do.

Do I hear someone say, "Why, Mr. Preacher, that's my question exactly? All I want to know is what I can do to make salvation. I don't want this salvation by grace. Not I. I'm prepared to go 50/50 with God but I'm not prepared to let God do a hundred percent and myself nothing at all. I want to be saved on the basis of my own doings. I want salvation or eternal life to be a reward for all my holy thoughts, my good works, my good resolves my church membership, the ordinances to which I've passed, the good laws that I've made and the attempts I've tried to do the best I can to all the people I can in all the ways I can as often as ever I can at odd intervals."

Now then, what are the conditions for entering doorway number 2? Well here's a condition. In brief, it is absolute perfection in every detail of one's life, in thought and word and deed. Doorway number 1: demonstrate deity.

Doorway number 2, the condition is produce perfection in your life, "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind, and thou shalt love thy neighbor as thyself" And Jesus said, "This do and thou shalt live." Notice he didn't say, "This try to do." He said, "Just do." Do it in all perfection and you'll have eternal life. You'll be saved.

Now let's examine this statement of the law. First, thou shalt love the Lord thy God with all thy heart. What does that mean? It means that the center of your being, the heart, has been entirely devoted to God constantly. It means that your heart is flooded with love to God so that no thought of self in any of its forms is present at any time.

Thou shalt love the Lord thy God with all thy soul. What does that mean? It means that all bodily appetites,
all lusts, self-pleasing and worldly pleasures have been given up entirely, and God is the supreme and the satisfying portion of your life and this, of course, involves self-surrender, self-denial, self-sacrifice. That’s what’s involved by loving God with all your soul.

Third, thou shalt love the Lord thy God with all your strength. What does that mean? It means that all your time and all your energy is devoted to God alone and never for the furtherance of your own interests in any shape or form at any time.

Fourth, thou shalt love the Lord thy God with all thy mind. What does that mean? It means that there will never be any wrong thoughts enter your mind because your mind is stayed upon Jehovah. All your words, all your motives, all your attitudes, all your actions will be governed entirely by God. For it is our thoughts, as you know, that shape our words and our deeds and our attitudes.

To love the Lord thy God with all thy mind means no evil thoughts will ever enter or be entertained in our mind.

Fifth, thou shalt love thy neighbor as thyself What does that you mean? Who is my neighbor? Anyone who needs my help is my neighbor. That’s how the lawyer tried to wiggle out of this. He said, “Who is my neighbor?” And Christ gave the parable of the Good Samaritan in answer to that question. In other words, the same love and care and thought that we spend on ourselves must be given to our neighbor.

Let me try to illustrate what this means. You’re on your way home in a street car or bus. As you near the place where you live, you see a great big column of smoke going up in the air and this column of smoke is coming from the neighborhood in which your house is located. My. When the bus stops, you run immediately, go onto your street, and as you come onto your street, you give a sigh of relief “Oh, goody, goody, goody. It’s only my house that’s being burned up instead of my neighbor’s. I thought it was my neighbor’s. Well, I’m so happy it’s only my house.” That’s what it means to love your neighbor as yourself.

Now then, note what Christ said. “This do and thou shalt live.” Nothing can be plainer than this. Now have you done this? Are you doing this? Can you always do it? If so, enter doorway number 2. You’re saved on the basis of your own goodness. You can pat yourself on the back and say, “Three cheers for me. I’m saved because I deserve to be saved. I love the Lord my God with all my heart and with all my soul, with all my strength and with all my mind and I love my neighbor as myself and here I am, saved because of my own goodness.”

I’ll tell you this. You’ll never be in heaven. How come? Because they sing a song in heaven and this is the song they sing. “Thou art worthy, Lord Jesus, for thou wast slain and has redeemed us to God by thy blood and to every kindred and tribe and tongue and nation.” Not a word about themselves. “Unto him that loved us and loosed us from our sins in his own blood to him be the glory and dominion forever and ever.”

Now remember to fail in one point is to be immediately disqualified the least little bit of failure in this demand for absolute perfection disqualifies. For he that keepeth the whole law and offendeth in one point, the same is guilty of all. And more, past sins disqualify. If you haven’t always been perfect, then you’re out. You don’t have a ghost of a chance of getting through that door.

