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Abstract: In 1848 James Brady, a poor Irishman living in Scotland, was baptized into the LDS church. Five years later he still was well acquainted with poverty but with the help of the Perpetual Emigrating Fund was able to heed Church counsel to flee "Babylon" and emigrate to America. En route to "Zion," while in St. Louis, Missouri, he wrote to friends in Scotland, recalling the tight financial circumstances surrounding his departure: "When I left Glasgow I had 5 shillings and I gave 3 [shillings] and sixpence in Liverpool for the harp of zion." His grand sum of five shillings at departure would have equaled about one dollar and twenty-five cents in United States money, yet he paid, seemingly squandered, more than two-thirds of his total savings to buy a single volume of poetry! What influences acted upon destitute Brady and thousands of other poor LDS Saints, causing them to lay out scarce and needed savings to purchase a single book of poems? Early Mormon leaders placed such a high value on poetic expression of the principles of the restored gospel that Church funds were used to pay for the publication and distribution costs of the first book of LDS poetry. By purchasing the Harp of Zion, James Brady was participating in both a material and spiritual activity that would, he was assured, aid his eternal salvation.



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Thomas E. Lyon

In 1848 James Brady, a poor Irishman living in Scotland, was baptized into the LDS church. Five years later he still was well acquainted with poverty but with the help of the Perpetual Emigrating Fund was able to heed Church counsel to flee “Babylon” and emigrate to America. En route to “Zion,” while in St. Louis, Missouri, he wrote to friends in Scotland, recalling the tight financial circumstances surrounding his departure: “When I left Glasgow I had 5 shillings and I gave 3 [shillings] and sixpence in Liverpool for the harp of zion.”¹ His grand sum of five shillings at departure would have equaled about one dollar and twenty-five cents in United States money, yet he paid, seemingly squandered, more than two-thirds of his total savings to buy a single volume of poetry! What influences acted upon destitute Brady and thousands of other poor LDS Saints, causing them to lay out scarce and needed savings to purchase a single book of poems? Early Mormon leaders placed such a high value on poetic expression of the principles of the restored gospel that Church funds were used to pay for the publication and distribution costs of the first book of LDS poetry. By purchasing the *Harp of Zion*, James Brady was participating in both a material and spiritual activity that would, he was assured, aid his eternal salvation.

In 1856 European Mission President Franklin Richards placed one more “must for Mormons” on the pocketbooks of the Saints:

It is the duty and privilege of the Saints . . . to procure and study the poetical works of the Church, that their authors may be encouraged and the spirit of poetry [may be] cultivated in the bosoms of the readers by “the thoughts that speak and words that burn” on each page. When man can be taught principle in the beautiful language of poesy, the affections of the heart are purified, the soul aspires to ennobling deeds, and the judgment is better directed in performing them.²

Now, besides paying tithing, contributing to the Salt Lake Temple, donating to the Perpetual Emigrating Fund, purchasing the *Millennial Star*, and supporting the traveling elders, Saints were expected to buy “the poetical works of the Church,” and then, of all things, study them! Richards affirmed the purposes of this LDS poetic endeavor: (1) to encourage the authors, (2) to cultivate the spirit of poetry, and (3) to teach [gospel] principles in poetic language. When these purposes are met by faithful Saints, Richards claimed: (1) the heart is purified, (2) the soul aspires to ennobling

deeds, and (3) judgment is led to wiser actions. All of these benefits were promised to members, resulting from “the thoughts that speak and words that burn” in LDS poetry.

Since the late 1830s, LDS newspapers and periodicals often featured a poem or hymn, giving it a prominent place on the front or last page. The first issue of the *Millennial Star* in 1840 carried a poem. Eliza R. Snow, Thomas Ward, and a few others frequently published original contributions, usually occasional poetry written at the death of a prominent person or the celebration of an important event. Church newspapers in Missouri and Nauvoo as well as the *Star* from Liverpool, followed this common nineteenth-century practice of treating readers to a homegrown poem. If no Church member submitted a creative piece, the journal editor “borrowed” an appropriate poem from another newspaper or current anthology.