Here’s a murderer. He’s brought to trial and the judge says, “What have you got to say before I pass the judgment of death?” “Your Honor, I’m determined from now on to live a good, honest, clean, respectable life.” “Ah, says the judge, “in that case you may go free.” Do they do that in this country? No indeed.

Future good conduct doesn’t atone for past bad conduct. God desires that which is past. Is there anyone here who can say, “From the time I became first conscious of my own entity I have always and at all times loved God with all my heart and soul and strength and mind and my neighbor as myself?” No.

Hath anyone ever lived on this earth who could enter doorway number 1 and doorway number 2? Yes, one person. Who is that? God’s beloved Son, the Lord Jesus who took upon Himself the form of man, was made in fashion as a man and humbled Himself and became obedient unto death, even the death of the cross. That glorious being, God manifest in the flesh, could at any time during His lifetime on earth enter doorway number 1. For He loved the Lord His God with all His heart and soul and strength and mind and His neighbor as Himself.
He could at all times demonstrate deity. He was Omnipotent, He was Omniscient, Omnipresent, immutable in the possession of all His Divine attributes yet He did not enter doorway number 1 by demonstrating His deity, nor did He enter doorway number 2 to prove His perfection. If He had, there would be no salvation for you and me.

He went to the cross to provide doorway number 3. And what is doorway number 3? “By grace are ye saved through faith, not of works lest any man should boast.” The blessed Lord Jesus on Calvary’s cross by the sacrifice of Himself by the shedding of His most precious blood has forever satisfied all the claims of a holy law, every day man of a righteous God.

He willingly brought our sins in His own body on that tree and there all alone, on that hill lone and gray in that land far away. He put away sin by the sacrifice of Himself, and accomplished by His death all the work necessary for your salvation and mine. Now have you got that? Let me repeat it. Christ accomplished on that cross by His death and resurrection all the work that is necessary for your eternal salvation.

Now, since Christ has accomplished all the work needed for your salvation, what is there left for you to do? The answer is nothing, but to enter into the wide open door which He in His grace has provided. Doorway number 1, demonstrate deity. Doorway number 2, prove perfection. Doorway number 3, God’s grace, and to have faith in the person and the work of the Lord Jesus.

Let us think of three things in regard to this third way of salvation which is the only way for sinners like you and me. First, its need; second, its provision; and third, its condition for entering. First its need. Man by nature is a helpless, hopeless, undone sinner, both by birth and by purpose. Man is described in the Bible as being sick, spiritually sick, needing healing. Jesus said, “I came not to call the righteous. I came to call sinners in repentance. They that are well do not need a doctor, but those who are sick.”

Man is described secondly as being blind, needing illumination. The god of this age has blinded the minds of them that believe not, lest they should believe and the light of the gospel should shine unto them, but Christ said, “I am come a light into the world,” and He gives light to those who put their trust in Him.

Thirdly, man is described in the Bible as a criminal needing pardon. Man is guilty in the sight of God, but through the Lord Jesus it is made known unto him a salvation full and free and eternal and a pardon.

Fourth, man is described as being lost, needing salvation. “If our gospel is hid, it is hid to them which are lost in whom the god of this age has blinded the minds of them that believe not, lest they should believe and the light of the gospel should shine unto them.”

Man is described in the Bible as being spiritually dead, needing life, and what man needs, Christ, by his death, has provided.

Man is described as being a slave, needing liberation, and Christ came into this world as a great emancipator to set the prisoner free.

And lastly, man is described as being a bankrupt, owing to God that which he cannot possibly pay. Christ came into this world to pay that debt so that man might be reinstated and forgiven. Man then by nature is utterly undeserving of the least of God’s mercies.

Now second, its provision. The door to salvation for sinners has been provided and opened and kept open by the Saviour, who said, “I am the Door. By Me, if any man enter in, he shall be saved and shall go in and out and find pasture.” Grace is the source of this salvation. And see, it is by grace; it is utterly and entirely apart from human merit.