In March 1844, John Lyon (1803–89) joined the LDS church in Kilmarnock, Scotland. Although he had not mastered reading and writing skills until he was past age twenty-five, by 1844 he had already worked for seven newspapers in Ayrshire, Scotland; assisted in compiling anthologies of local poetry; and published several poems in county papers. His rough-writing, pre-Mormon friends recalled that “he aspired to be a poet” but was a rather irreverent “Saul among the prophets.”³ After baptism into the new, apparently heretical faith, Lyon found it difficult to get his poetry published in Scotland. The *Millennial Star*, however, was eager for Mormon verse. Lyon’s poetry quickly changed from the usual Romantic emphasis on nature, self, and exaggerated emotion to praise and joy for his newfound faith. On 15 November 1845 the *Star* first published a poem by Lyon, “Man,” a rambling philosophical treatise comparing humankind and nature. From this date Lyon’s poetry regularly appeared in the official Church journal; nearly forty poems in the *Star* reached thousands of readers in Great Britain and North America.

Lyon became the unofficial poet laureate of Mormonism in Great Britain. His small home in Kilmarnock, already crowded with a dozen children, served as an aesthetic haven for passing Church dignitaries. Levi Richards and his nephews, Samuel W. and Franklin D. Richards, all record delightful evenings spent in the Lyon home, “singing and talking,” hearing and reciting poetry, participating in demonstrations of “mesmerism [hypnosis] and phrenology.”⁴ On 1 December 1847, Lyon and Samuel Richards even traveled to the nearby birthplace of Robert Burns. Authorities who visited with the Lyon family nearly always described the stay in more positive, happy terms than visits with other local leaders in Great Britain. They took time for aesthetic inspiration and stimulation. The *Millennial Star* soon began referring to Lyon as “the Scottish Bard,” a somewhat pretentious but frequently used term. His fame spread to America where John Taylor,⁵

Eliza R. Snow,⁶ and others penned praising verses to him. As the number of Lyon's poems in the *Star* grew, so did his fame with Mormon leaders. In January 1849, Orson Spencer wrote to Orson Pratt:

Among the worthy contributors to the *Star*, I shall not be deemed invidious to name, distinctly and prominently, our highly esteemed brethren Elders Lyons and Mills. Their genius in the poetic department, and the devotedness of their productions to the service of God and his people, deserve the fostering care of all the Saints who love the high praise of God in sacred and commemorative songs. The excellent songs and hymns of our poets preach with unmistakable melody and power; and the gifts of the sweet singers of Israel will doubtless be both honored and perfected in future worlds.⁷

Lyon, the most published of these "sweet singers of Israel," quite logically conceived of publishing an entire volume of his poems. While Lyon was serving a three-year mission in England, President Orson Pratt encouraged him to gather and publish his scattered verse; the idea and Lyon's hope for fame grew. However, on 24 July 1851 he wrote his mission supervisor, Levi Richards, that "I have entirely given up the idea of publishing my poems as my means are not adequate."⁸ Lyon's dynamic young Apostle friend, Franklin D. Richards, however, had a plan. Richards had been a major mover in organizing the Perpetual Emigrating Fund. When he replaced Orson Pratt as European mission president in January 1851, he implemented the cost-sharing program which would allow many of the poorer European Saints to emigrate. Lyon, or Richards, saw an opportunity and suggested that the proceeds from a book of Mormon poetry be donated to the Perpetual Emigrating Fund rather than to the author. The initial costs of publication would be funded by the Liverpool office of the Church; the office would handle the sales and return profits to the altruistic fund.