God knew very well that we could not do one thing to save ourselves and so He sent his Son as that lovely hymn told us written by Horatius Bonar, one of the famous Bonar brothers of Scotland, a great man of God who loved the Lord Jesus and wrote so many beautiful hymns. “Grace, saved by grace alone. This is all my plea. Jesus died for all mankind and Jesus died for me.” Not of works, not of works, not of works, not of works, not of works, lest any man should boast.

And you pound that into the ears of a sinner it goes in one ear and comes right out of the other ear. For after the meeting you say, well, how can you be saved? By doing the best I can. Nonsense. If you can be saved by doing
the best you can, Christ would never have died on the cross.

Christ died on the cross because there's nothing we can do to merit God's favor. God commended His love toward us in that while we were yet sinners Christ died for us. Grace is the source of this salvation. The redeeming blood of Christ is the cost of this salvation.

He gave all He had. He poured out His soul unto death. He shed His most precious blood. Christ died for our sins according to the Scriptures.

And third, salvation is the result. As a result of Christ's work on the cross, as a result of His death and His glorious resurrection, a full and free and eternal salvation has been provided for every lost and guilty son and daughter of Adam's race, provided that individual will have fulfilled the conditions written over the door of this door of salvation.

And what is the condition? Well, it's as simple as A, B, C. They give you the A, then the B and then the C. A, admit your lost and guilty state. You'll never be saved until you do that.

One of the most difficult things to bring to a man is the realization of his lost and guilty and helpless and hell-deserving condition. In fact, no man can do that. It takes the Spirit of God to strip from an individual the filthy rags of his own self-righteousness or false religious profession and cut it right down to size so that he sees himself to be what God declares he is, a helpless, hopeless sinner. Oh, God, I'm nothing but a poor, guilty lost sinner. I deserve to go to hell. Good. You're just the kind of people that God saves and no others.

Jesus said, "I came not to call the righteous." Why not? There weren't any. There were a lot of people who thought they were righteous and despise others, like the Pharisees, but the Pharisees were not saved in their pride.

B. You believe on Christ, believe that He loved you, believe that He bore your sins in His own body on the cross of Calvary, believe it was for you the Saviour suffered and bled upon that cross, that all your sins were laid on Him and that He willingly assumed the liability of all your sin and guilt and by His death satisfied all the demands of divine justice in your stead. Believe; believe on the Lord Jesus.

Accept Him by faith as your own personal Saviour. Say to him, Lord Jesus, here I am, a poor guilty sinner. I heard tonight that on that cross you bore my sins and took my place and died for me, taking my place as a sinner. I now believe, Lord Jesus, for me thou didst suffer and bleed and die. I believe that all the work needed for my salvation was done by Thee, and right here and now I receive You by faith as my own personal Saviour. That's what it means to believe on the Lord Jesus Christ.

C. Confess Him with your mouth as the Lord of your life. God has given you a mouth. God wants you to use that mouth now to confess to your friends that you have taken that step of faith. "If thou shall confess with thy mouth Jesus as Lord and shalt believe in thine heart that God has raised Him from the dead, thou shalt be saved, for with the heart man believeth unto righteousness and with the mouth confession is made unto salvation." Confess Him as the Lord of your life. And what'll happen? You'll be saved.

Now let's think of these three doors again. Doorway number 1, the condition, demonstrate deity. Be like God and you need no divine hand to save you. You can become your own saviour. Doorway number 2, produce perfection in your life. Absolute sinlessness in thought and word and deed and you may enter in and be saved on the basis of your own good works, your own merits. Doorway number 3, come as a poor, lost and guilty sinner, put your faith and trust in God's beloved son the Lord Jesus and then you'll be saved by grace through faith, not of works lest any man should boast.