In late 1851 Richards recorded that "spent this day writing . . . to John Lyon permitting him to dedicate his book of poems to me."⁹ With this nearly official Church approval, Lyon began an eight-month task of collecting his scattered manuscripts, rewriting many poems, recopying thirty-two compositions already published in the *Star*, and writing scores of new lyric pieces. In September 1852, he delivered 105 handwritten poems to friend and new mission president, Samuel W. Richards, in Liverpool. Lyon then continued by train to London where a young convert, Frederick Piercy, sketched his portrait for the frontispiece of the soon-to-be published book. Lyon suggested the name *Harp of Zion* for the collection, an indication of the Mormon content of most of the poetry. A month after he submitted the manuscript the *Star* announced:

The *Harp of Zion* is the title of a volume of Poetry by Elder John Lyon, which is now in press, and will shortly be ready for sale. It will be beautifully printed, with fine clear type, on superfine paper, and bound in a superior manner. We

have no hesitation in saying that it will surpass, in appearance, any work which has hitherto been issued from this office.¹⁰

For a man who did not master basic reading and writing until in his midtwenties, the publication of a handsome volume of poetry was pure literary ecstasy. S. W. Richards had the book printed by J. Sadler of Liverpool, a publisher who did regular work for the Church. Sadler, Lyon, and Richards all took pride in the obvious fact that the book was “well stitched, fine cloth covered boards, elegantly decorated with designs in gold. It contained 223 pages of fine paper, well trimmed and gilt edged.”¹¹ Richards had ordered 5,100 copies; the actual count after binding was 5,148, bound with four different covers:

<u>No. of Copies</u>	<u>Binding</u>	<u>Expected Sale Price</u>	<u>U.S. Equivalent</u>
3,881	regular cloth	2 shillings, 6 pence	\$.62
917	cloth extra (gilt)	3 shillings, 6 pence	.87
300	morocco gilt	6 shillings, 6 pence	1.62
50	superior edition	6 shillings, 6 pence	1.62
5,148 Total			

In a time when poverty and illiteracy were serious daily realities for many British converts, 5,148 books of Mormon poetry presented a major marketing problem. Even in the 1980s it is rare for a publisher to print such a large first edition of a new poet. Richards had taken an obvious gamble but in characteristic nineteenth-century Mormon fashion was “thinking big.”

Production expenses of the book included printing, correcting plates, printing fifty copies on superior paper, engraving and printing the portrait of the author, binding, eleven pounds to Piercy for the portrait, some postage, and the cost of five copies sent (free) to the British museum. Total production costs amounted to 379 pounds, or approximately 1,895 U.S. dollars at the time.¹² If all the volumes of poetry were to sell at suggested prices, the clerk calculated that 607 pounds would accrue to the Perpetual Emigrating Fund, a net profit of 228 pounds, or \$1,150 over printing costs. Many poor Saints would thus be helped on their way to Zion.

The *Millennial Star* regularly reminded its readers to buy the book of poems, “nobly donated [by the author] to the ‘Perpetual Emigrating Fund.’” Those who purchased would be “aiding one of the most philanthropic, glorious, and God-like enterprises pertaining to this last dispensation.”¹³ Another gentle urging a few weeks later hailed the “talented author,” his “praiseworthy and God-like object of gathering the Lord’s poor” and admonished that “no [true] Saint will be satisfied to be destitute of a copy.”¹⁴ Yet despite the gloriously positive adjectives and promises, sales moved slowly. Considering that the average factory worker or weaver of 1853 made less than

one shilling a day (about twenty-five U.S. cents), the book was rather expensive—three to seven days' wages for one volume of poetry! By 30 June 1854, a year and a half after publication, 979 copies had been purchased by members in Great Britain.¹⁵ Surprisingly, a higher percentage of the cloth gilt (the type James Brady purchased) and morocco gilt had sold than the cheaper edition, an indication that members were purchasing it for its appearance on a shelf as much as for its poetic content.

Eight years after publication, when George Q. Cannon took the reins of the European Mission presidency, he inventoried books in stock and found nearly 3,400 volumes of the *Harp of Zion* still on hand; only 1,765 had been sold.¹⁶ Clearly, the Church did not realize expected profits for the Perpetual Emigrating Fund. John Lyon was not the only poet with a large backlog of books. In 1856, three years after the *Harp of Zion* appeared, and while Franklin D. Richards was once again heading up the European Mission, the Church published Eliza R. Snow's *Poems: Religious, Political, Historical*. The total number printed was reduced, but during the three years prior to Cannon's inventory only nineteen copies had sold.¹⁷ Even this highly visible starlet of Mormonism ran into the reality of low readership and few purchasers. Cannon crated up many of Snow's remaining 2,590 volumes and 3,404 of the *Harp* and sent them to Church headquarters. An 1864 advertisement in the *Deseret News* notes that both books were on sale at the Deseret Book Store and Bindery. The *Harp* sold for:

Cloth	\$1.00
Cloth, gilt	\$1.25
Morocco, gilt	\$2.25

which is approximately thirty-eight U.S. cents higher per volume than costs in Great Britain.¹⁸ The works apparently sold better in "Zion." At Lyon's death in 1889 the *Millennial Star* observed that "thousands of copies [of the *Harp of Zion*] are to be found scattered through the homes of Utah."¹⁹

Church leaders took pride in pointing to these two volumes of poetry. On 13 August 1857 John Lyon participated in the laying of the cornerstone for the Salt Lake Temple. The uncertainty of the temple's future did not impede the ceremony in which the principal writings of the latter-day Restoration were preserved in a large metal box. Modern scriptures, translations, a few select journals, hymnbooks, Deseret gold coins, and two books of poetry—Lyon's *Harp* and Snow's *Poems*—were selected for inclusion, further proof that Church authorities saw great value in preserving an artistic as well as a spiritual heritage.²⁰

Lyon divided the 104 poems in the *Harp* into four categories: poems, sonnets, songs, and hymns. The fifty-eight poems are an assorted collection of early verses, reflections on his missionary work in Worcester (1849–51),

and deep exultations in the all-encompassing gospel of the LDS church. Eighteen tightly structured sonnets deal with general topics, always tempered by the light of Mormonism: “Faith,” “Lust,” “Regret,” and “Obedience” are four excellent examples of poetic composition. The third section comprises sixteen “songs,” really poems which could be sung to popular Scottish tunes—“The Lass o’ Glenshee,” “The Ivy Green,” etc. The words to most of these songs reflect LDS goals or activities—“Mountain Dell,” “Song of Zion,” “Mormon Triumph.” A few are light, almost jocose, likely written before Lyon joined the Church. Ten hymns make up the final section. Seven of these hymns were already in print in the 1851 LDS hymnal. Lyon’s young Apostle friend, Franklin D. Richards, had put the new hymnal together, the ninth edition, in an attempt to replace “‘about sixty’ hymns with more appropriate ones.”²¹ Lyon is clearly the most represented author in the hymnal. None of his hymns had been previously published in the *Millennial Star*; Richards likely solicited them from Lyon for the new hymnal. Each hymn deals with a specific event or ordinance—marriage, blessing the sick, confirmation. Most of these hymns remained in subsequent editions of LDS hymnals until 1927. Two survived until 1948, keeping Lyon’s name before Mormons each time they opened their hymnbooks.