That's how I got saved. That's how every Christian here tonight got saved. That's the only way to be saved that the Word of God knows anything at all about as far as we're concerned. Three ways of salvation, but only one way for the likes of you and me.
Appendix 4

Writings Published by Alfred P. Gibbs (not including articles)

Books

Christian Baptism.
A Dreamer and His Dream: or, The Story of John Bunyan and "The Pilgrim's Progress" (A Dreamer and His Wonderful Dream: or, The Story of John Bunyan and the Pilgrim's Progress).
The Lord's Supper
The Marvelous City of Mansoul: or, Talks on John Bunyan's "Holy War".
Preach the Word: Twelve Lessons for the Young Preacher.
The Preacher and His Preaching: or, Thyself and the Doctrine.
A Primer on Preaching: Helpful Information to All Who are Interested in the Preparation and Presentation of the Gospel and Teaching Message.
Through the Scriptures with the Sunday School. A five year course of lessons with outlines for the teacher.
Worship: the Christian's Highest Occupation.

Pamphlets and Tracts*

The Assurance of Salvation.
Believer's Baptism (Christian Baptism).
The Believer's Biography: or, the Christian's Past, Present and Future.
Child Evangelism: Its Delights, Dangers and Design; with Hints on How to Lead Children to Christ.
The Christian Faces the Future.
The Christian and His Bible.
Christian Renewal.
The Christian: a Scriptural Study of His Definition, His History, His Titles.
The Christian's Guide.
Christ's Inheritance in His Saints.
Direct Address to the Lord Jesus.
The Essentials of Christ's Service.
Eternal Security.
Facts Worth Facing: a Talk to Thinking Men and Women.
Five Fundamental Facts.
Five Good Cheers.
The Forgiveness of Sins.
The Gleam in the Gloom.
God's Plan for Church Fellowship.
The Gospel Chapel.
The Great Divider.
The Holy Spirit and the Believer.
Hymns: Their Use and Abuse.
Impossible Things.
Indispensable Things.
An Introduction to a Study of Church Truth.
Lessons from the Great Teacher: an Address to Sunday School Teachers.
The Lord's Supper.

* As distinction between Gibbs' books, pamphlets and tracts has never been made, as far as the author knows, pamphlets and tracts have loosely been defined here as publications of under 100 pages, while books are publications of 100 pages or more.
Marks of a Good Man.
The Message of the Conplet.
"Morus Sambaticus" (Sunday Sickness)
Musings on "Me".
The New Birth: What is It?
No Difference.
Overbrook Gospel Chapel, Greenville, S.C.
The Quiet Time.
A Remembrance of Me.
Salvation’s Guide.
Scriptural principles of Gathering: or Why I Meet amongst Those Known as Brethren.
The Second Coming of Christ.
Seven Indispensable Things.
Soldiers of Christ?
The Son of God.
Spiritism: a New Look at an Old Problem.
The Teacher as a Student.
Three Questions.
Truth for Young.
The Unanswerable Question.
The Uplifted Christ: or, The Cross is Necessity, Testimony, and Attraction.
Your Own.
Youth’s Guide.

Correspondence Courses

Personal Evangelism.
Preach and Teach the Word.

Lectures (actually in published format?)

Gospel Object Talks.
Gospel Stories Illustrated by Lantern Slides.
Lectures on the "Pilgrim’s Progress".

Hymn and Chorus Books (in chronological order)

Gospel Hymns and Choruses for Young and Old (No. 1).
Gospel Choruses for Young and Old, No. 1 and 2.
Additional Gospel Choruses for Young and Old.
Gospel Choruses for Young and Old, No. 3.
Words Only Edition (of Numbers One, Two and Three). [n.d.]
Gospel Hymns and Choruses for Young and Old, No. 4.
Gospel Hymns and Choruses for Young and Old, No. 5.
Gospel Hymns and Choruses for Young and Old, No. 6.
Gospel Hymns and Choruses for Young and Old, No. 7.
The following are lists of the contents of Gibbs' hymn and chorus books. The books' publishers, bindings, prices, number of compositions, and the hymns and choruses' titles, authors, composers, and harmonizers are supplied. After the number and title of each piece, the author or scripture reference is listed, followed by the composer, followed by the harmonizer, if any.


Appendix 6

All currently collected hymns and choruses by Alfred P. Gibbs as found in Gospel Choruses for Young and Old, No. 1 and 2, Gospel Hymns and Choruses for Young and Old, No. 4-7, Choice Hymns of the Faith, Hymns of Worship and Remembrance, and Hymns of Truth and Praise.