A few examples from the *Harp of Zion* reveal the poetic intensity and deep conviction of the author; others show his humor and delight in life. Nile Washburn, after an extensive study of early Mormon poetry, concluded that Lyon’s poem “The Apostate” was easily the best LDS poem of the nineteenth century.²²

THE APOSTATE

A Fragment

I knew him, ere the roots of bitterness
 Had grown to putrid cancer in his soul.
 Then Revelation’s light gleamed o’er his mind
 In strange fantastic dreams of future bliss;
 He saw the dawn, and this was quite enough
 For speculation’s visionary claim.
 Precocious, in a day from childhood to
 A man, he grew a giant of his kind;
 Until his head was in the clouds, and there
 He saw the myst’ries of the aerial world!
 All knowledge, ere it was revealed, he knew.
 The knotty points in Scripture he could solve,
 By presto touch of talismanic wand,
 And, Patriarch like, had the discerning gift
 To know the ancient seeds of Israel’s race.
 The spirits of all men he could discern,
 And oft, through speculation’s vain conceit,
 He did interpret, to indignation,

And raised the fouler passions of a few;
 While some admired, in sycophantic phrase,
 That made the humbler of the Saints to blush.
 The Gathering was his constant theme; for he
 Had dreamed of golden gates, and pearly walls,
 And palaces, and ghostly saints at ease
 Reclining 'neath the palm-tree's shade at noon.
 And so he left, to seek this fairy land
Uncounselled, in his *own* imaginings.
 But ah! he thought not of the fiery path
 Where persecution, poverty, and death,
 Await the just, ere they can sing the song
 Of ransom'd ones, by suffering perfect made.

Thus, full of novelty's romance, he found
 The city of the Saints, and with it all
 The stern realities of life. His hope,
 Like morning mist, evaporated quite,
 And with it, all his dreams of phantom bliss
 Which nightly pictur'd out Elysian fields,
 Woods, lawns, and bowers, and wizard, winding streams,
 By crystal founts, and cool refreshing groves!
 Amazed beyond description to rehearse,
 He tried to reconcile his blasted hopes,
 When he beheld the toil-worn sons of God
 Rolling the stone of Joseph, pond'rous grown:
 Still disaffection's deadly 'venomed sting
 Withered his schemes, till every sense became
 Corrupt, and dead. He neither saw, nor felt,
 Nor heard, nor savour'd of the things of God.
 Then falsehood came, and with it came distrust;
 Truth error seemed, and lies appeared as truth!
 And holy men mere swindling vagabonds!
 The Temple, once revered, stood folly's shrine!
 His jaundiced eye suspiciously reversed
 The objects he perceived, or thought he saw.
 The name, that erst gave pleasure's pure delight,
 Rang in his ears a strange delusive sound.
 Like smould'ring embers still the hatred burned
 In his foul mind, till every passion burst
 Their prison'd tire, and blazed one sulph'rous flame
 Of malice, hotter than the Stygian lake!
 And so he fell from his gigantic height,
 As we have seen a falling meteor fall
 From out the starry vault, which never had,
 'Mong constellations, a fixed residence,
 Save the combustive fluid of scattered gas,
 That, kindled by the windy current, flashed,
 And falling, seemed a blazing orb of heaven!

.....

Forgotten, nearly twenty moons he'd left
 Nauvoo! when lo! in Scotland I beheld
 This strange, outlandish looking man at church
 Among the Saints. I wondered much, I watched
 Him when the congregation sang in praise
 The songs of Zion! but his lips moved not,
 And when they knelt, he stood a statue mute
 Amidst the prostrate throng of worshippers.
 His bas'lisk eye in rolling anguish told
 The gnawings of the bitter worm within.
 I met him after service, and he strove
 To imitate the Saints' fond welcome greet,
 But when his hand touched mine,—Lord save me, how
 I shook! Touched with his influence of despair;
 It ran like lightning o'er my mortal frame,
 Benumbing all the energies of life.
 The Prophet, Saints, and all their labours, were
 His theme of execration and contempt.
 Anon he railed of horrid, murd'rous deeds,
 Of av'rice, cruelty, an heartless fraud,
 Pollution, and a thousand evil ways
 Unheard of, save in his degen'rate heart.
 Apostles! fiends in human shape, he viewed;
 The Priesthood! dupes, or duped. In madness thus
 He raved, and counted o'er his money lost;—
 The turning period of his selfish soul—
 And like old Shylock, grinned in bitter spite
 To have his "pound of flesh." We parted thus.
 'Twas past all patience, longer to endure.²³

A well-wrought sonnet, "Lust," teaches high moral principles:

LUST

Lust is the offspring of a thousand sighs,
 Intrigue, deception, and as many lies;
 A strange compound of hidden, plotting ill,
 To fire with rage, to torture, or to kill;
 Fraught with distrust, anxiety, and care,
 Jealousy, revenge, and unconsolated despair:
 The softest passion of a menial's heart,
 That ebbs and flows, as impulse plays its part;
 At times o'ercome with feelings proud and mean,
 That lurk in secret, yet are ever seen
 In looks and gestures, thoughts, and strong desire,
 That live, and bum unquenched; undying fire,
 That e'en in death, with all life's powers destroyed,
 Still longs and lusts, yet never is enjoyed.²⁴

Humor and lighthearted poetry humanizes the poet and his world:

ELEGY—ON WEE HUGHIE
A Pet Canary

My bonnie wee Hugh was a canty bird,
Though now he lies cauld 'neath the silent yird;
He whistled fu' blythely "the humours o' glen,"
And spake Wee Hughie as weel as some men.
He pick'd from my han' the piles o' hemp seed:
But he'll never speak mair, for Hughie is dead!

When the bairns were a' ranting wi' boist'rous noise,
Wee Hughie was aye at the top o' his voice.
But when learning his lesson, fu' doucely he
Would cock his bit head, and shut his a' e'e.
And he looked sae pleased wi' his sugared bread:
But he'll never pick mair, for Hughie is dead!

Nae lounger was he when the morning light came,
Be't summer or winter, 'twas a' the same,
He would dight his neb on the bauke tapping thing,
Then straik down his breast, and' stretch out his wing,
Then ring up the house wi' whistling a screed:
But he'll ne'er wake us mair, for Hughie is dead!²⁵

Lyon was justifiably proud of his volume of poetry "got up in a superior manner." During his later life he basked in the warm acclaim as the author of the first volume of poems ever issued by a member of the LDS church.²⁶ The *Harp of Zion* signified a new venture for the LDS church; authorities had previously printed newspapers, tracts, magazines, new scripture, an emigrant's guide, and so on—practical printing for a pragmatic church. In 1853, the same year in which the *Harp of Zion* appeared, Lucy Mack Smith's biography of her son Joseph was printed. But never before, and very rarely since, had the Church paid for and actively publicized a book of creative poetry, its first venture into aesthetic matters. This tacit approval indicated that many authorities as well as lay members felt that the glorious uniqueness of the Restoration must be captured in creative form as well as rhetorical and scriptural discourse. Novels and short stories were clearly not yet acceptable to Church leaders—they created a false world, a fiction, and tended to corrupt, especially women and children.²⁷ Poetry, on the other hand, was thought to enliven and penetrate truth:

Thus poetry, like streamlets glad,
With flowing Truth's allied,
'Tis when old thought to new we add
That wisdom's deified.²⁸

APPENDIX A

Liverpool Financial Records
16 November 1853

	<u>£</u>	<u>s.</u>	<u>d.</u>
To printing 5100 copies Harp of Zion including stereotyping, as per J. Sadler's a/c	176	12	8
Correcting plates	7	17	6
Printing 50 copies on Superior paper	6	0	0
Engraving portrait—John Lyon	10	0	0
Printing 5150 copies of portrait	10	19	6
Carriage on 3000 as from London	0	4	4
Binding 3881 copies in cloth	76	16	2 3/4
Binding 917 copies in cloth gt.	32	9	6
Binding 300 copies in moro ex	45	0	0
Binding 50 Sup. copies in moro ex	7	10	0
J. Lyon's to London about portrait	11	0	0
Postage on proof sheets	0	4	3
Entering at Stationer's and Certificate 5 copies in cloth supplied to British Museum and Stationers' Hall as pr act.	0	10	0
	<u>378</u>	<u>14</u>	<u>0 1/4</u>

Thomas E. Lyon is a professor of Spanish and chairman of the department of Spanish and Portuguese at Brigham Young University.