* Chorus or verses added by A. P. Gibbs

Tunes only by A. P. Gibbs;
Many of these are Scripture passages set to music.

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Number</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A Living Sacrifice</td>
<td>43</td>
<td>Low at Thy Feet</td>
</tr>
<tr>
<td>2</td>
<td>A Marriage Prayer</td>
<td>44</td>
<td>My Grace is Sufficient</td>
</tr>
<tr>
<td>3</td>
<td>A Thousand, A Thousand Thanksgivings</td>
<td>45</td>
<td>No Other Name</td>
</tr>
<tr>
<td>4</td>
<td>Amidst Us Our Beloved Stands</td>
<td>46</td>
<td>O Taste and See</td>
</tr>
<tr>
<td>5</td>
<td>At Even</td>
<td>47</td>
<td>O' That Men Would Praise the Lord!</td>
</tr>
<tr>
<td>6</td>
<td>Be Not Deceived</td>
<td>48</td>
<td>One Flock and One Shepherd</td>
</tr>
<tr>
<td>7</td>
<td>Be Strong in the Lord</td>
<td>49</td>
<td>Only A Little Longer</td>
</tr>
<tr>
<td>8</td>
<td>Bible Student's Prayer</td>
<td>50</td>
<td>Only One Way to God</td>
</tr>
<tr>
<td>9</td>
<td>By Grace Are Ye Saved</td>
<td>51</td>
<td>Our Confidence and Care</td>
</tr>
<tr>
<td>10</td>
<td>Christ, Our Hope</td>
<td>52</td>
<td>Perfect Peace</td>
</tr>
<tr>
<td>11</td>
<td>Come, Let Us Sing This Song!</td>
<td>53</td>
<td>Return unto Thy Rest</td>
</tr>
<tr>
<td>12</td>
<td>Come Now and Let Us Reason</td>
<td>54</td>
<td>Search Me, O God</td>
</tr>
<tr>
<td>13</td>
<td>Come Unto Me</td>
<td>55</td>
<td>Seek Ye First</td>
</tr>
<tr>
<td>14</td>
<td>Consecration Hymn</td>
<td>56</td>
<td>The Assuring Word</td>
</tr>
<tr>
<td>15</td>
<td>Delight Thyself in the Lord</td>
<td>57</td>
<td>The Christian Benediction</td>
</tr>
<tr>
<td>16</td>
<td>Divine Providence</td>
<td>58</td>
<td>The Christian's Security</td>
</tr>
<tr>
<td>17</td>
<td>Do All To the Glory of God</td>
<td>59</td>
<td>The Coming King</td>
</tr>
<tr>
<td>18</td>
<td>Etern R</td>
<td>60</td>
<td>The Coming of His Feet</td>
</tr>
<tr>
<td>19</td>
<td>Enter His Gates</td>
<td>61</td>
<td>The Cup of Salvation</td>
</tr>
<tr>
<td>20</td>
<td>Eternal Light!</td>
<td>62</td>
<td>The Divine Benediction</td>
</tr>
<tr>
<td>21</td>
<td>Faith's Example</td>
<td>63</td>
<td>The Everlasting Word</td>
</tr>
<tr>
<td>22</td>
<td>Faith's Triumphant Song</td>
<td>64</td>
<td>The Faithful Saying</td>
</tr>
<tr>
<td>23</td>
<td>Fear Not</td>
<td>65</td>
<td>The Feast of Feasts</td>
</tr>
<tr>
<td>24</td>
<td>Gazing on the Lord in Glory</td>
<td>66</td>
<td>The Final Invitation</td>
</tr>
<tr>
<td>25</td>
<td>God's Guaranteed Gifts</td>
<td>67</td>
<td>The God Inspired Word</td>
</tr>
<tr>
<td>26</td>
<td>God's Perfect Will and Love</td>
<td>68</td>
<td>The Good Shepherd</td>
</tr>
<tr>
<td>27</td>
<td>God's Righteous Salvation</td>
<td>69</td>
<td>The Great Transition</td>
</tr>
<tr>
<td>28</td>
<td>God's Treasure</td>
<td>70</td>
<td>The Hand Divine</td>
</tr>
<tr>
<td>29</td>
<td>Grace and Glory</td>
<td>71</td>
<td>The Heart of the Gospel</td>
</tr>
<tr>
<td>30</td>
<td>Greater Love Hath No Man</td>
<td>72</td>
<td>The Heart's Desire</td>
</tr>
<tr>
<td>31</td>
<td>His Promise in Prayer</td>
<td>73</td>
<td>The Heavenly Supply</td>
</tr>
<tr>
<td>32</td>
<td>His Sure Word</td>
<td>74</td>
<td>The Joyous Confession</td>
</tr>
<tr>
<td>33</td>
<td>How Beautiful are the Feet</td>
<td>75</td>
<td>The Lord Is My Light!</td>
</tr>
<tr>
<td>34</td>
<td>How Blest a Home</td>
<td>76</td>
<td>The Omnipotent Lord</td>
</tr>
<tr>
<td>35</td>
<td>How Sweet the Name</td>
<td>77</td>
<td>The Perfect Guide</td>
</tr>
<tr>
<td>36</td>
<td>I Am He That Liveth¹</td>
<td>78</td>
<td>The Prince of Peace</td>
</tr>
<tr>
<td>37</td>
<td>I Am the Way</td>
<td>79</td>
<td>The Royal Invitation</td>
</tr>
<tr>
<td>38</td>
<td>I Am the Light of the World</td>
<td>80</td>
<td>The Secret of Spiritual Strength</td>
</tr>
<tr>
<td>39</td>
<td>I Have a Friend</td>
<td>81</td>
<td>The Secret of the Peace of God</td>
</tr>
<tr>
<td>40</td>
<td>Jehovah Heleyon</td>
<td>82</td>
<td>The Secret of True Success</td>
</tr>
<tr>
<td>41</td>
<td>John Three Sixteen</td>
<td>83</td>
<td>The Sinner's Call</td>
</tr>
<tr>
<td>42</td>
<td>Let Your Light so Shine</td>
<td>84</td>
<td>The Sower</td>
</tr>
<tr>
<td>43</td>
<td>Low at Thy Feet</td>
<td>85</td>
<td>The Supreme Glory</td>
</tr>
<tr>
<td>44</td>
<td>My Grace is Sufficient</td>
<td>86</td>
<td>The Three &quot;Shafts&quot;</td>
</tr>
<tr>
<td>45</td>
<td>No Other Name</td>
<td>87</td>
<td>The Throne of Grace</td>
</tr>
<tr>
<td>46</td>
<td>O Taste and See</td>
<td>88</td>
<td>The Time to Trust</td>
</tr>
<tr>
<td>47</td>
<td>O' That Men Would Praise the Lord!</td>
<td>89</td>
<td>The Unanswerable Question</td>
</tr>
</tbody>
</table>