1. Excerpted from James Brady to David and Ann MacNeil, 21 May 1853, letter in possession of Frederick S. Buchanan, Salt Lake City. Copy in author's possession.

2. *Millennial Star* 18 (16 February 1856): 106.

3. A local historian of Kilmarnock also faintly praised Lyon's pre-Mormon "poetic effusions." See John Kelso Hunter, "Retrospects: John Lyon, the Mormon Poet," *Kilmarnock Standard*, Senex supplement, 20 April 1895, 6.

4. See various diaries in Library-Archives, Historical Department, The Church of Jesus Christ of Latter-day Saints, Salt Lake City (hereafter cited as LDS Church Archives); some examples noted in Samuel W. Richards, 24 April, 30 August, and 1 December 1847; Franklin D. Richards, 5 December 1846; Levi Richards, 4 March 1851.

5. See John Taylor, "Lines Inscribed to the Author," in John Lyon, *Harp of Zion* (Liverpool: S. W. Richards, 1853), 3.

6. Eliza R. Snow, *Poems: Religious, Historical, and Political* (London: LDS Book Depot, 1856), 235.

7. *Millennial Star* 11 (1 February 1849): 42–43.

8. John Lyon, Letters to Levi Richards, 184–51, in author's possession.

9. Franklin D. Richards, Diary, 15 October 1851, LDS Church Archives.

10. *Millennial Star* 14 (2 October 1852): 504.
11. William M. Powell, "The Harp of Zion," MS, 1, Special Collections, Harold B. Lee Library, Brigham Young University, Provo.
12. The Liverpool office kept excellent financial records of the exact amounts spent for printing. On 16 and 17 November 1853 a clerk detailed the entire account for the Harp of Zion. For a summary of this account see appendix A which is adapted from vol. 8 of European Mission Publication Accounts Journal, LDS Church Archives.
13. *Millennial Star* 14 (2 October 1852): 504–5.
14. *Ibid.* 15 (29 January 1853): 73.
15. European Mission Publication Accounts Journal 9:49.
16. George Q. Cannon, Letters to Brigham Young. 31 March 1861, LDS Church Archives.
17. *Ibid.*
18. *Deseret News*, 14 September 1864.
19. *Millennial Star* 51 (23 December 1889): 813.
20. *Journal History*, 13 August 1857.
21. This judgment comes from Helen H. Macare, "The Singing Saints: A Study of the Mormon Hymnal, 1835–1950" (Ph.D. diss., University of California, Los Angeles, 1961), 352. Macare observes that after the schisms of the Nauvoo period, Church leaders felt the need to create more hymns of their own, written by faithful Mormons. Lyon fit the criteria very well.
22. Nile J. Washburn, "A Critical Study of Latter-day Saint Poetry from 1847 to 1877" (Master's thesis, Brigham Young University, 1936), 122.
23. Lyon, *Harp of Zion*, 53.
24. *Ibid.*, 155.
25. *Ibid.*, 131.
26. The claim, however, is subject to some dispute since in 1840 Parley P. Pratt had published a 140 page collection of his poems and miscellaneous writings, which may be considered the first book of poetry published by a nineteenth-century Mormon. It did not, however, have the certification of the Church, which is tacitly implied in Lyon's 1853 work, published by and for Church members. In later years, newspapers in Utah regularly hailed Lyon as the first Mormon to publish a complete book of poetry, likely because he was so well known, Parley P. Pratt was dead, and "thousands of copies [of Lyon's *Harp of Zion*] are to be found scattered through the homes of Utah" (see *Millennial Star* 51 [23 December 1889]: 813).
27. *Millennial Star* 22 (18 February 1860): 110.
28. Lyon, *Harp of Zion*, 139.