¹ Includes verses only by A. P. Gibbs.
90. The Wages and the Gift
91. Thy Word I Have I Hid
92. To Him Who Loved Us
93. We Thank Thee Lord!

Words only by A. P. Gibbs:
1. A Wondrous Story
2. Because He Loves Us So
3. Behold! Behold the Lamb of God
4. Christ and the Children
5. Gently the Savior Calleth
6. Down From the Throne Eternal
7. Father, We Worship Thee
8. Glad Message of Salvation
9. Go, and Search the Tomb of Jesus
10. God Laid Our Sins on Jesus
11. God's Love
12. He'll Take Sin's Burden Away
13. His Gentle Call
14. It Is Jesus!
15. Joyful Tidings
16. Let Us Sing of His Grace
17. Lord Jesus, We Thy Name Adore
18. Our Wonderful Lord
19. Praise to the Eternal Son!
20. Salvation's Song
21. Ship Ahoy!
22. Sing Now the Story!
23. The All-Sufficient Savior
24. The Blessed Holy Spirit
25. The Dear Old Story
26. The Divine Shepherd
27. The Emblematic Grave
28. The Father Knows
29. The Glorious Home
30. The Holy Spirit's Advent
31. The One Who Loves the Children
32. The Savior's Grace
33. The Unknown Morrow
34. The Wondrous Friend
35. We Worship Thee
36. We Would Remember Thee
37. What to Do With the Savior
38. When the Faithful Shepherds
39. Wonderful the Story
40. Worthy Art Thou!

Tunes and Words by A. P. Gibbs:
1. A Little While
2. A Sunday School Prayer
Hear the Voice of Jesus

His Faithful Promise

His Gracious Call

His Lovely Name!

His Provision

His Wonderful Love

Home, Beautiful Home!

How Good to Know

How to Be a Christian

How to Be a Christian Soldier

How to Be Saved

How Wonderful the Story

How Wonderful to Know!

How Wondrous the Story

In Remembrance of Thee

In Thy Youth, Remember

Infinite Grace

Infinite Savior

Is It Nothing to You?

“It Matters to Him About You”

Jesus and the Children

Jesus Died for Our Sins

Jesus Loves the Girls and Boys

Jesus the Savior

Kept by His Power

Let Him Come In!

Let Not Your Heart Be Troubled

Life! Life! Life!

Life's Greatest Choice

Light and Love

Listen to the Story!

Lord, Our Teacher Be

Maranatha!

March On!

Matchless Grace

“Meet For: the Master’s Use”

My Decision

My Song

My Song Shall Be of Him

No Room!

“Not My Own”

O Spread the Proclamation!

O What a Precious Name!

O Wonderful Story!

O Worship the Lord!

Peace

Praise and Adore Him

Praise for the Holy Spirit.

Praise Him!

Praise the Savior

Praise to the Trinity

Praise Ye Jehovah

Preach the Gospel

Precious Holy Bible

Redemption’s Wondrous Story

Remember Thy Creator

Remember!

Ringing! Ringing!

Salvation Free

Salvation!

Salvation’s Story

Saved By His Grace

Saved or Lost?

Savior, I Come

“Seek Those Things Which are Above”

Sing Now of Him

Sing Now the Story

Sing of His Love

Sing of the Glorious Gospel

Sing with Joy!

Soldiers of Christ

Some Things We Know

Speak to Us Now

Stop! Look! Listen!

Sunday School Rally Song

Sweet Is the Story

Take Thou My Life

Teach Me Thy Way

Thanksgiving

Thanksgiving For Food

The Babe of Bethlehem

The Believer’s Prayer

The Bible and Its Message

The Blessing of the Word

The Bold Choice

The Books of the Bible

The Books of the Old Testament

The Boys’ Camp Song

The Celestial City

The Christian Hope

The Christian Sailor’s Song

The Christian Soldier

The Christian Workman

The Christian’s Come and Go

The Christian’s Security

The Christian’s Song

The Christian’s Testimony

The Coming Day

The Creator and Savior

The Creator Redeemer

The Deerfoot Lodge Boys’ Camp Song

The Excelling Glory

The Girls’ Camp Song

The Glorious Gospel

The Good Bye Song

The Good, Great and Chief Shepherd

The Gospel

The Gospel Bells

The Gospel Call

The Gospel Spelled

The Gospel’s Message

The Grace of the Savior
The Great Decision.
The Great Necessity
The Greenwood Hills Girls Camp Song
The Greeting Song
The Guelph Bible School Song
The Heavenly Guide
The Heavenly Railroad
The Hiding Place
The Infinite Savior
The Joyful Chorus
The King's Garden
The March of the Blood-Bought Army
The Marching Song
The Matchless Friend
The Only Way
The Only Way of Salvation
The Path of Life
The Pilgrim Band
The Pilgrim's Progress
The Place Called Calvary
The Ruin and the Remedy
The Savior and Keeper
The Savior at the Door
The Savior of Little Children
The Savior of The Boys and Girls
The Savior's Call
The Savior's Promise
The Savior's Work
The Secret of Christian Growth
The Secret of True Joy
The Sinner's Savior
The Solemn Question
The Son of God and Man
The Song of the Christian Soldier
The Sunday School Song
The Sweet Old Story
The Three Appearings
The Throne of Grace
The Triumphant Savior
The Two Advents
The Two Roads and the Two Destinies
The Way of Salvation
The Welcome Song
The Wondrous Story
The World Wide Invitation
This Is the Day!
Three Precious Things
Time Marches On!
Thou Shalt Not Be Forgotten
Treasure Your Bible
'Twas for Me
Walk in the Light
Watch Your Step!
We Thank Thee for the Bible
Welcome! Welcome! Welcome!

What the Bible Is
What the Lord Jesus Is
What Think Ye of Christ?
Whatever the Weather May Be
When the Savior Shall Come
Where God Is
Where God's Love Is Seen
Whither Bound?
Whosoever Will
Why Not Believe On the Savior
Wonderful Savior, Divine
Wonderful the Message
Wonderful the Story
BIBLIOGRAPHY

Manuscript Material by A. P. Gibbs

The following is a list of Alfred P. Gibbs' diaries known to be in existence. All the diaries, with the exception of one, have been read by the author and are at the time of this writing in the possession of Rebecca Nolen of Sugar Land, Texas. The diary for 1967, currently in the possession of Clarence Barinowski of Augusta, Georgia, has not been read by the author.

<table>
<thead>
<tr>
<th>Year</th>
<th>Year</th>
<th>Year</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td>1928</td>
<td>1942</td>
<td>1956</td>
</tr>
<tr>
<td>1915</td>
<td>1929</td>
<td>1943</td>
<td>1957</td>
</tr>
<tr>
<td>1916</td>
<td>1930</td>
<td>1944</td>
<td>1958</td>
</tr>
<tr>
<td>1917</td>
<td>1931</td>
<td>1945</td>
<td>1959</td>
</tr>
<tr>
<td>1918</td>
<td>1932</td>
<td>1946</td>
<td>1960</td>
</tr>
<tr>
<td>1919</td>
<td>1933</td>
<td>1947</td>
<td>1961</td>
</tr>
<tr>
<td>1920</td>
<td>1934</td>
<td>--</td>
<td>1962</td>
</tr>
<tr>
<td>1921</td>
<td>1935</td>
<td>1949</td>
<td>1963</td>
</tr>
<tr>
<td>1922</td>
<td>1936</td>
<td>1950</td>
<td>1964</td>
</tr>
<tr>
<td>1923</td>
<td>1937</td>
<td>1951</td>
<td>1965</td>
</tr>
<tr>
<td>1924</td>
<td>1938</td>
<td>1952</td>
<td>--</td>
</tr>
<tr>
<td>1925</td>
<td>1939</td>
<td>1953</td>
<td>1967</td>
</tr>
<tr>
<td>1926</td>
<td>1940</td>
<td>1954</td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>1941</td>
<td>1955</td>
<td></td>
</tr>
</tbody>
</table>

Gibbs, Alfred P. [A collection of hymn and chorus manuscripts including 55 complete manuscripts, 32 drafts, 7 musical sketches, 47 sets of manuscript poetry, and complete manuscripts from contributors: 2 from David Penman; 2 from Ella Taylor; 1 from Bertha M. Birch; 2 from W.B. Mackie; 1 from Sadie E. Loney; 1 from F.G. Cawston; 1 from Mrs. Hanna Anderson, 1 from Frank Price, 3 Anon.] [ca. 1926-1946]. Clarence Barinowski of Augusta, Georgia.

Printed Material by Alfred P. Gibbs


__________, *Hymns: Their Use and Abuse*. Fort Dodge, Iowa: Walterick Printing Company. [1952?].

**Interviews, Letters, Emails and Tapes**


Gibbs, Paul, Harding, South Africa, to the author, Newport News, Virginia, E-mail regarding the Gibbs family genealogy, 26 October 2001.


Thompson, Mary Louise. Telephone interview by author, 2? June 2001

me, Nell. Telephone interview by author, 7 September 2001

Other Sources


Sibford School. [Web site] Site address: www.sibford.oxon.sch.uk/

Student Registers for 1923 and 1928 and Prize Lists. The Royal Academy of Music, London.